Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

Perdido

Composed by Ervin Drake, Harry Lenk and Juan Tizol,
Arranged by Gerald Wilson

As performed by the Duke Ellington Orchestra
Transcribed and Edited by David Berger for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2013–14
Nineteenth 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 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. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important port of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great 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

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(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 subdominant 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.

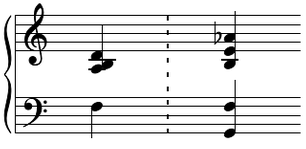
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A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

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PERDIDO • INSTRUMENTATION

Reed 1 • Alto Sax
Reed 2 • Alto Sax
Reed 3 • Tenor Sax/Bb Clarinet
Reed 4 • Tenor Sax
Reed 5 • Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Piano
Bass
Drums

ORIGINAL RECORDING INFORMATION

Composers • Ervin Drake, Harry Lenk and Juan Tizol
Arranger • Gerald Wilson
As Recorded By • Duke Ellington and His Orchestra
Recorded • February 1, 1963 in Paris
Original Issue • Atlantic SD2-304 (*The Great Paris Concert*) [LP]

Currently Available on CD • Collectables 7818 (*The Great Paris Concert*) [2 CDS]

Download Available • The Great Paris Concert • *itunes.com*

Personnel • Duke Ellington (piano); Ray Nance (cornet); Cootie Williams, Cat Anderson, Roy Burrowes (trumpet); Lawrence Brown, Buster Cooper, Chuck Connors (trombone); Johnny Hodges, Russell Procope (alto sax); Jimmy Hamilton (clarinet/tenor sax); Paul Gonsalves (tenor sax); Harry Carney (baritone sax); Ernie Shepard (bass); Sam Woodyard (drums)

Soloists • Jimmy Hamilton (clarinet); Paul Gonsalves (tenor sax); Duke Ellington (piano); Cat Anderson and Ray Nance (trumpets-trades);

REHEARSAL NOTES

- Juan Tizol's 1942 classic tune received a new treatment from Gerald Wilson in the early '60s. Gerald contributed a number of charts to the Ellington library over a 20-year period starting in the mid-1940s. Strangely, Ellington never credited Gerald. Not only was this the case for his arrangements, but also for his original compositions like *El Viti* and *Imagine My Frustration*. Gerald told me that at first he was so honored that Ellington would put the Ellington name on one of Gerald's charts that he felt flattered, but after a while he felt taken advantage of. Incidentally, Gerald wrote a very similar chart of **Perdido** for his own band and recorded it for Pacific Jazz on the *On Stage* album. I recommend listening to this performance as well.

- **Perdido** is a standard 32-bar *AABA* tune with very simple changes: V I V I for the *A* section and a rhythm bridge (D^7 G^7 C^7 F^7). Gerald dresses up the changes somewhat, and Duke and his bassist, Ernie Shepard, dress it up some more. There is no intro. We start with 2 choruses of unison tenors playing (the first chorus was written by Jimmy Hamilton and the 2nd by Clark Terry). Next comes Gerald's intro (11 bars). On the melody chorus Duke plays *Chopsticks* for the *A* section, the saxes play the 2nd *A*, the brass have the bridge, the saxes return on the melody for 6 bars followed by a 16-bar interlude. There is a chorus of clarinet (the last 2 bars are lopped off to make way for a slightly altered return of the interlude—this time only 13 bars) and a chorus of 2 trumpets swapping 4's. The next chorus has 8 bars trombone soli, 8 bars sax soli followed by tenor solo for the bridge and last *A* section. The tenor continues to play another *AAB* followed by Duke's *Chopsticks* for the last *A*. The last chorus has a soft shout on the first *A*, loud shout on the 2nd *A*, baritone bridge (extended by 2 bars). The Coda is a repeat of Gerald's intro.

- When I was transcribing this chart, I was bowled over at how swinging the rhythm section was all the way through—not one note even slightly out of place. Everything played with confidence, conviction and all 3 perfectly in sync. They keep it simple and allow the horns to do the fancy stuff. Dizzy Gillespie called Duke the greatest accompanist who ever lived. This track is great evidence. Notice how he doesn't even touch the piano until his solo 2 before **J**. He introduces the *Chopsticks* idea as a solo and continues it over the saxes on the next *A* section. He later returns to it to set up the shout chorus. I love his comping behind the clarinet solo (through **R**). He develops a very simple idea that is so provocative rhythmically, melodically and harmonically. What great use of space. What a strong statement.

- Almost immediately after Ellington recorded his own arrangement of *Perdido* in 1942, the tune became a staple for bands and jam sessions. Ellington continued to play his original arrangement for 20 more years. The original parts deteriorated and disappeared, but the players continued playing their parts from memory and/or creating new ones. **Perdido** became as familiar with jazz musicians as *The Blues* and *I Got Rhythm* and thus was subject to all kinds of spontaneous chord substitutions. Ellington's excellent bassist in 1963, Ernie Shepard, was obviously not too concerned with Gerald's chart when he played it on *The Great Paris Concert*. Many of his lines imply chord substitutions that are conflict with the substitutions being played by the horns. For instance on the second half of the 4th bar of many of the *A* sections he plays D♭s, which infer either a $D♭^7$, $D♭m^7$ or $D♭^{\circ}$. Sometimes these D♭s create awkward relationships with the horn parts. I have left them in, but if your bassist feels uncomfortable playing them, I suggest using either a B° or a $G7^{-9}$ in the spot. Another spot where Shepard ignores the written chart is Gerald's intro (letter **I**) and when it returns as a coda (letter **II**). Shepard walks through these sections in clear violation of Gerald's desire to have him double the bottom trombone part. I have to side with Gerald here for the integrity of the chart.

- The opening 2 choruses of the chart should have a nice cozy, relaxed bebop groove with no piano comping. The drums set up the ***ff*** intro at **I**. The quarter notes should be played short with plenty of accent. The horns should slur from the & of 4 in **I**1 to the & of 1 in **I**2 putting a breath accent on the & of beat 1 and continue this pattern in **I**4-5, 7, 8 and 9. In addition the bari should slur from the & of 4 in **H**8 to the downbeat of **I**, and continue the pattern in **I**3 and 6. Normally we leave slurring up to the players. There are several ways to articulate most passages. Tonguing provides clarity and in the case of brass players, makes wide intervals much easier to play. Swing players tended to slur 8th notes, while beboppers would often slur from the upbeat to the downbeat. By the 1950s trumpet players like Clifford Brown and Clark Terry are doodle tonguing every note for cleanliness and rhythmic energy. Good players should be facile in all 3 techniques and apply them when stylistically appropriate.

- Ellington's humorous pseudo-*Chopsticks* quotes are terrific, but were not part of Gerald's chart. Originally, Gerald had the saxes play the first 6.5 bars of **K** at letter **J** making a more normal *AABA* structure. If you do this, I suggest that the piano abandon the whole *Chopsticks* approach and comp in response to the sax melody.

- The long notes in the brass at **L** should be played ***fp*** with a slight crescendo at the end of each. By holding the note out soft, we get to hear the saxophone answers. The bones at **M** could go either way: either ***fp*** (crescendo or not) or just ***f***. Make sure the brass play with plenty of accent at **O**7 and onward and ***fp*** on the long notes.

- The saxes are marked ***mp*** on their background at **T**. Keep them under the trumpet except for where they go into harmony (the ends of phrases and the bridge).

- A nice touch that would be reminiscent of Gerald's Lunceford days, might be to have the bass go into 2 and the drummer to hi hat at **X** and **Y**. This would feel nice and comfy feeling and then we could go back to roaring for the tenor solo.

- Again, the brass backgrounds for the tenor solo should be played with biting accents and ***fp*** on the long notes. The general rule is to use ***fp*** on long notes followed by a rest. When a long note is followed by another note, we put a crescendo at the end of the long note. Like all rules, there are some exceptions.

- If the piano *Chopsticks* idea is not being used, you might want to let the tenor finish out his solo through **EE**. If this is the case, the drummer should ignore the diminuendo at **DD**6 and wait until **EE**7 and finally move to the closed hi hat at **FF**. No matter what you choose to do, the drummer should play ***f*** on the ride cymbal at **FF**8 to support the horns.

- This is a pretty difficult chart, but well worth the work. Keep it swinging.

