Jazz Lines Publications

Presents

INDIANA

RECORDED BY THE HARRY JAMES ORCHESTRA

ARRANGED BY ANDY GIBSON

PREPARED FOR PUBLICATION BY ROB DUBOFF, JEFFREY SULTANOF, AND DYLAN CANTERBURY

FULL SCORE

JLP-7783

BY BALLARD MACDONALD AND JAMES F. HANLEY

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HARRY JAMES BIG BAND SERIES

INDIANA (1939)

Harry James Biography:

One of the most exciting and technically proficient trumpeters of all time, Harry James left behind a substantial legacy of recordings and performances that continue to delight listeners to this day. Born into a family of traveling circus performers in 1916, James looked primed to live a life in the family business, performing as a contortionist as a young boy. At age 10, however, he began taking trumpet lessons from his father, developing a stunning level of technical proficiency by the time he was in his mid-teens.

Joining up with the Benny Goodman Orchestra in 1937, James quickly became one of the band's star soloists. Leaving Goodman two years later, he formed his first orchestra (featuring a young Frank Sinatra as its male vocalist). The band's greatest commercial success would come in the early 1940s, when it expanded to include a string section and focused on achieving a "sweeter" sound than most contemporary outlets. In addition to recording a number of hits, the band would also appear on-screen in a number of films during this time.

Despite a string of hits, James's bands were also known to have an experimental side. Beginning in 1939 with the rhythmically adventurous arranger Andy Gibson, to the harmonically sophisticated Johnny Thompson, and leading up to the bebop influenced arrangements of Neal Hefti, the Harry James Orchestra often challenged listeners to re-evaluate their conception of what a big band could sound like. James was diagnosed with lymphatic cancer in 1983, but continued to perform all the way up until his passing later that year. The Harry James Orchestra still continues to operate to this day, currently under the direction of Fred Radke.

Andy Gibson Biography:

Born on November 6, 1913, in Zanesville, Ohio, Gibson played violin and trumpet early on and performed in a variety of bands before settling in as an arranger and composer by about 1937. His first big break was being hired by Ellington, for whom he worked as a copyist, observing the orchestra of the man he would always hold in the highest esteem as the arranger he most admired.[1] He was next hired by Charlie Barnet, with whom he would work well into the future, specifically to write new takes on some Ellington tunes. No easy feat, considering Duke's pioneering originality, Gibson began to make his abilities really stand out by managing "...to retain the essence of the originals and yet make them sound just different enough to have his own stamp on them."[2] Next came Harry James, with whom he perhaps made his first really indelible marks on history. James had hired the 23-year-old Frank Sinatra in 1939. When James asked Sinatra to sing his first song live with the band, they had no vocal charts to use, so Frank called ***Star Dust*** and acquitted himself quite well. Following this, James immediately had Gibson begin writing what would be the young unknown's first serious, professional charts.[3]

His work with Charlie Barnet and Harry James often featured surprising rhythmic figures and articulations, especially accented notes, that would later become a hallmark of the bebop movement. His work in the late 1930s almost certainly provided inspiration for Tadd Dameron, with whom Gibson would share arranging duties for Count Basie in 1940. His harmonies were often very sophisticated for the time period and included upper-extension alterations such as 13(b9), 9(#11) and 7(#5b5). Perhaps from his study of Ellington's work, Gibson was also fond of using a wide variety of mutes and effects in the brass section. He effectively used this tonal color palette in background material behind soloists or to provide variations in melodic content; creatively framing the work around the painting being created by a soloist was one of Gibson's trademarks.[4]

Gibson entered the US Army in 1942, leading his own big band across Europe until discharged in 1945. He continued working for Barnet, as they were a fine match; both of them had their own unique styles and open-minded ways of approaching life and music. A colorful character, Barnet was quite forward-thinking for the time, integrating his big band before nearly anyone else, and moving toward bebop sounds quite early for a swing big band leader.[5] By the end of the 1940s, they both were yearning for new directions. Barnet semi-retired and never played music full-time again, and Gibson began focusing on R&B, eventually becoming music director for King Records in Cincinnati. He continued composing, with some of his best-known works being ***The Hucklebuck, The Great Lie, I Left My Baby, From the Bottom of My Heart***, and ***Shorty George***.

By the late 1950s, he was working in various styles, and writer/producer Stanley Dance tells a great story that shows not only Dance's reverence for the historically underappreciated Gibson, but vividly illustrates the true versatility this man possessed. Dance had been hired to produce what he referred to as a "mainstream" jazz record, and decided that one side would have a small group, and one side a big band; he and Gibson consulted and debated on the personnel, and then Gibson wrote the arrangement. It was to be a long blues, designed with the hope of capturing the intense dynamics and improvisations longer pieces sometimes inspired. Names included Milt Hinton, Dicky Wells, Vic Dickenson, the young Kenny Burrell, and the star of the show, Paul Gonsalves, who "rode on through" the "stormy choruses" "triumphantly," as he had been known to do.[6]

The young Burrell asked Gibson at the end of the session what it would be called, and Gibson replied, "***Blueprint*** - a kind of design for what ought to be."[7] Following the session, Gibson had a rock 'n' roll studio date, to which Dance and Gonsalves accompanied him as curious spectators. Not enamored with the relatively new music that had been exploding across America, Dance was rather dismissive. Many rock records, he felt, "sound as though they were made in a tin barn with the minimum of forethought and care."[8] Despite this, he lauded Gibson's approach as being identical to the expert professionalism he had shown earlier in the day, paying precisely equal attention to, "routining, timing, dynamics, phrasing, and tempo" as well as recording balance.[9] He and Gonsalves soon left, not enjoying the music, but marvelling at the depth and breadth of Andy Gibson's abilities.

