

JAZZ LINES PUBLICATIONS

Presents

I KNOW, DON'T KNOW HOW

ARRANGED BY BOB BROOKMEYER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-8417

MUSIC BY GERRY MULLIGAN

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

GERRY MULLIGAN CONCERT JAZZ BAND SERIES

I KNOW, DON'T KNOW HOW (1960)

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 written for and recorded by his sextet, Gerry Mulligan's *I Know, Don't Know How* was expanded for his Concert Jazz Band by valve trombonist/arranger Bob Brookmeyer for his 1961 album *Gerry Mulligan Presents a Concert in Jazz*. This arrangement manages to maintain the trademark sound of Mulligan's small groups while adding several layers of Brookmeyer's trademark complexity to create a structural masterpiece of a chart.

Notes to the Conductor:

As is typical for Mulligan's ensembles of this time, the volume level remains largely subdued throughout the entire chart. Even the intro, which is otherwise fairly boisterous, should ascend to at most a medium-loud level. Mulligan enters with the melody pickups into measure 9. At first, the ensemble lines up with one another for the accompanying backgrounds, but beginning at measure 17 Brookmeyer ramps up the complexity a bit by having the woodwinds and trombones playing counter lines to one another; even individual members of the section occasionally drop out or switch sides at times. These interweaving lines, both here and through the rest of the arrangement, need to be aware of one another in order to not step on each others' toes, so to speak.

Mulligan takes a quick break from the melody at measure 25 to allow the unison trumpets a chance to shine over the somewhat baroque-sounding woodwind and trombone backgrounds. Returning at the pickups to measure 33, Mulligan takes the spotlight for himself for a sizeable chunk of the rest of the arrangement, playing an improvised solo following an ensemble tag from measure 45 to 102. The backgrounds behind his solo are simplistic and subdued, and should be approached accordingly.

A half chorus of ensemble begins at measure 103, still at a subdued volume, that leads into a chorus and a half of Brookmeyer's valve trombone beginning at measure 111. The first half chorus is devoid of backgrounds, while the first two A sections of the 2nd chorus at measure 129 feature a series of horn stings that should be one of the more aggressive sections of the arrangement. Measure 139 sees a background counter line from Mulligan, clearly intended as a call-back to Mulligan and Brookmeyer's small group work together. The ensemble interlude at measure 155 is one of the most complex portions of the arrangement, featuring several interlocking triplet lines passed around throughout the ensemble. Be sure to emphasize the multiple dynamic swells throughout this section. Measure 163 is yet another call-back to the Mulligan piano-less quartet, with Mulligan and Brookmeyer soloing together and creating some classic improvised counterpoint for a full chorus.

Mulligan returns to the melody at measure 195, this time with some significantly more complicated backgrounds than before. The ensemble reaches its peak volume (indeed, the only part of this arrangement that can be considered loud) on the bridge at measure 204, with several smears and triplet figures adding to the drama. The final A section at measure 212 is largely copied from earlier in the arrangement. The tagged riff from earlier is repeated as the volume level decays even more, with a few rapid dynamic shifts eventually leading into the final two chords. The first is fairly dissonant, but the second is as warm as can get. Mulligan plays a simple cadenza over each to bring things to a lovely conclusion.

This arrangement is written for jazz big band. It is not a transcription - it has been prepared from the set of original parts used during the recording session. On the original recording, there is a cut from measure 75 to 128, likely for time purposes. The entire arrangement has been presented in its original form in order to preserve how it was originally envisioned.

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 Concert Jazz Band book.

Dylan Canterbury

- July 2017

I KNOW
BERRY MULLIGAN
 TRUMPET II
 ARR. BOB BROOKMEYER

①

TRUMPET II

HAT

HAT

HAT soli

HAT soli

V.S.

EMILE CHARLAP - 2172 244 WEST 48TH STREET NEW YORK 36, N. Y. JU 8-3191

TRPT-2 ② -2-

A-25

CLARINET

A-33

B

B-9

B-17 Release

B-25 TO HAT

C-1 HAT CUT

C-17

V.S.

EMILE CHARLAP - 2172 244 WEST 48TH STREET NEW YORK 36, N. Y. JU 8-3191

Here is the original trumpet 2 part as played by Don Ferrara.

I KNOW, DON'T KNOW HOW

SCORE

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

EASY SWING ♩ = 180

The score is written for a jazz ensemble. It includes parts for Woodwind 1 (Clarinet), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Baritone Sax), Woodwind 5 (Baritone Sax), Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Bass, and Drum Set. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'EASY SWING' with a quarter note equal to 180 beats per minute. The score consists of 8 measures. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include '(TO HAT)' for the brass instruments and '(BRUSHES)' for the drum set.

2 3 4 5 6 7 8

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SCORE - PAGE 2

9

Ww. 1 (CL) *p* *mf* *mp* *mf* *subito p*
 Ww. 2 (A. SX) *p* *mf* *mp* *mf* *subito p*
 Ww. 3 (T. SX) *p* *mf* *mp* *mf* *subito p*
 Ww. 4 (B. SX) *p* *mf* *mp* *mf* *subito p*
 Ww. 5 (B. SX) *p* *mf* *mp* *mf* *subito p*
 Tpt. 1 *p* *mf* *mp* *mf* *subito p*
 Tpt. 2 *p* *mf* *mp* *mf* *subito p*
 Tpt. 3 *p* *mf* *mp* *mf* *subito p*
 Tbn. 1 *p* *mf* *mp* *mf* *subito p*
 Tbn. 2 *p* *mf* *mp* *mf* *subito p*
 BS. Tbn. *p* *mf* *mp* *mf* *subito p*
 BS. *mp* *mf* *subito p*
 Dr. (4) (6) *mf* *subito p*

9

10

11

12

13

14

15

16