— David Berger

Courtesy of Tutti Dynamics, Inc., videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2013–14 repertoire can be downloaded FREE at *jalc.org/EssentiallyEllington*

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

PERDIDO

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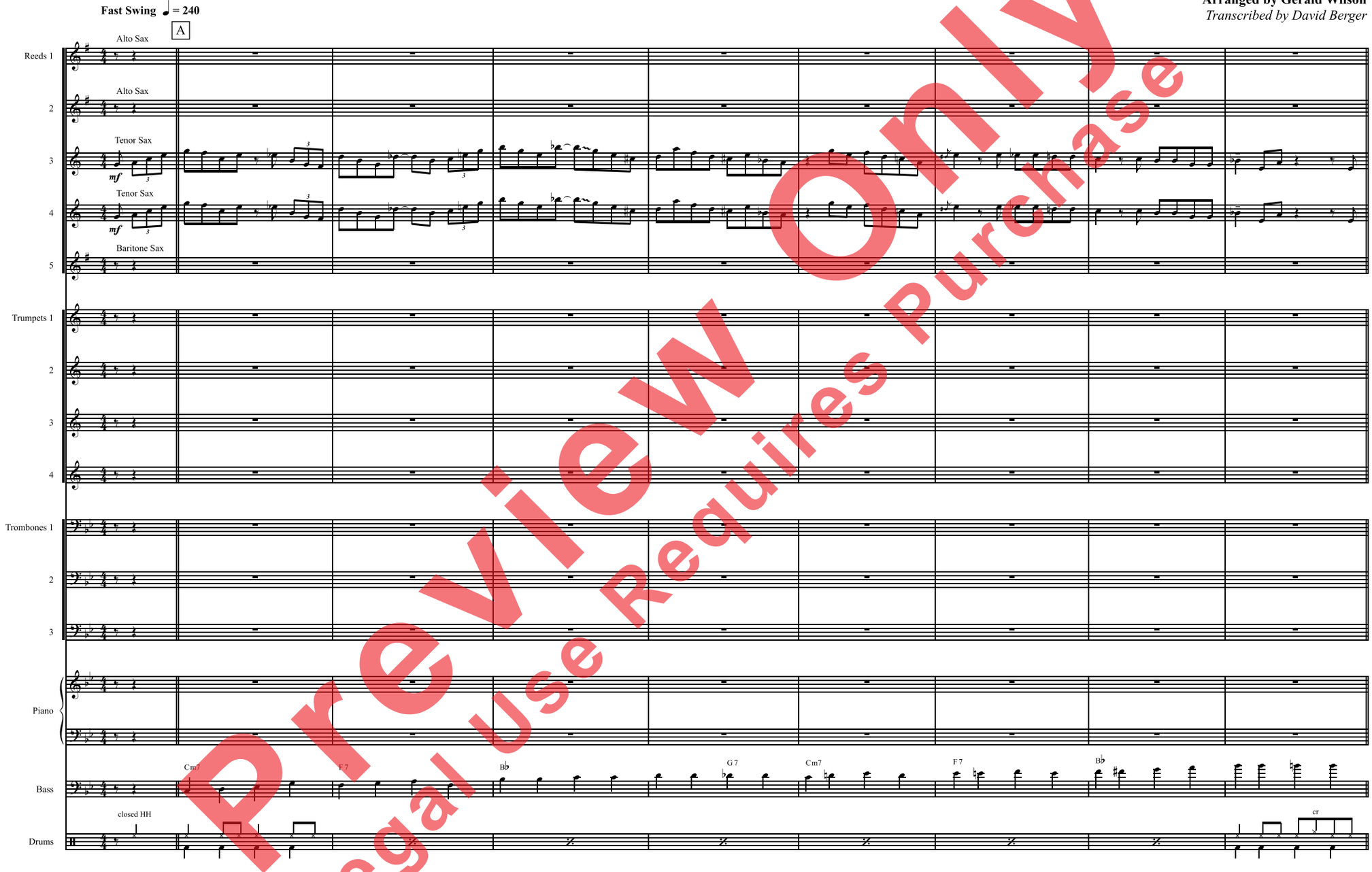

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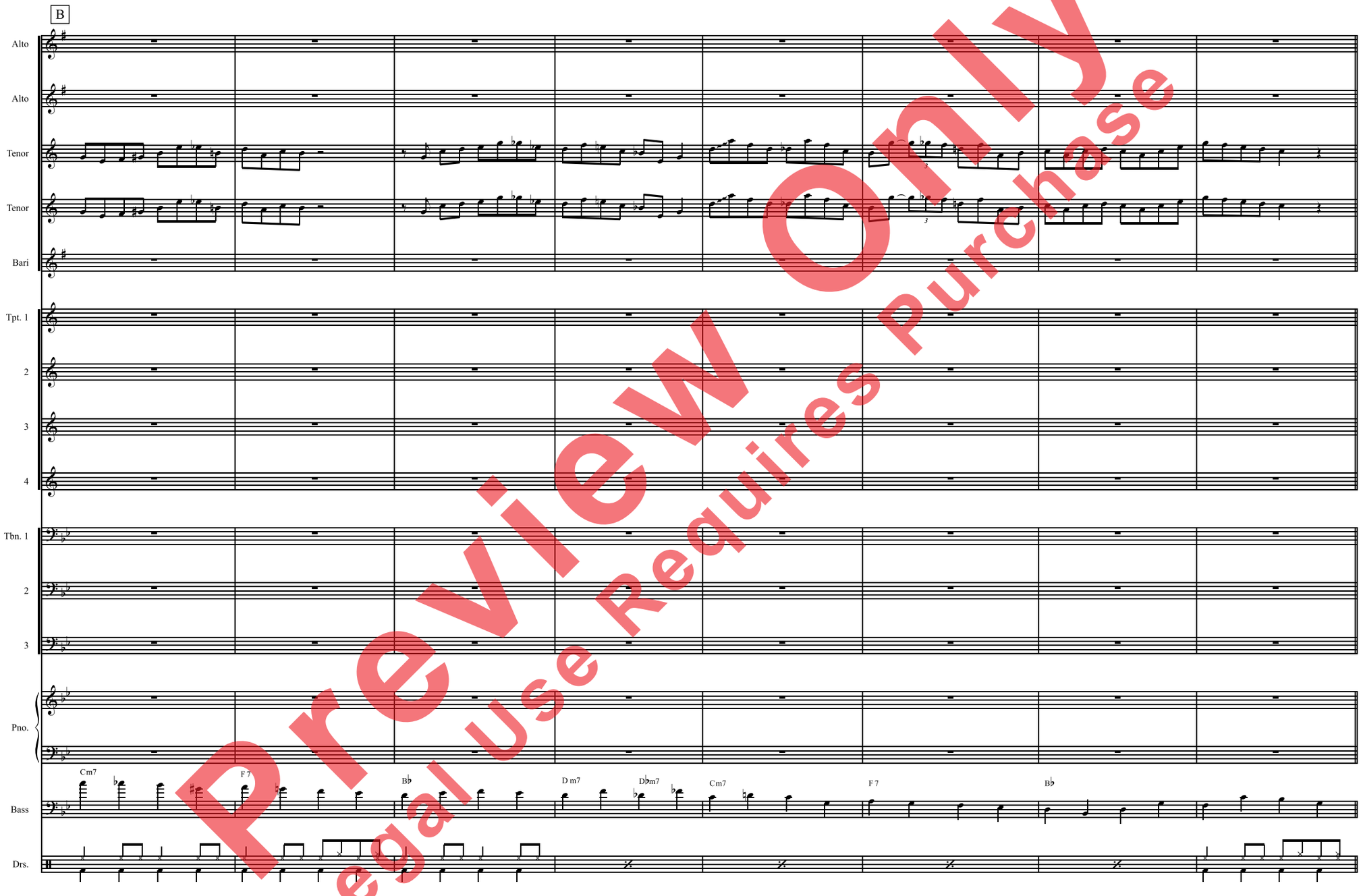