One of the defining characteristics of American music is the manner in which artists have continued to develop songs, ideas, and themes from the past as part of their own original creative pathways. From the earliest iterations of jazz in and around New Orleans in the late 19th and early 20th century that took blues and ragtime to new places, to Gibson and his contemporary swing era arrangers who constantly breathed new life and style into standards, to the bebop/hard bop/post bop greats who did the same in even newer ways right up to the rap greats of the '90s who combined some of all of this with funk themes to create an international sensation, the greatest of our musical figures always continue pushing the American musical tradition forward - toward what it "ought to be."

Gibson was apparently one for whom this was his seminal musical trait. His skills were sought out by so many playing in very different styles during years that were truly transformative in the American musical world. From his rare ability to re-interpret Ellington, to his writing the very first arrangements performed by Frank Sinatra as a serious pro, to his shift to R&B and authorship of ***The Hucklebuck*** (which was a transformation of Charlie Parker's ***Now's the Time***), Gibson was unusually versatile. He was a definite part of the tradition of both making the old new again and pressuring the music forward. He seemed to have an innate ability to re-imagine great music of the past, as well as write his own new tunes. Moving expertly from jazz to R&B to rock, he illustrated how style boundaries are often not noticed by true visionaries; after all, Parker loved his 'with strings' records and was fond of country music.

Sadly, Gibson died of a heart attack in Cincinnati at age 47 on February 10, 1961. One is left wondering what the future may have brought from this restless, fertile mind during the coming years of continuing seismic changes in the music world. We will never know, but thankfully we do have many surviving arrangements that give a solid glimpse into this unique, creative musical mind.

Notes:

[1]Stanley Dance, ***The World of Swing: An Oral History of Big Band Jazz***, Da Capo Press, 2001, Pg.231
[2]http://jazzmuseuminharlem.org/today-in-jazz/happy-birthday-andy-gibson/
[3]Charles L. Granata, ***Sessions with Sinatra***, Chicago Review Press, 2004, Pg. 5
[4]Rob DuBoff, conversations with the author.
[5]https://en.wikipedia.org/wiki/Charlie_Barnet
[6]Stanley Dance, ***The World of Swing: An Oral History of Big Band Jazz***, Da Capo Press, 2001, Pg. 230
[7]Stanley Dance, ***The World of Swing: An Oral History of Big Band Jazz,*** Da Capo Press, 2001, Pg. 230
[8]Stanley Dance, Andy Gibson, Arranger, ***Just Jazz 4***, Souvenir Press, Ltd., 1960, Pg. 58
[9]Stanley Dance, Andy Gibson, Arranger, ***Just Jazz 4***, Souvenir Press, Ltd., 1960, Pg. 58

The Music:

Although taken at a relatively brisk pace, this Andy Gibson arrangement of the old jazz standard ***Indiana*** is not overly difficult. Written for the Harry James Orchestra, it's a simple, but fun take on an old favorite tune for many jazz artists.

Notes to the Conductor:

