

Presents

JAZZ LINES PUBLICATIONS

WALKIN' SHOES

COMPOSED AND ARRANGED BY GERRY MULLIGAN

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

FULL SCORE

JLP-7055

MUSIC BY GERRY MULLIGAN

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

GERRY MULLIGAN TENTET SERIES

WALKIN' SHOES (1953)

Background:

Gerry Mulligan's role in the history of jazz is that of a renaissance man. For most, he is considered one of, if not the, greatest baritone saxophonist the music has seen. In addition to his prowess as an instrumentalist, his skills as a composer and arranger are also viewed as being among the top in the art form. Perhaps less frequently acknowledged is his creativity as a bandleader, having been one of the pioneers of using a rhythm section without chordal accompaniment in several different formats.

Born in Queens, NY on April 6, 1927, Mulligan found himself frequently moving around as a child due to his father's work as an engineer. From an early age, Mulligan's father instilled a pronounced sense of organization and discipline into the youngest of his four sons, traits that would serve an integral role in the young Mulligan's musical education. Starting on the piano, he eventually took up the clarinet and eventually the alto saxophone. It was not long before Mulligan became interested in composition and arranging, intensely studying scores of classical composers as well as making several early attempts at writing his own dance band charts.

By age 16, Mulligan was already submitting arrangements to be performed by professional organizations such as the house band for Philadelphia radio station WCAU. Dropping out of high school and moving to New York, Mulligan became associated with the bands of Gene Krupa and Claude Thornhill, working as a staff arranger and occasional saxophonist. It was with these two bands that Mulligan's arranging style began to take shape: light and breezy, but rich with counterpoint and full harmonies, and always relentlessly swinging.

Mulligan's notoriety began to rapidly expand in the early 1950s due to his involvement in two key groups. First was Miles Davis' *Birth of the Cool* nonet. These recordings featured several Mulligan original compositions and arrangements as well as some of Mulligan's first notable solos on baritone saxophone. Next was Mulligan's now-famous piano-less quartet with trumpeter Chet Baker. Baker's movie star looks and mannerisms would lead him to more widespread popular success than Mulligan, but in musical circles the latter was acknowledged as the brains of this organization, his compositions making such brilliant use of counterpoint that it was easy to overlook the lack of chordal accompaniment.

This chordless combo context would serve as Mulligan's primary musical vehicle for the rest of the 1950s. Although personal conflicts would cause Mulligan and Baker to go their separate ways mere months after the formation of the band, Mulligan would replace Baker with such other fine front line musicians as trumpeters Art Farmer and Jon Eardley, valve trombonist Bob Brookmeyer and tenor saxophonist Zoot Sims.

1960 saw Mulligan return to the big band format he musically grew up with, albeit with his own unique twist. Dubbed the Concert Jazz Band, this group continued Mulligan's trend of featuring a chordless rhythm section. The ensemble itself was slightly smaller than a typical big band (featuring 5 woodwinds and 6 brass), but as usual for Mulligan, his arrangements were able to create the illusion of a much larger group than it actually was.



Mulligan's later years saw him exploring several different contexts. In addition to continuing to lead various versions of his Concert Jazz Band and small groups, he formed a fruitful relationship with pianist Dave Brubeck, with whom he would perform on-and-off for the rest of his life. His lifelong love of classical music culminated with 1984's completion and performance of "Entente for Baritone Saxophone and Orchestra." Mulligan would also revisit the *Birth of the Cool* era in the early 1990s, featuring either Art Farmer or Wallace Roney in the role of the recently departed Miles Davis.

Mulligan passed away on January 20, 1996. His music library and several personal effects, including his baritone saxophone, were donated to the Library of Congress. His widow Franca has since established the Gerry and Franca Mulligan Foundation, which is actively involved in providing funds for awards and scholarships for a wide variety of musical endeavors, as well as providing ready access to Mulligan's legendary catalogue of music.

The Music:

Initially introduced to the world in a quartet recording with trumpeter Chet Baker in 1952, Gerry Mulligan's *Walkin' Shoes* has become one of his better known original tunes. This arrangement was recorded in 1953 for the 'Gerry Mulligan Tentette' album *Modern Sounds*. Even though this arrangement includes six horns, performances should maintain the airy, light quality of the original 1952 recording.

Notes to the Conductor:

A quick general performance note: the volume level should be kept fairly subdued. Even sections marked mezzo-forte or forte should be approached with this mentality. This arrangement has a very delicate, chamber music-like quality to it, and should be played accordingly.

The melody begins right in the pickup measure, played by alto sax, two baritone saxes and trombone. It stays mostly unison through the first two A sections, with the rest of the band coming in at measure 9 with a typically Mulligan counterpoint. The trumpets take over the melody for the bridge at measure 17 before handing it back to the saxophones at measure 25.

A two bar break sets up Mulligan's full chorus of baritone saxophone solo at measure 33. The backgrounds are largely rhythmically simple, but weave around one another fairly intricately; each member of the ensemble should be aware of where they fit into this puzzle so as to not step on each others' feet, metaphorically speaking. An 8 bar ensemble shout at measure 65 sets up Chet Baker's 3/4 of a chorus trumpet solo beginning at measure 73, with a slightly more rhythmically complicated set of backgrounds.

The arrangement largely ends the same way it began, with several copied sections from the head in beginning at measure 97. Although there is a sudden swell in volume toward the end, things cut out rather abruptly for a brief Mulligan cadenza, followed by a whisper-soft and slightly sour final chord.

This arrangement is for jazz tentet. An alternate 2nd trombone part has been included as a substitute for horn in F. It is not a transcription - it has been prepared from Gerry Mulligan's original score.

Acknowledgements:

Thanks to Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), you hold in your hands one of the many historically important pieces from the Gerry Mulligan Tentette and Concert Jazz Band book.

Dylan Canterbury

- June 2018

Handwritten musical score for "Walkin' Shoes" (A10), featuring ten staves for different instruments: trumpet (tp), alto saxophone (alt), baritone saxophone (bar), bass saxophone (bass), tenor saxophone (ten), double bass (bass), and drums (dr). The score is written in pencil on a single page. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked with a circled "A10" and a "9" above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The drum part is indicated by rhythmic slashes and specific notations like "x y e e t y".

Above is the original pencil score for Gerry Mulligan's 1953 arrangement of *Walkin' Shoes*.

WALKIN' SHOES

RECORDED BY THE GERRY MULLIGAN TENTET

MUSIC BY GERRY MULLIGAN

ARRANGED BY GERRY MULLIGAN

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

SCORE

MEDIUM SWING ♩ = 140

①

The score is for a jazz ensemble. It includes parts for Woodwind 1 (Alto Sax), Woodwind 2 (Baritone Sax), Woodwind 3 (Baritone Sax), Trumpet 1, Trumpet 2, Horn in F, Trombone, Tuba, Acoustic Bass, and Drum Set. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 140 beats per minute. The score begins with a first ending bracket (①) over the first two measures. Dynamics include *mf* and *mfz*. The Acoustic Bass part includes chord symbols: G⁶, C⁷, C^{#o}7, G⁶, E^{7(b9)}, Am⁷, C[#]m⁷, Cm^{7(b9)}, and G^{6/B}. The Drum Set part includes a 'BRUSHES' section in the first measure and a section with a '4' above it in the fourth measure.

1 2 3 4 5 6 7 8

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9

W. 1 (A. Sax) W. 2 (B. Sax) W. 3 (B. Sax) TPT. 1 TPT. 2 HN. TBN. Tuba BS. Dr.

9 10 11 12 13 14 15 16