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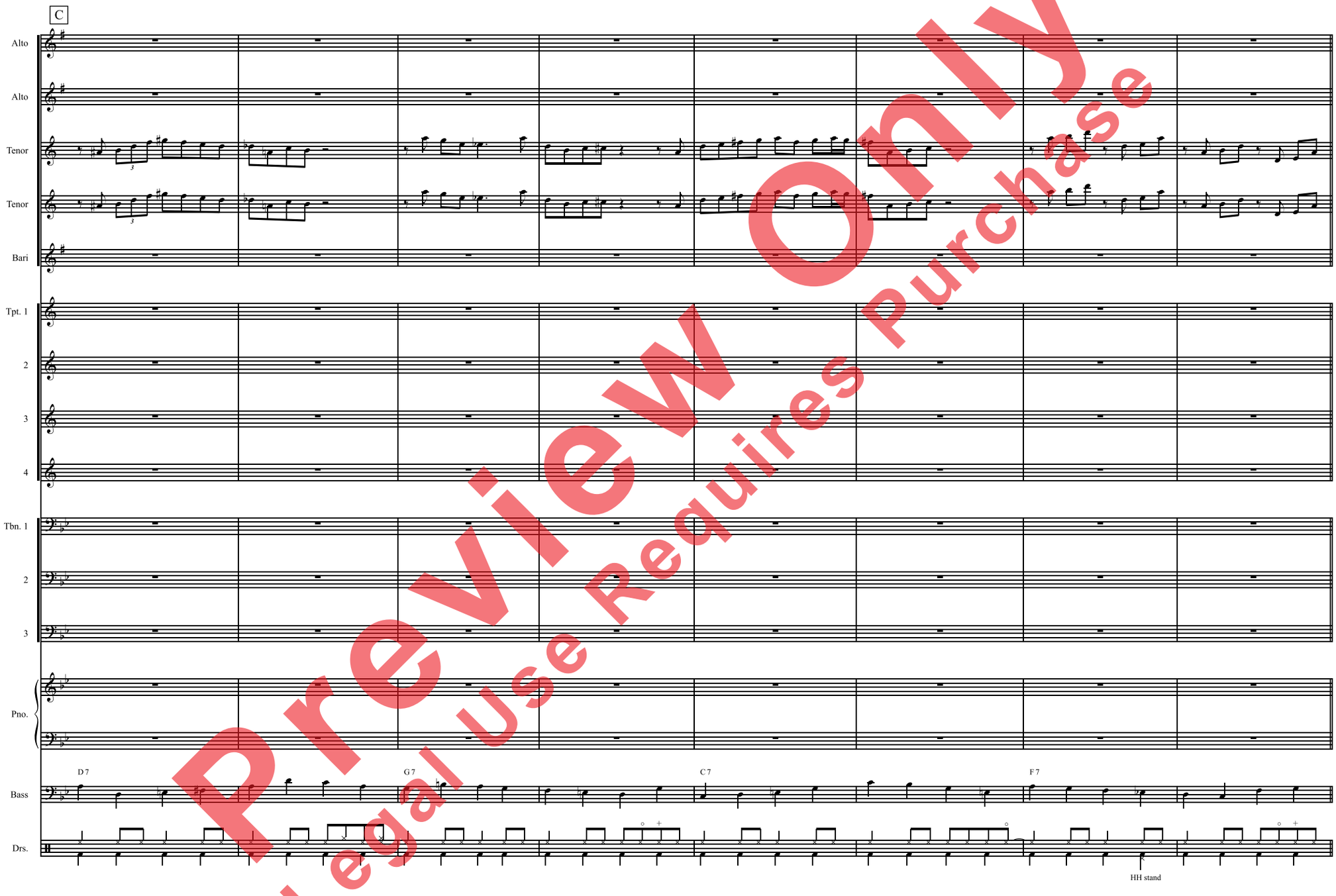

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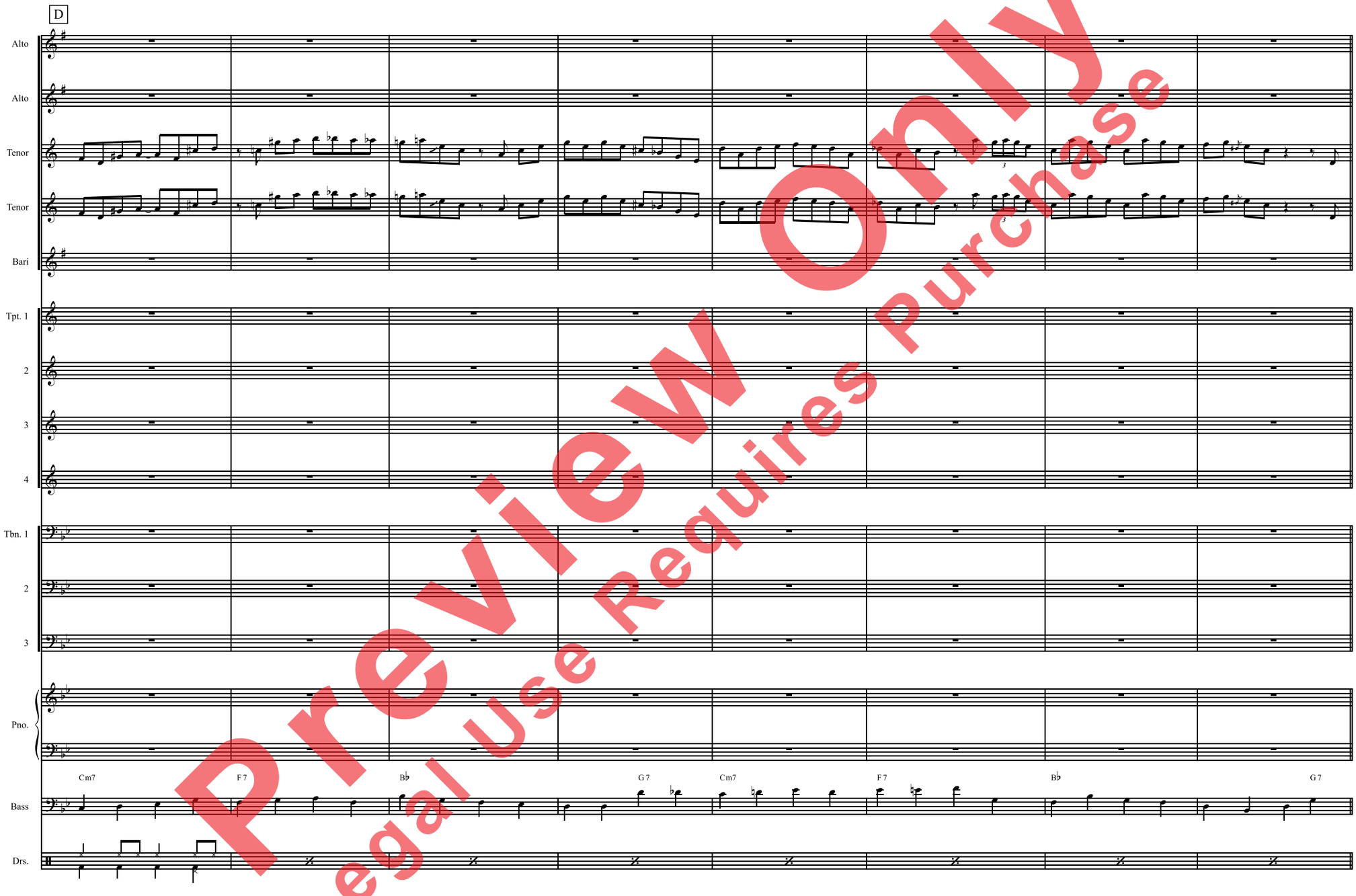

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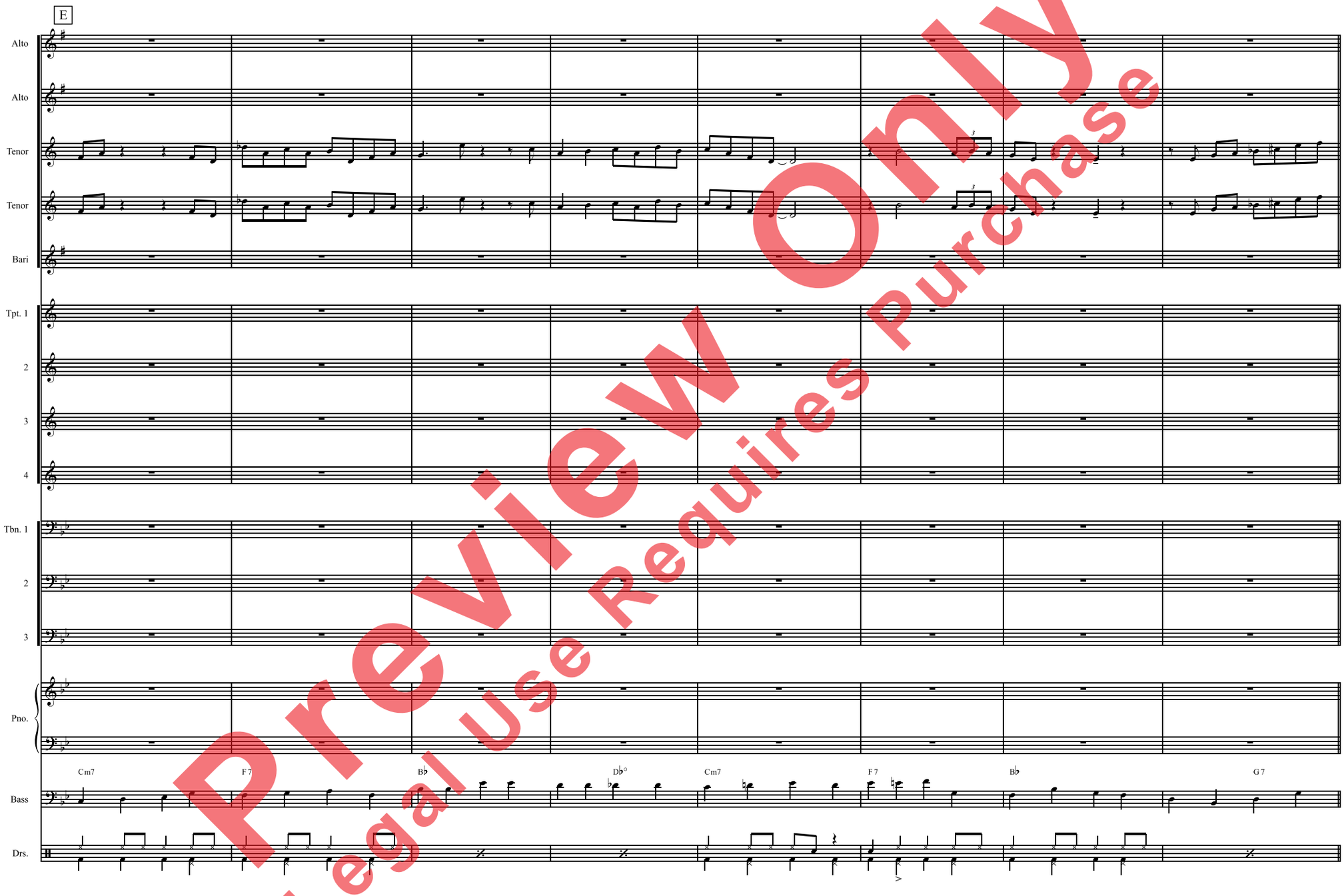