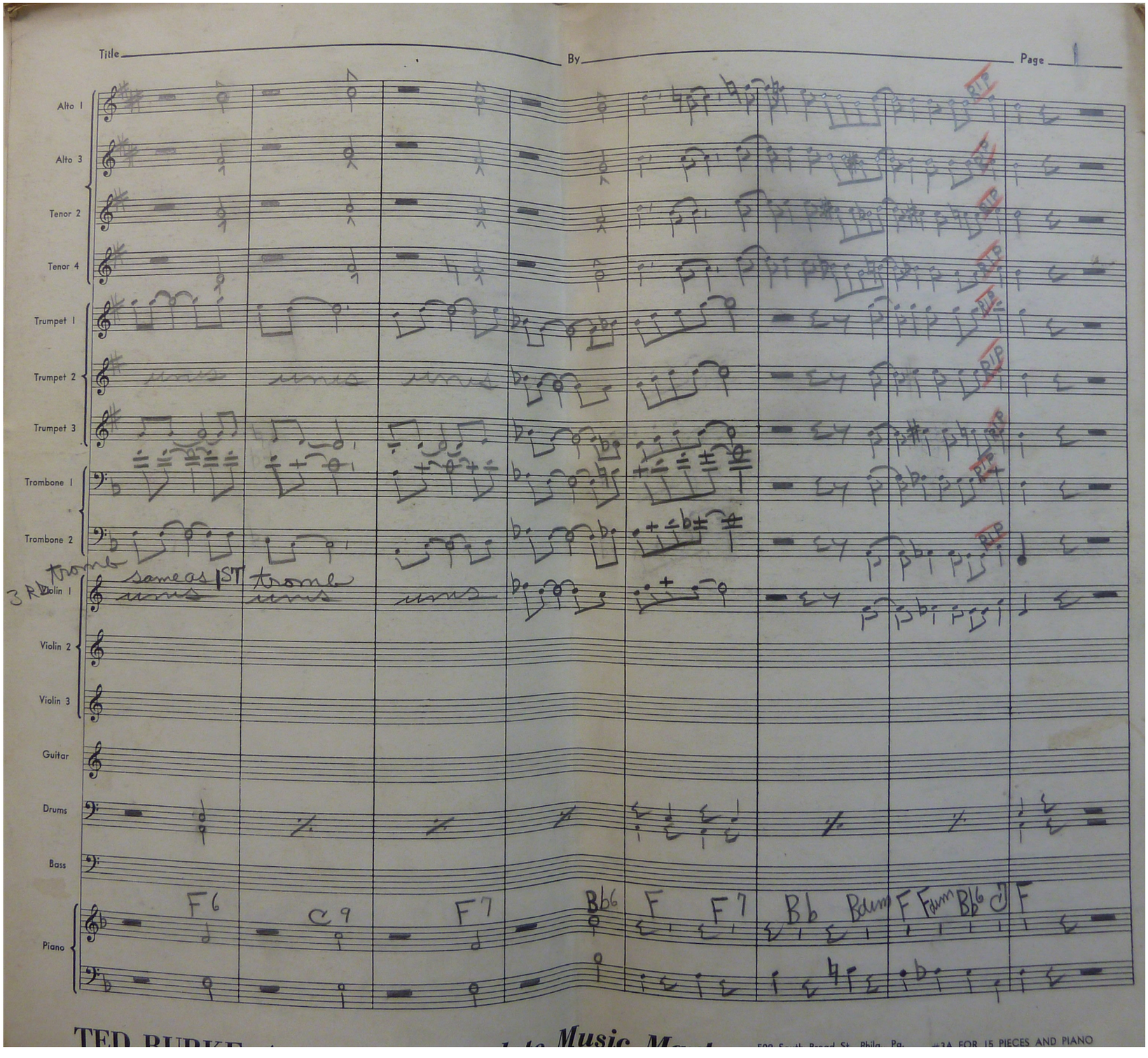
A cascading unison brass figure at the beginning is broken up by some stop time hits in the woodwinds and rhythm section in order to set up James's trumpet melody at measure 9. The backgrounds are exclusively in the saxes, and are fairly subdued and out of the way. The ensemble performs a brief send-off at measure 39 before opening things up for solos.

First up is a tenor sax solo with some simple but effective brass backgrounds for a full chorus. The spotlight shifts to a piano solo at measure 75. Make sure that your woodwind players keep their background figures out of the way to not overwhelm the pianist. A drum break sets up the ensemble shout chorus at measure 107. There should be a gradual sense of building excitement across this re-working of the melody before James comes in at measure 131. A key change eight bars later marks the ensemble's final push, with the horns and rhythm section riffing hard under James' soaring trumpet all the way to the arrangement's conclusion.

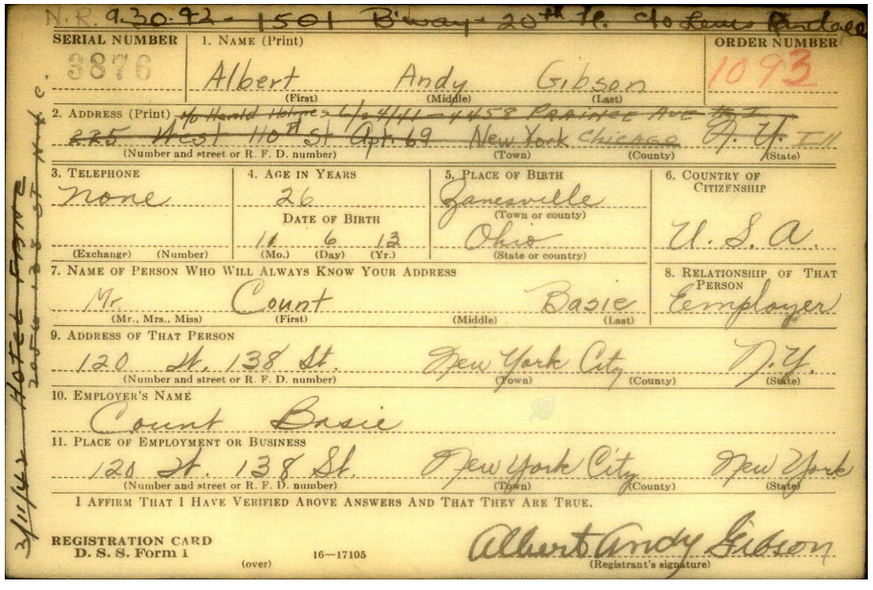
This publication was based on the original Andy Gibson pencil score - this is not a transcription.

Doug DuBoff and Rob DuBoff

- April 2021



Above is the first page of Andy Gibson's pencil score for ***Indiana***, recorded by the Harry James Orchestra in 1939.



