

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

WYNTON MARSALIS, MANAGING AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

CHLOE (SONG OF THE SWAMP)

Composed by Charles Daniels and Gus Kahn

Arranged by Billy Strayhorn

Transcribed by Christopher Crenshaw

As performed by Duke Ellington and His Orchestra

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's
2022-23 *Essentially Ellington* High School Jazz Band Program.

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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 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 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 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

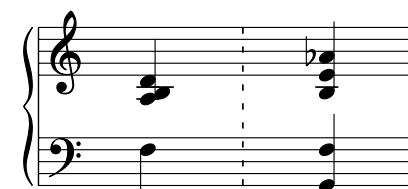
move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and trombone in plungers/mutes in triadic harmony. This is called the "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

CHLOE (SONG OF THE SWAMP) INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 – Alto Sax/Soprano Sax

Reed 3 – Clarinet

Reed 4 – Tenor Sax

Reed 5 – Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Charles Daniels and Gus Kahn

Arranger • Billy Strayhorn

Recorded • October 28, 1940, in Chicago, IL

Original issue • Victor 27235-A

Currently available as digital download • Amazon, iTunes (Duke Ellington, Never No Lament: The Blanton-Webster Band)

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

Soloists • Ben Webster (tenor sax)

REHEARSAL NOTES

• This arrangement by Billy Strayhorn comes from the Blanton-Webster years, and is arguably one of his best. The beginning starts with Joe “Tricky Sam” Nanton’s interpretation of the melody with plunger and pixie. For trombonists, this is THE solo you need to know if you want to pursue plunger work. Closed plunger, ‘ya-ya’ effect, and growling are all included here in the first sixteen bars. Be careful with the first note “F” since it’s in the sixth partial; any partial divisible by the number three is sharp. The accompanying reeds should be soft, yet forward-thinking. You start on a concert C in octaves and branch off with your own individual movement into guide tones (Check out the live version from 1940 in Fargo, ND). Next comes the “Mood Indigo” pep section as the melody in the next eight bars is played by the clarinet and accompanied by the muted trumpet and trombone. Listen to pitch as you move from interval to interval. Saxes should make an event out of the next four bars at **C**. Agree on how you play your sixteenth and eighths when it’s time to play them straight. Be wary of the trombone that finishes the melody in the fifth bar of **C**. The saxes and trombone/trumpet share a call and response during the interlude at **D**. Be cognizant of where you are in your register as you rise and fall. The introduction of the trumpet at m. 35 is foreshadowing the presence of the trumpet during the key change.

• Sonny Greer keeps things simple when he makes transitions from the ‘train groove’ to the two-groove. He keeps the same groove while the bass changes its role. It’s still important to know when those grooves change as well as the corresponding chord changes. Think of subtle ways of painting the picture, and listen to both the studio and live version for ideas. It’s a far cry from Sonny Payne’s painting during the shout chorus of “Corner Pocket.”

• Make a confident strum at letter **E**, guitar. The bass has a contrasting arpeggio to go against the yearning five chord led by trumpet and clarinet respectively. Take time and balance the chords, and make the most of the moving notes inside the measures. The trumpet must play the verse with a singing quality after the chords at **E** and **F** (Cantabile, if you will). Make the most of moving the chords and unison/octaves together, trombones and saxes.

• The phrases behind the tenor solo must be precise, and they must have emotion. The tenor solo played by Ben Webster here is underrated, so study it to get an insight of how to approach it. Remember that you’re dealing with a half-diminished sound as opposed to a dominant sound. Use the backgrounds to compliment your solo so nothing gets lost in translation. I love how Strayhorn uses octaves in the saxes and chords with the brass going into letter **I**. It’s a great arranging device to use to eliminate clutter.

• The fifth bar of **J** is the climax of the entire piece. Work your way up to **J**, but really work your way up to that bar together. It’s actually the brass’s climax because the reeds led by clarinet have a similar climax on the second beat of letter **J**. It’s absolutely gorgeous writing, and we should work on the intonation, phrasing, style, dove-tailing, and

articulation. All these elements will just make the piece sound good, but it’s null and void without the emotive, human qualities. All this sets up the trumpet’s last statement at m. 81 followed by a recap of the interlude in a different key at m. 82. In hindsight, I’d treat from m. 81-83 as a three-bar phrase and m.84-86 as another three-bar phrase.

• This piece will take time to master because there are so many arranging gems to display. Even the Duke Ellington Orchestra had to slow things down and really digest it because it was much different from Ellington’s arrangements.

- Christopher Crenshaw

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

CONDUCTOR

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Swing ♩ = 105

Reeds 1 Alto Sax

2 Alto Sax

3 Clarinet

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

Trombones 1

2 Solo plunger with pixie - "ya" all notes
mf

3 "ya" with growl or flutter

Guitar G7 C7

Piano *mf*

Bass *p*

Drums *p*

1 2 3 4 5 6 7 8

A

Alto *p*

Alto *p*

Clar.

Tenor *p*

Bari *p*

Tpts. 1

2

3

Tbns. 1
tight plunger - no "ya's"

2

3

Gtr. F G7 Em7 Am D9 Am7 D9 G7 D9 G7

Pno.

Bs.

Drs.

9 10 11 12 13 14 15 16

Detailed description: This is a musical score for a section titled 'Chloe', specifically section 'A' measures 9 through 16. The score is arranged for a large ensemble. The vocal parts (Alto, Tenor, Bari) and the first three Trumpets (Tpts. 1, 2, 3) are in the upper staves, with the Alto, Tenor, and Bari parts marked with a piano (*p*) dynamic. The first three Trombones (Tbns. 1, 2, 3) are in the middle staves; the first Trombone has specific performance instructions: 'tight plunger - no "ya's"' and '"ya" with growl or flutter'. The guitar (Gtr.) part is in the lower-middle staves, with a series of chords (F, G7, Em7, Am, D9, Am7, D9, G7, D9, G7) indicated above the staff. The piano (Pno.) part is in the lower staves. The bass (Bs.) and drums (Drs.) are at the bottom. The drums part shows a rhythmic pattern in the first measure and then a series of slashes indicating a consistent rhythm. The measures are numbered 9 through 16 at the bottom.

B

Alto

Alto

Clar.

Tenor

Bari

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno.

Bs.

Drs.

mp

mf

f

tight plunger

G7

C7

F

17

18

19

20

21

22

23

24

Detailed description: This is a musical score for a section titled 'Chloe', specifically section 'B' which covers measures 17 through 24. The score is arranged for a large ensemble. The woodwind section includes two Alto parts, Clarinet (Clar.), Tenor, and Bari. The brass section includes three Trumpets (Tpts. 1, 2, 3) and three Trombones (Tbns. 1, 2, 3). The rhythm section consists of Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The key signature is one sharp (F#), and the time signature is 4/4. The score features various dynamics including mezzo-piano (mp), mezzo-forte (mf), and forte (f). The woodwinds and strings have melodic lines with phrasing slurs. The brass parts include 'tight plunger' markings. The guitar part has a rhythmic pattern with slash notation and is accompanied by chord changes from G7 to C7 to F. The piano part provides harmonic support with block chords. The bass and drums provide a steady rhythmic foundation.