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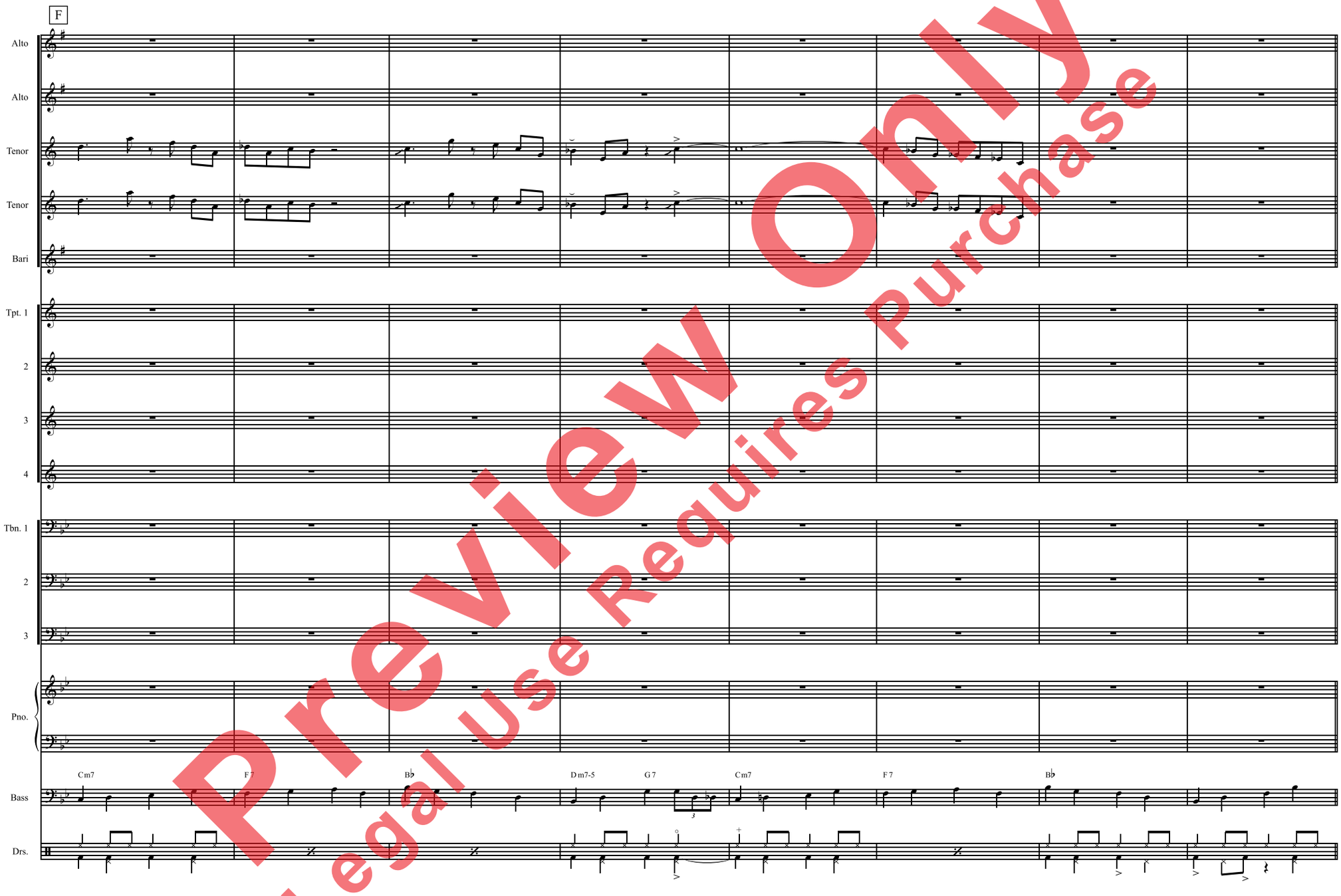

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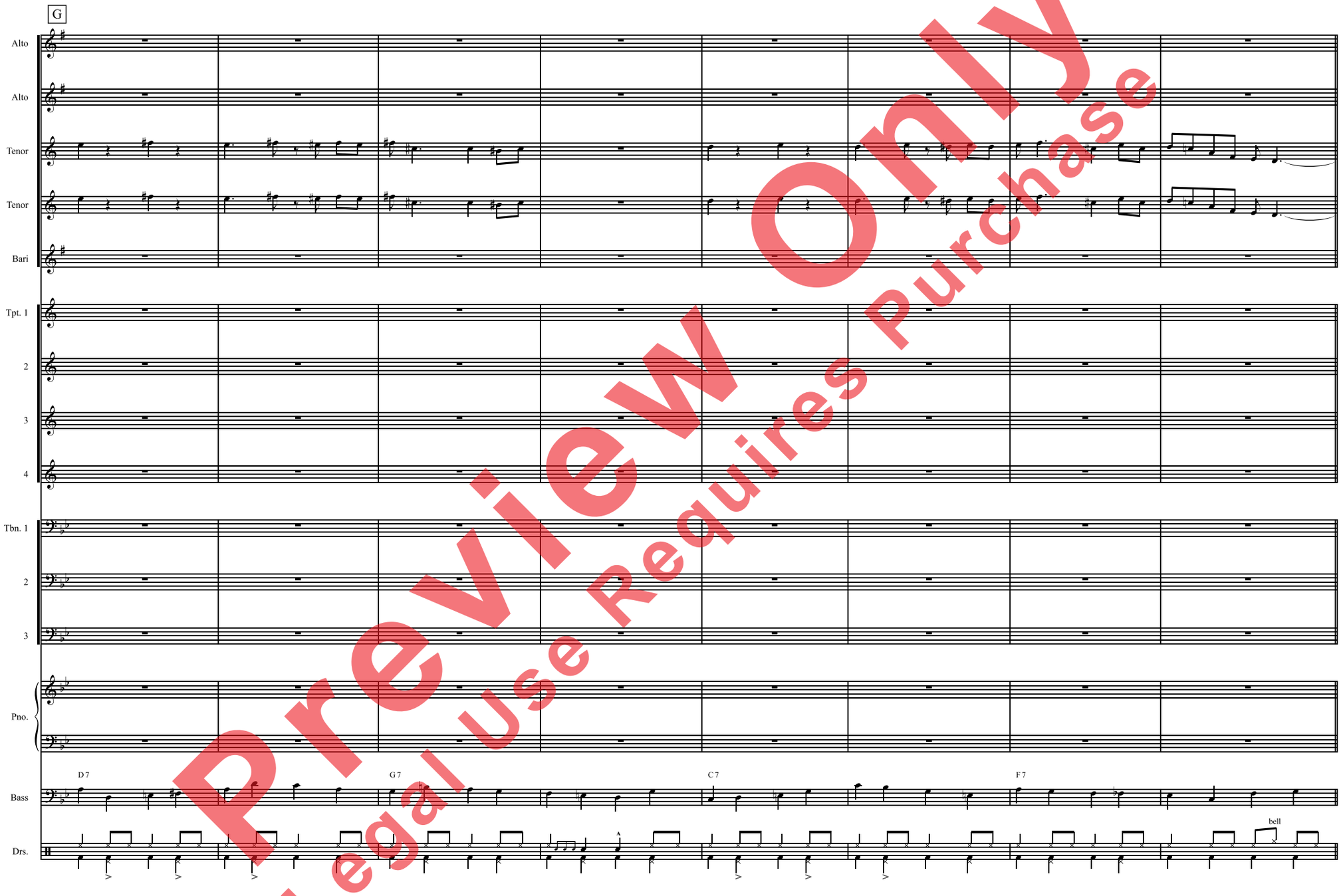