N.R. 9-30-92 - 1501 B'way - 20th fl. c/o Louis Bradley

SERIAL NUMBER 3876 | 1. NAME (Print) Albert (First) Andy (Middle) Gibson (Last) | ORDER NUMBER 1093

2. ADDRESS (Print) ~~c/o Harold House - 4441-4458 Lakeside Ave~~ 235 West 110th St Apt. 69 (Number and street or R. F. D. number) New York (Town) Chicago (County) ~~Ill.~~ (State)

3. TELEPHONE none (Exchange) (Number)

4. AGE IN YEARS 26. DATE OF BIRTH 11 (Mo.) 6 (Day) 13 (Yr.)

5. PLACE OF BIRTH Zanesville (Town or county) Ohio (State or country)

6. COUNTRY OF CITIZENSHIP U.S.A.

7. NAME OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Mr. (Mr., Mrs., Miss) Count (First) Basie (Middle) (Last)

8. RELATIONSHIP OF THAT PERSON Employer

9. ADDRESS OF THAT PERSON 120 W. 138 St. (Number and street or R. F. D. number) New York City (Town) N.Y. (County) (State)

10. EMPLOYER'S NAME Count Basie

11. PLACE OF EMPLOYMENT OR BUSINESS 120 W. 138 St. (Number and street or R. F. D. number) New York City (Town) (County) New York (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

Albert Andy Gibson (Registrant's signature)