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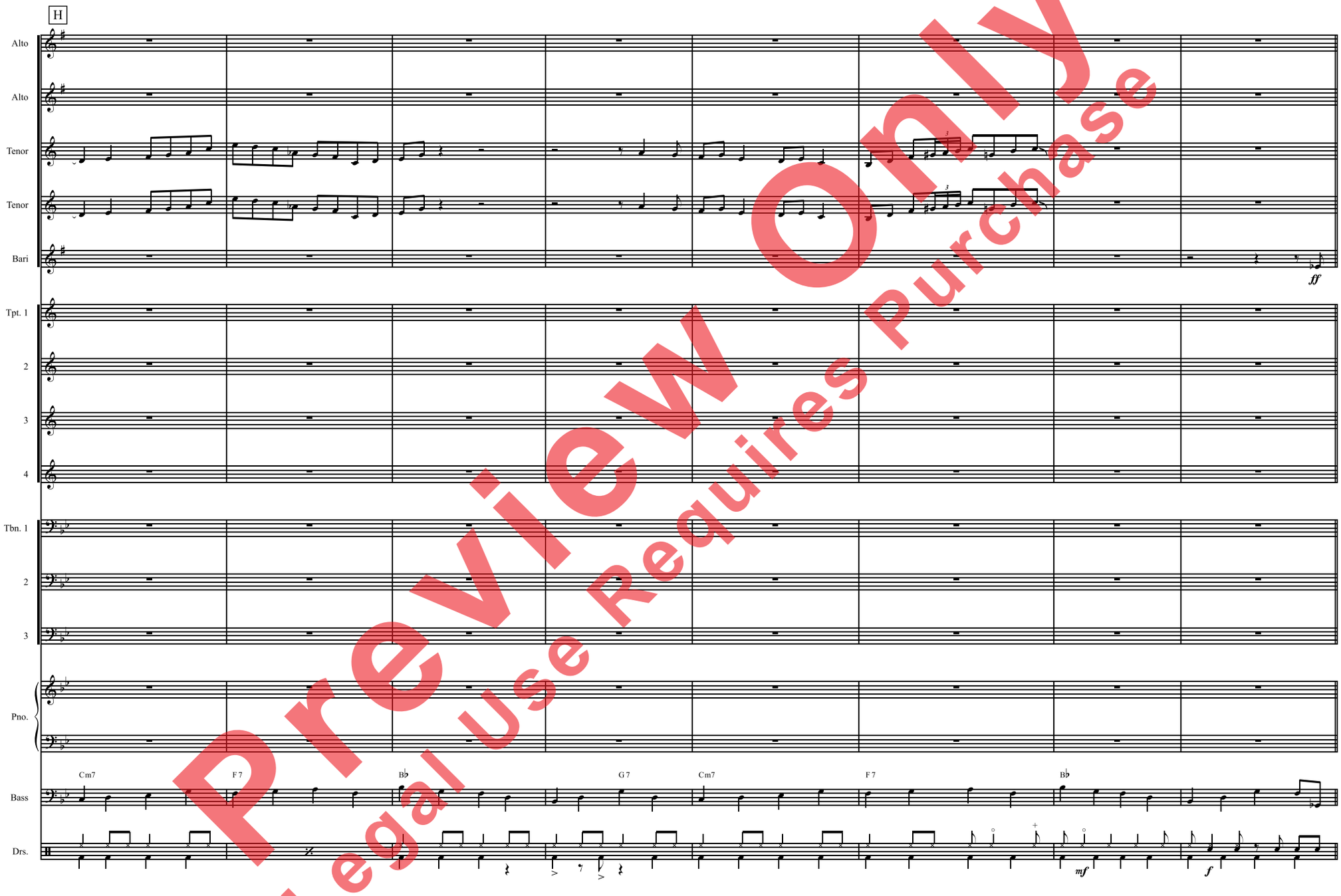

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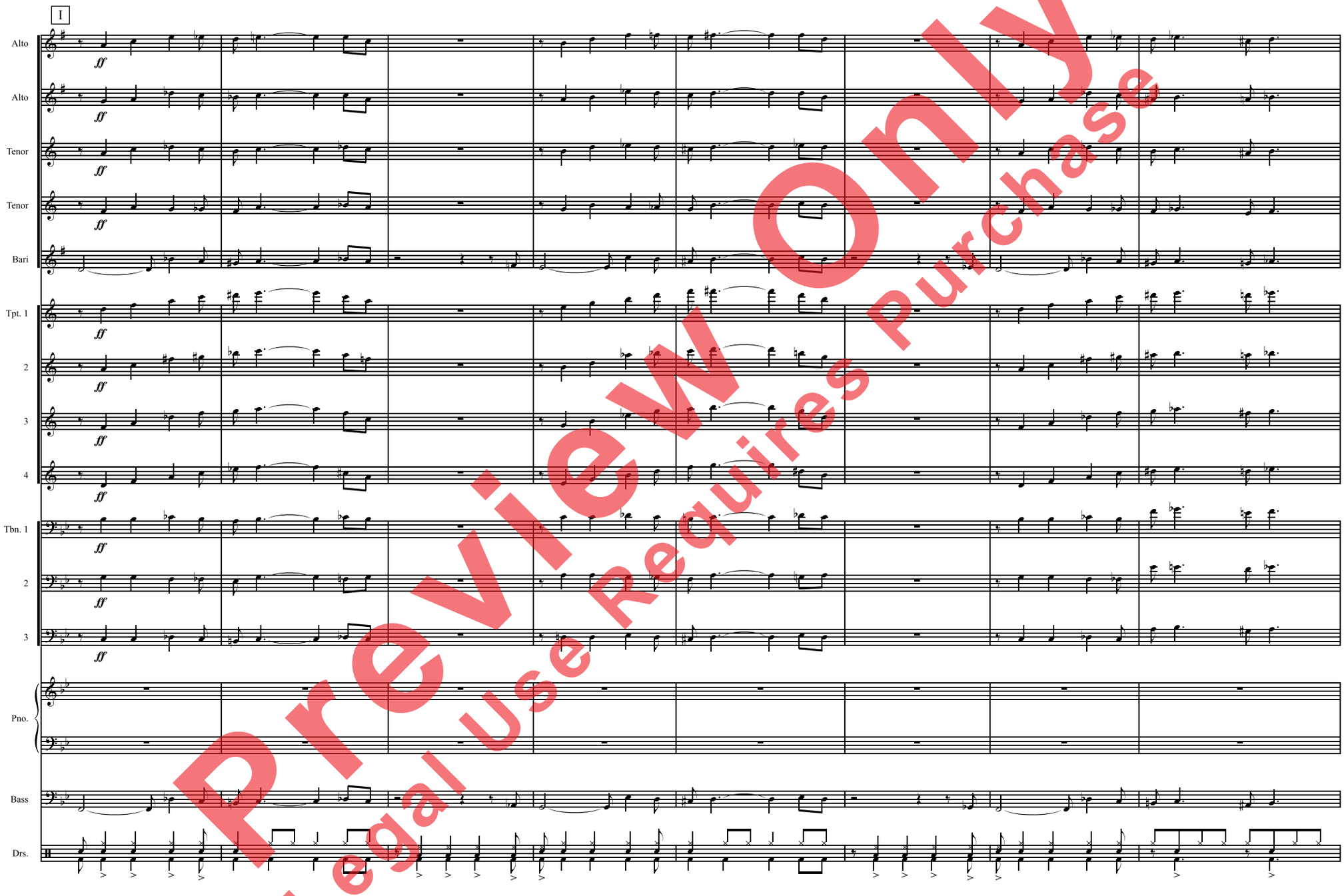