REGISTRATION CARD D. S. S. Form 1 (over) 16—17105

3/11/42 Hotel Grand 2450 Lincoln Ave

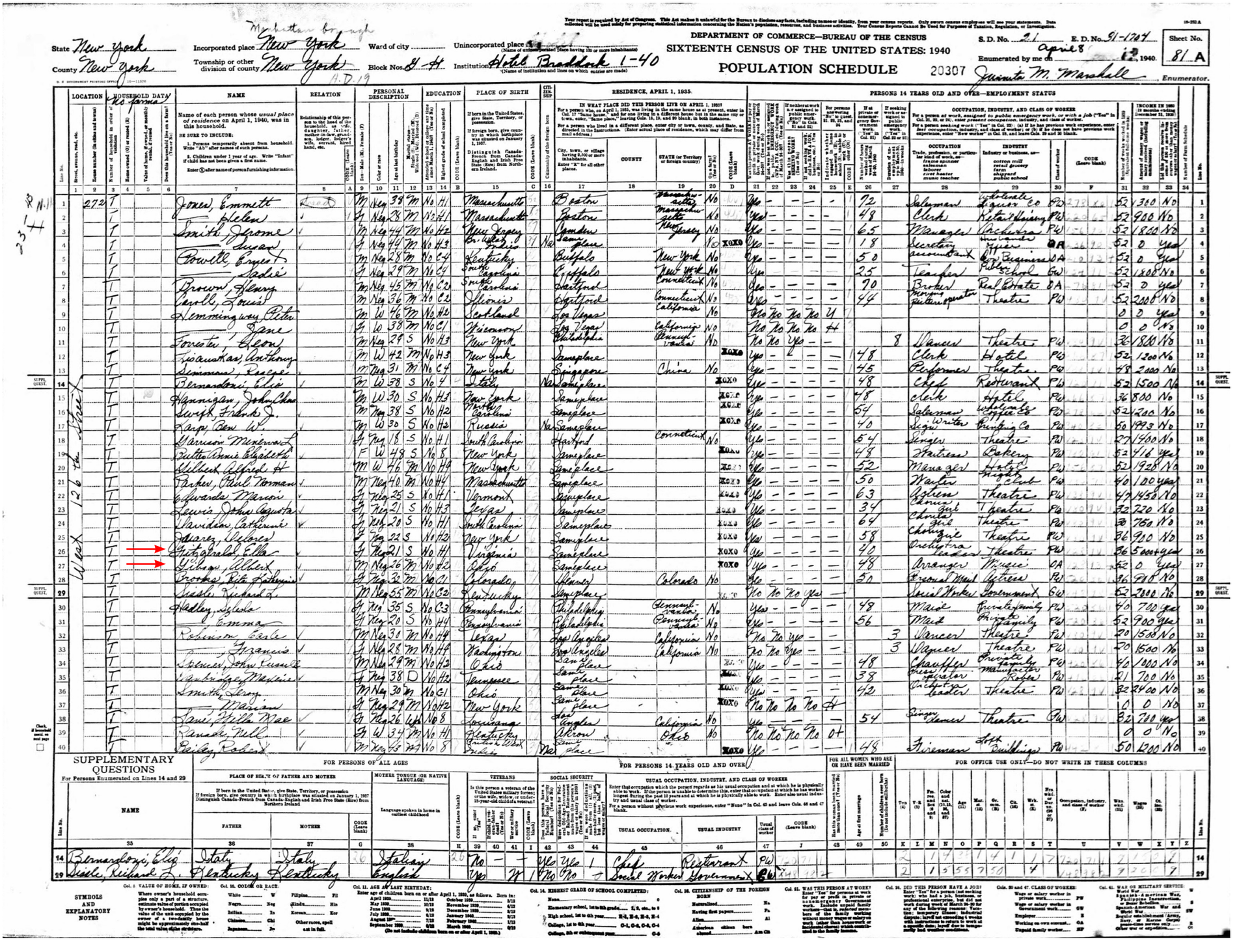
**GIBSON

Albert (Andy); 3044 Victory Pkv., formerly of New York City and Zanesville, Ohio; husband of Mrs. Rose Marie Gibson of Los Angeles, Calif.; father of Albert Gibson Jr. of Los Angeles, dear brother of Mrs. Mary Cathryn Price of Cleveland, Ohio; suddenly Saturday, February 11, at Jewish Hospital. Friends may call at Renfro Funeral Home, 647 Forest Ave., Avondale, Tuesday, February 14, from 5 P. M. until 10:30 P. M. and at Hillis Funeral Home, Zanesville, Ohio, Wednesday evening February 15. Service Thursday, February 16, at 1 P. M. at Union Baptist Church, 8th St., Zanesville. Interment Woodlawn Cemetery, Zanesville.

Andy Gibson directing Camden recording date — Photo Bradley

Clarinets: George Dasey, Hilton Jefferson, Prince Robinson. *Trumpets:* Willie Cook, Jimmy Nottingham, Emmett Berry. *Saxes:* Paul Gonsalves, Leslie Johnakins. *Trombones:* Vic Dickenson, Eli Robinson, Dicky Wells

Andy Gibson's 1940 draft card indicating Count Basie as his employer (top left);
Obituary from the February 14, 1961 edition of the Cincinnati Enquirer (above);
photo taken by Jack Bradley during the 1959 Camden recording session (above right).



DEPARTMENT OF COMMERCE—BUREAU OF THE CENSUS

SIXTEENTH CENSUS OF THE UNITED STATES: 1940

POPULATION SCHEDULE

State New York
County New York
Incorporated place New York (Manhattan borough)
Township or other division of county New York
A.D. 19
Ward of city
Block Nos. G-H
Unincorporated place
Institution Hotel Braddock 1-40
S.D. No. 21
E.D. No. 31-1704
Sheet No. 81 A
Enumerated by me on April 8, 1940. Juanita M. Marshall, Enumerator.
20307