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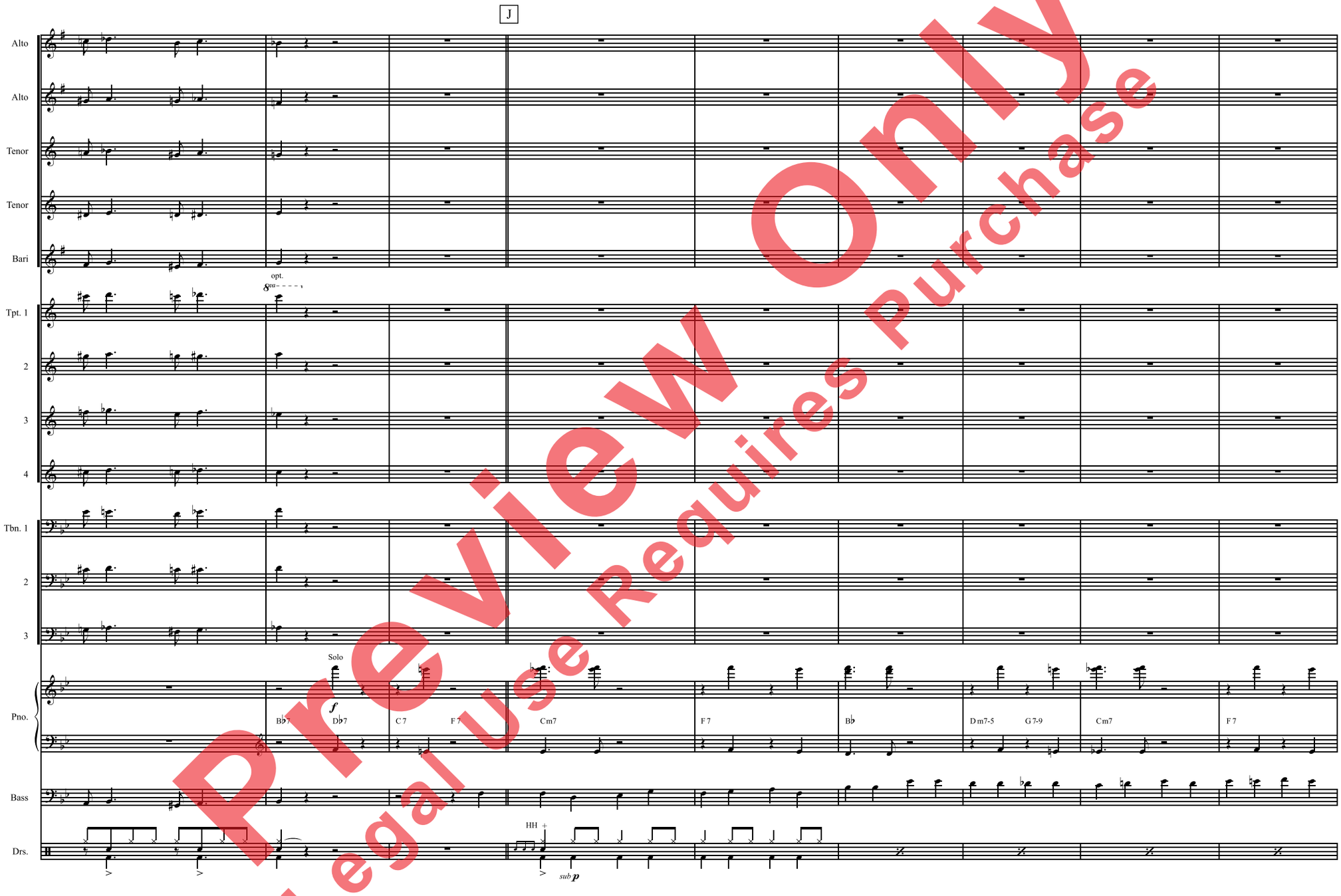

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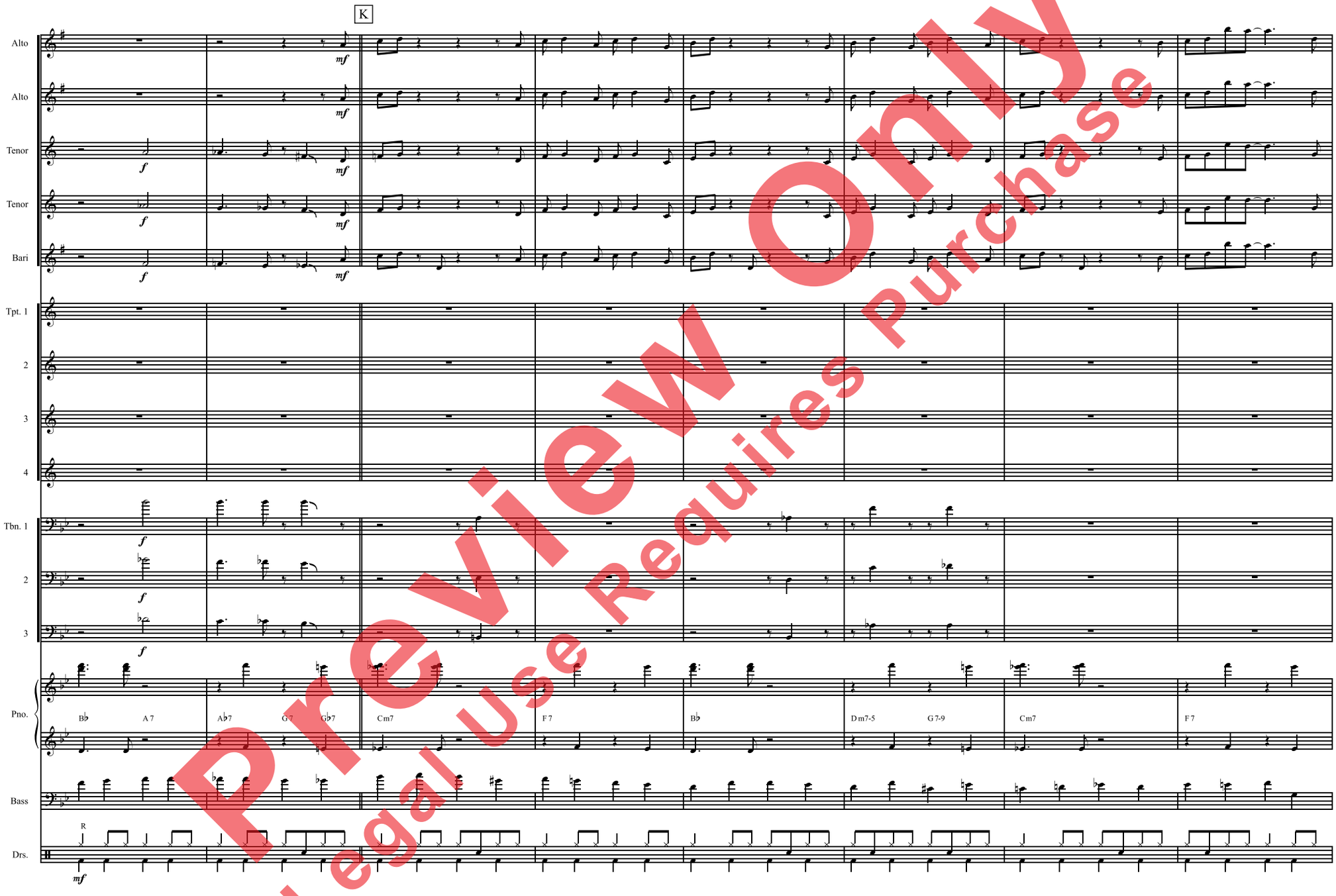