Location: West 126th Street. Household data: No farms

Line	House No. (2)	Household (3)	Name (7)	Relation (8)	Sex (9)	Color or race (10)	Age (11)	Marital (12)	School (13)	Grade (14)	Place of birth (15)	Citizenship (16)	Residence 1935: City (17)	State (19)	Farm (20)	Code (D)	At work (21)	Emerg. work (22)	Seeking work (23)	Has job (24)	(25)	Hours (26)	Unemployment weeks (27)	Occupation (28)	Industry (29)	Class (30)	Weeks worked 1939 (31)	Wages (32)	Other income (33)
1	272	T	Jones, Emmett	Head	M	Neg	38	M	No	H1	Massachusetts		Boston	Massachusetts	No		Yes	-	-	-	-	72		Salesman	Wholesale Liquor Co	PW	52	1300	No
2		T	Helen	✓	F	Neg	28	M	No	H1	Massachusetts		Boston	Massachusetts	No		Yes	-	-	-	-	48		Clerk	Retail Hosiery	PW	52	900	No
3		T	Smith, Jerome	✓	M	Neg	44	M	No	H2	New Jersey		Camden	New Jersey	No		Yes	-	-	-	-	65		Manager	Orchestra	PW	52	1800	No
4		T	Susan	✓	F	Neg	44	M	No	H3	Br. West Indies	Na	Same place		No	XOXO	Yes	-	-	-	-	18		Secretary	Husbands Office	OA	52	0	Yes
5		T	Powell, Ernest		M	Neg	28	M	No	C4	Kentucky		Buffalo	New York	No		Yes	-	-	-	-	50		Accountant	Own Business	OA	52	0	Yes
6		T	Sadie		F	Neg	29	M	No	C4	South Carolina		Buffalo	New York	No		Yes	-	-	-	-	25		Teacher	Public School	GW	52	1800	No
7		T	Brown, Henry	✓	M	Neg	45	M	No	C2	South Carolina		Hartford	Connecticut	No		Yes	-	-	-	-	70		Broker	Real Estate	OA	52	0	Yes
8		T	Caroll, Louis		M	Neg	36	M	No	C2	Illinois		Hartford	Connecticut	No		Yes	-	-	-	-	44		Moving picture operator	Theatre	PW	52	2000	No
9		T	Hemmingway, Peter		M	W	46	M	No	H2	Scotland		Los Vegas	California	No		No	No	No	No	U						0	0	Yes
10		T	Jane		F	W	38	M	No	C1	Wisconsin		Los Vegas	California	No		No	No	No	No	H						0	0	No
11		T	Forester, Eleon		M	Neg	29	S	No	H3	New York		Philadelphia	Pennsylvania	No		No	No	Yes	-	-		8	Dancer	Theatre	PW	36	1800	No
12		T	Lisauskas, Anthony		M	W	42	M	No	H3	New York		Sameplace			XOXO	Yes	-	-	-	-	48		Clerk	Hotel	PW	52	1200	No
13		T	Simmons, Roscoe	✓	M	Neg	31	M	No	C4	New York		Singapore	China	No		Yes	-	-	-	-	45		Performer	Theatre	PW	48	2000	No
14		T	Bernardoni, Elio	✓	M	W	38	S	No	4	Italy	Na	Sameplace			XOXO	Yes	-	-	-	-	48		Chef	Restaurant	PW	52	1500	No
15		T	Hannigan, John Chas		M	W	30	S	No	H3	New York		Sameplace			XOXO	Yes	-	-	-	-	48		Clerk	Hotel	PW	36	800	No
16		T	Swift, Frank J.	✓	M	Neg	38	S	No	H2	North Carolina		Sameplace			XOXO	Yes	-	-	-	-	54		Salesman	Wholesale Coffee Co	PW	52	1200	No
17		T	Karp, Ben W.	✓	M	W	30	S	No	H2	Russia	Na	Sameplace			XOXO	Yes	-	-	-	-	40		Sign Writer	Printing Co	PW	50	1993	No
18		T	Garrison, Minerva L.		F	Neg	18	S	No	H1	South Carolina		Hartford	Connecticut	No		Yes	-	-	-	-	54		Singer	Theatre	PW	27	1400	No
19		T	Butler, Annie Elizabeth	✓	F	W	48	S	No	8	New York		Sameplace			XOXO	Yes	-	-	-	-	48		Waitress	Bakery	PW	52	416	Yes
20		T	Gilbert, Alfred H		M	W	46	M	No	H4	New York		Sameplace			XOXO	Yes	-	-	-	-	52		Manager	Hotel	PW	52	1920	No
21		T	Parker, Paul Norman	✓	M	Neg	40	M	No	H4	Massachusetts		Sameplace			XOXO	Yes	-	-	-	-	50		Waiter	Night club	PW	40	100	Yes
22		T	Edwards, Marion	✓	F	Neg	25	S	No	H1	Vermont		Sameplace			XOXO	Yes	-	-	-	-	63		Actress	Theatre	PW	47	1450	No
23		T	Lewis, John Augusta	✓	F	Neg	21	S	No	H3	Texas		Sameplace			XOXO	Yes	-	-	-	-	34		Chorus girl	Theatre	PW	32	720	No
24		T	Davidson, Catherine	✓	F	Neg	20	S	No	H1	South Carolina		Sameplace			XOXO	Yes	-	-	-	-	64		Chorus girl	Theatre	PW	30	750	No
25		T	Alvarez, Delores		F	Neg	22	S	No	H2	New York		Sameplace			XOXO	Yes	-	-	-	-	58		Chorus girl	Theatre	PW	36	900	No
26		T	Fitzgerald, Ella	✓	F	Neg	21	S	No	H1	Virginia		Sameplace			XOXO	Yes	-	-	-	-	40		Orchestra leader	Theatre	PW	36	5000+	Yes
27		T	Gibson, Albert	✓	M	Neg	26	M	No	H2	Ohio		Sameplace			XOXO	Yes	-	-	-	-	48		Arranger	Music	OA	52	0	Yes
28		T	Brooks, Rita Katherine	✓	F	Neg	32	M	No	C1	Colorado		Denver	Colorado	No		Yes	-	-	-	-	50		Personal Maid	Actress	PW	36	900	No
29		T	Sissle, Richard L.		M	Neg	55	M	No	C2	Kentucky		Sameplace			XOXO	No	No	No	Yes	-			Social Worker	Government	GW	52	2800	No
30		T	Hadley, Sylda		F	Neg	35	S	No	C3	Pennsylvania		Philadelphia	Pennsylvania	No		Yes	-	-	-	-	48		Maid	Private family	PW	40	700	Yes
31		T	Emma		F	Neg	20	S	No	H4	Pennsylvania		Philadelphia	Pennsylvania	No		Yes	-	-	-	-	56		Maid	Private family	PW	52	900	Yes
32		T	Robinson, Earle	✓	M	Neg	30	M	No	H4	Texas		Los Angeles	California	No		No	No	Yes	-	-		3	Dancer	Theatre	PW	20	1500	No
33		T	Francis	✓	F	Neg	28	M	No	H4	Washington		Los Angeles	California	No		No	No	Yes	-	-		3	Dancer	Theatre	PW	20	1500	No
34		T	Spencer, John Russell		M	Neg	29	M	No	H2	Ohio		Same place			XOXO	Yes	-	-	-	-	48		Chauffer	Private family	PW	40	1000	No
35		T	Vanbridge, Maxine	✓	F	Neg	38	D	No	H2	Tennessee		Same place			XOXO	Yes	-	-	-	-	38		Press operator	Manufacture Robes	PW	21	700	No
36		T	Smith, Leroy		M	Neg	30	M	No	C1	Ohio		Same place			XOXO	Yes	-	-	-	-	42		Orchestra leader	Theatre	PW	32	2400	No
37		T	Marian		F	Neg	29	M	No	H2	New York		Same place			XOXO	No	No	No	No	H						0	0	No
38		T	Lane, Willa Mae	✓	F	Neg	26	Wd	No	8	Louisiana		Los Angeles	California	No		Yes	-	-	-	-	54		Singer dancer	Theatre	PW	32	700	Yes
39		T	Ranade, Nell	✓	F	W	34	M	No	H1	Kentucky		Akron	Ohio	No		No	No	No	No	Ot						0	0	No
40		T	Bailey, Robert	✓	M	Neg	43	Wd	No	8	British West Indies	Na	Same place			XOXO	Yes	-	-	-	-	48		Fireman	Loft Buildings	PW	50	1200	No

SUPPLEMENTARY QUESTIONS
For Persons Enumerated on Lines 14 and 29

Line	Name (35)	Father (36)	Mother (37)	Code (G)	Mother tongue (38)	Code (H)	Veteran (39)	(40)	(41)	Social Security number (42)	Deductions (43)	(44)	Usual occupation (45)	Usual industry (46)	Class (47)
14	Bernardoni, Elio	Italy	Italy	26	Italian	26	No	-	-	Yes	Yes	1	Chef	Restaurant	PW
29	Sissle, Richard L.	Kentucky	Kentucky		English		Yes		W	No	No	0	Social Worker	Government	GW

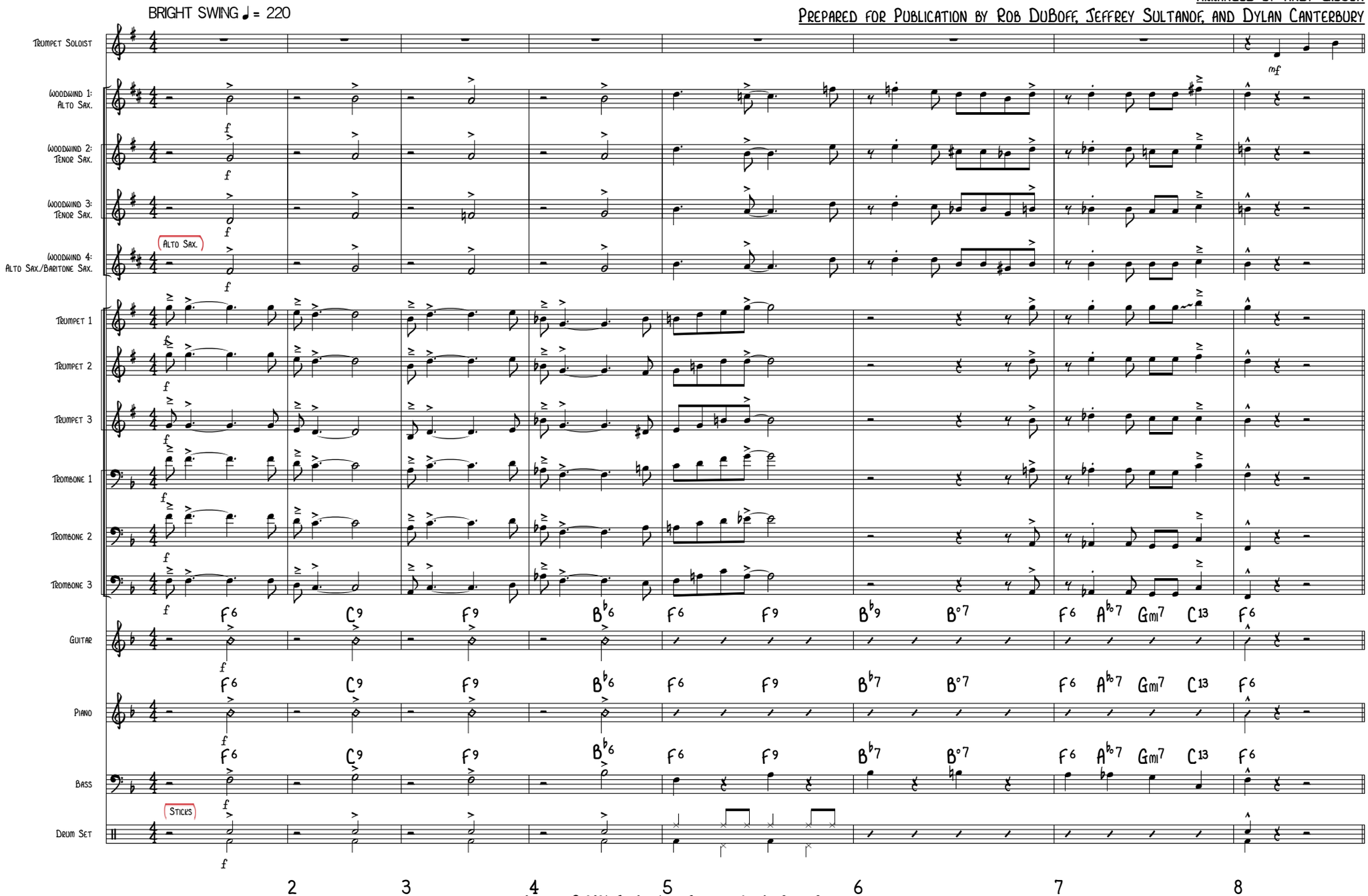
Above is a page from the 1940 census showing Andy Gibson living at the Hotel Braddock, which was at the corner of 126th St and 8th Ave in New York City. The hotel was located near the Apollo Theater and was frequented by many important jazz musicians. Note that Ella Fitzgerald was also staying at the Hotel Braddock (the line above Gibson).