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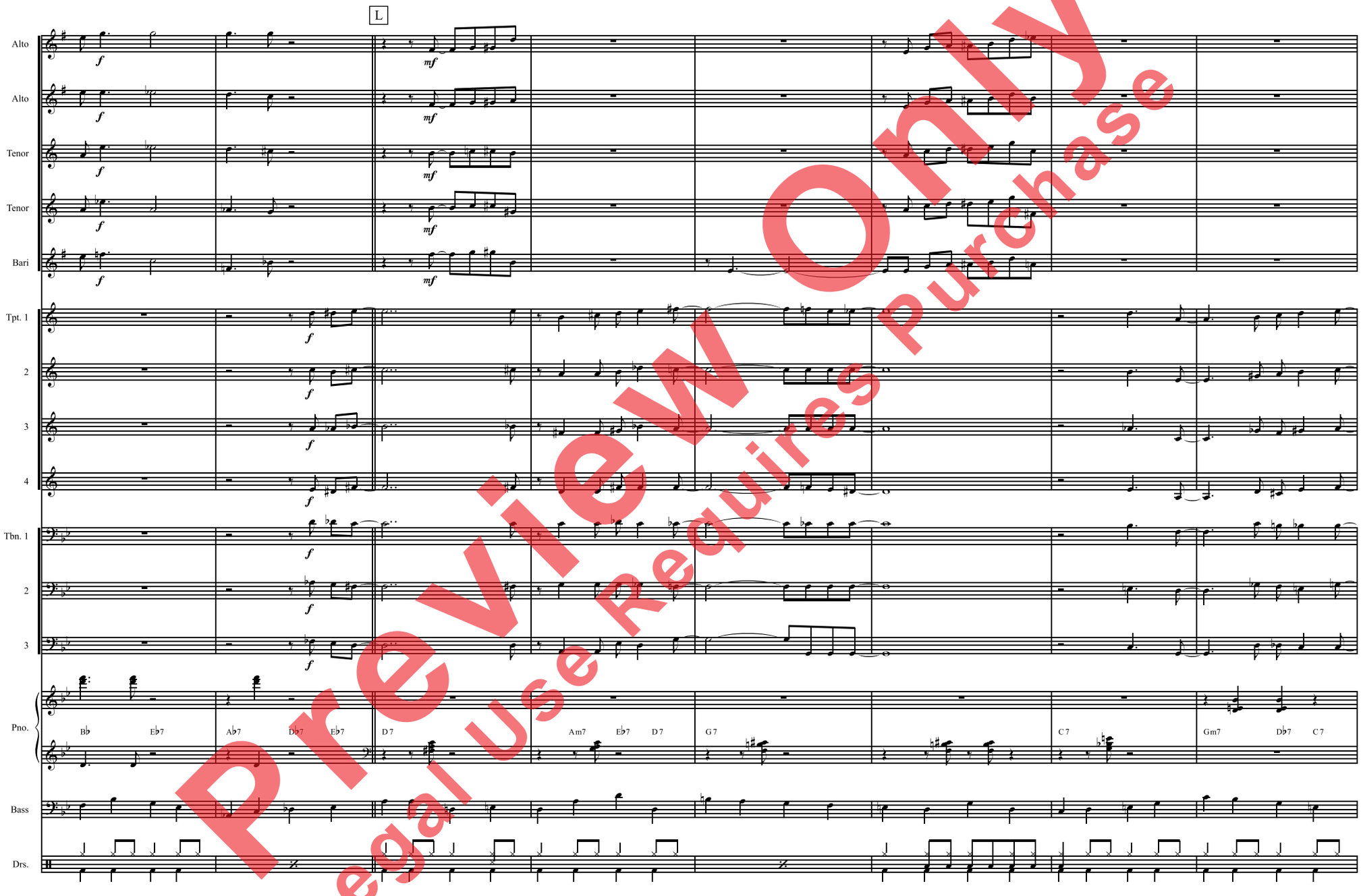

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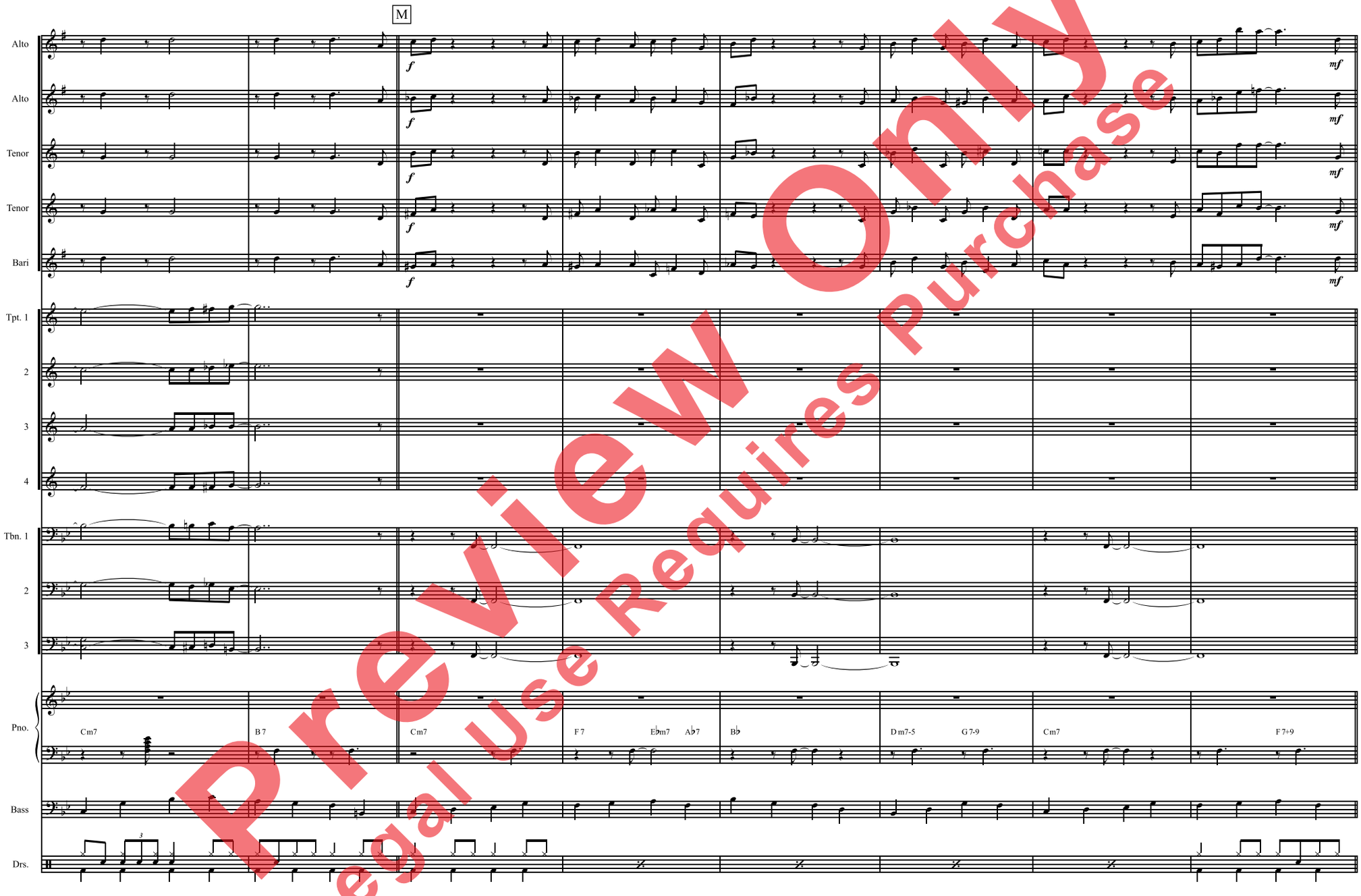

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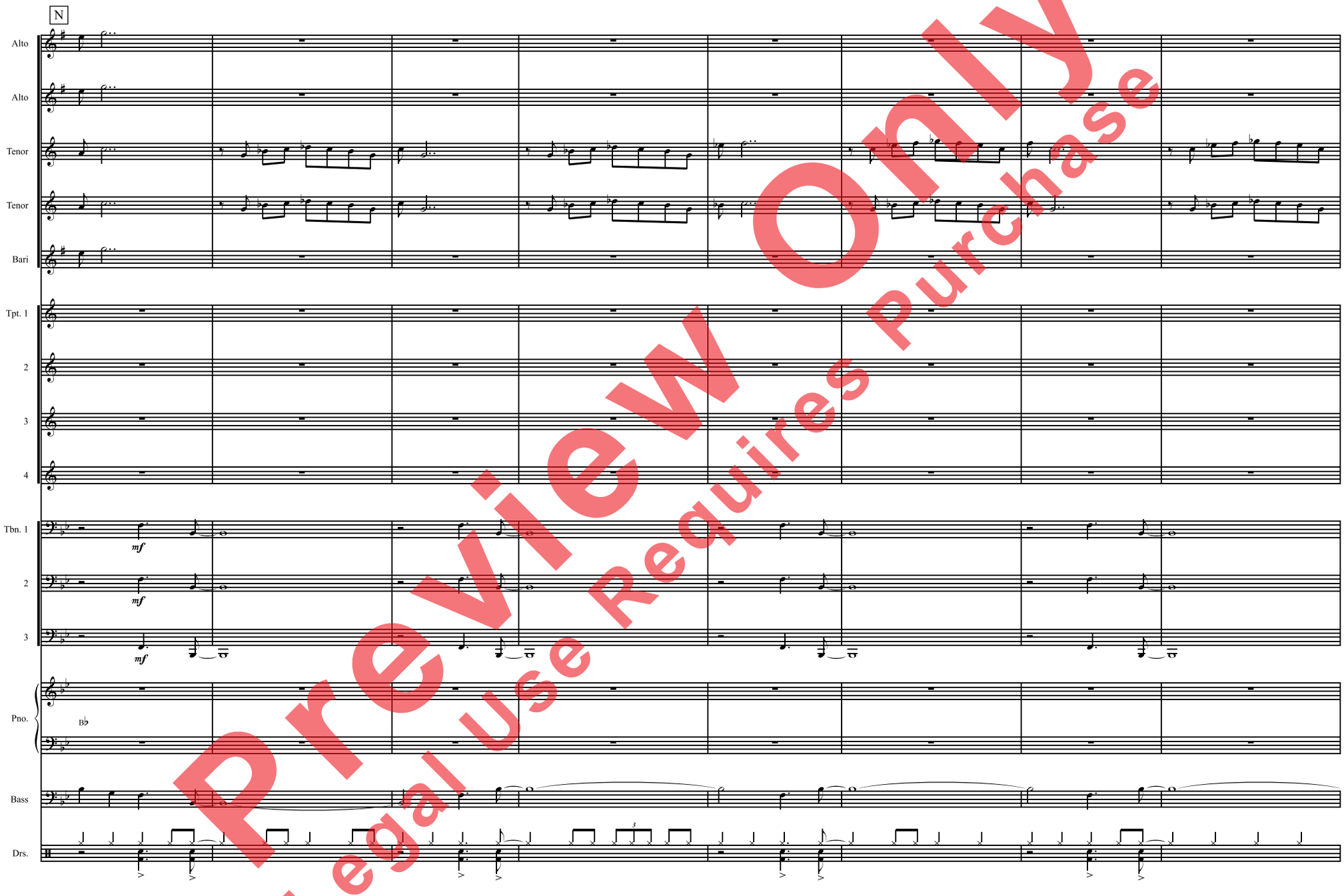