INDIANA

RECORDED BY HARRY JAMES

By Ballard MacDonald and James F. Hanley
Arranged by Andy Gibson
Prepared for Publication by Rob DuBoff, Jeffrey Sultanof, and Dylan Canterbury

SCORE



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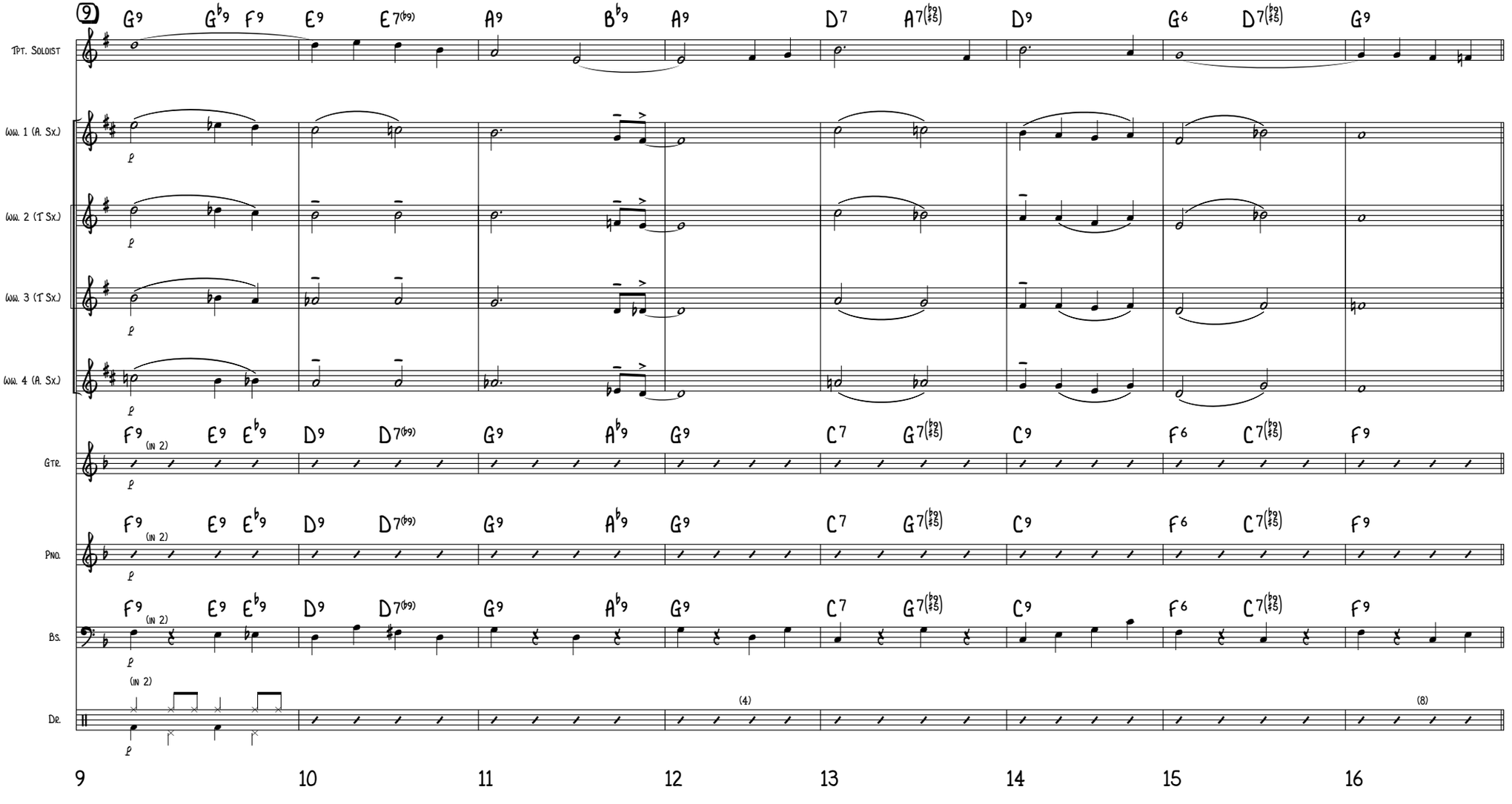
9
G9 G♭9 F9 E9 E7(♭9) A9 B♭9 A9 D7 A7(♭9♯5) D9 G6 D7(♭9♯5) G9
Tpt. Soloist
Ww. 1 (A. Sx.)
Ww. 2 (T Sx.)
Ww. 3 (T Sx.)
Ww. 4 (A. Sx.)
F9 (in 2) E9 E♭9 D9 D7(♭9) G9 A♭9 G9 C7 G7(♭9♯5) C9 F6 C7(♭9♯5) F9
Gtr.
Pno.
Bs.
Dr.
(in 2)
(4)
(8)
9 10 11 12 13 14 15 16

INDIANA

Score - Page 3