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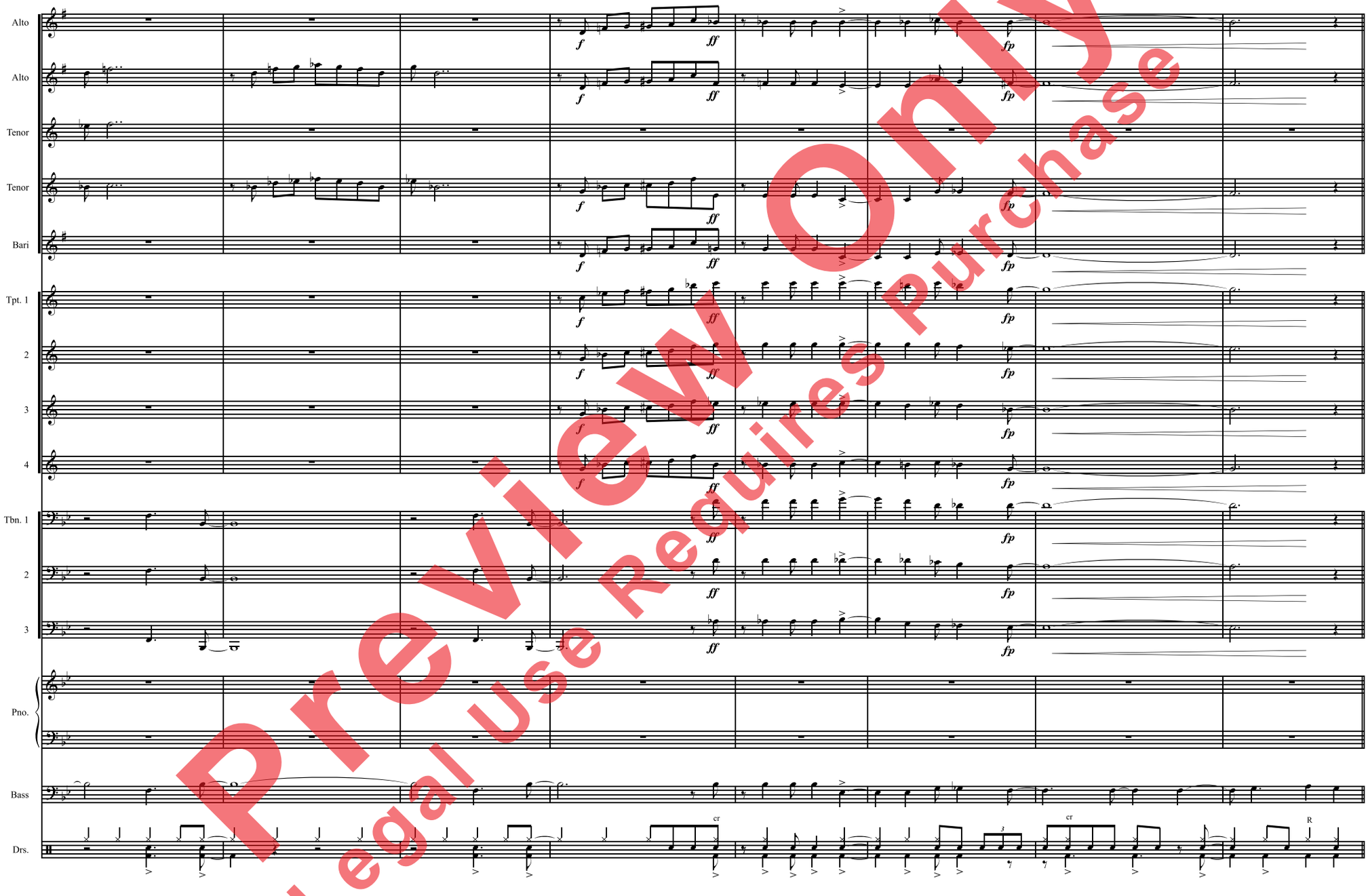

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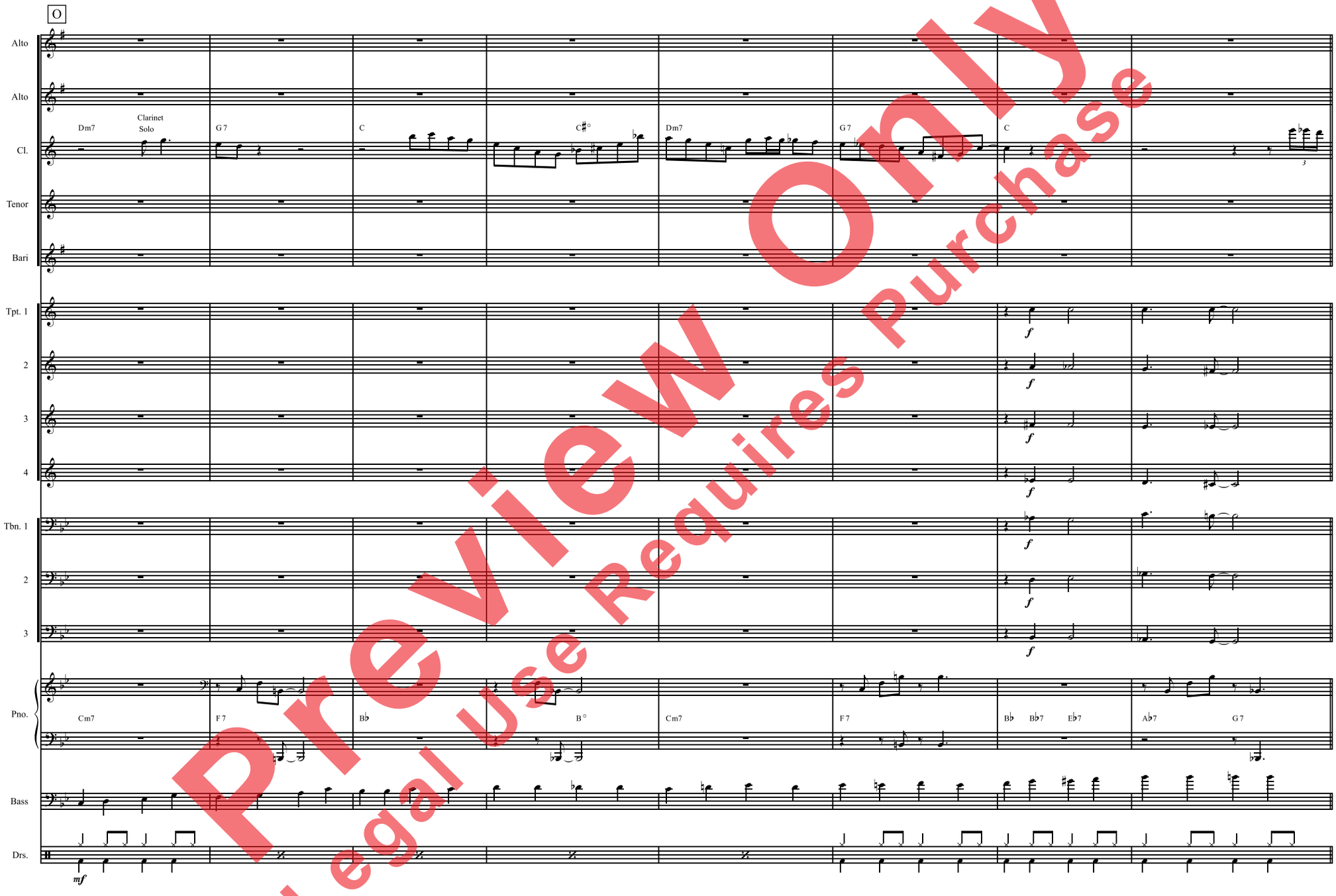

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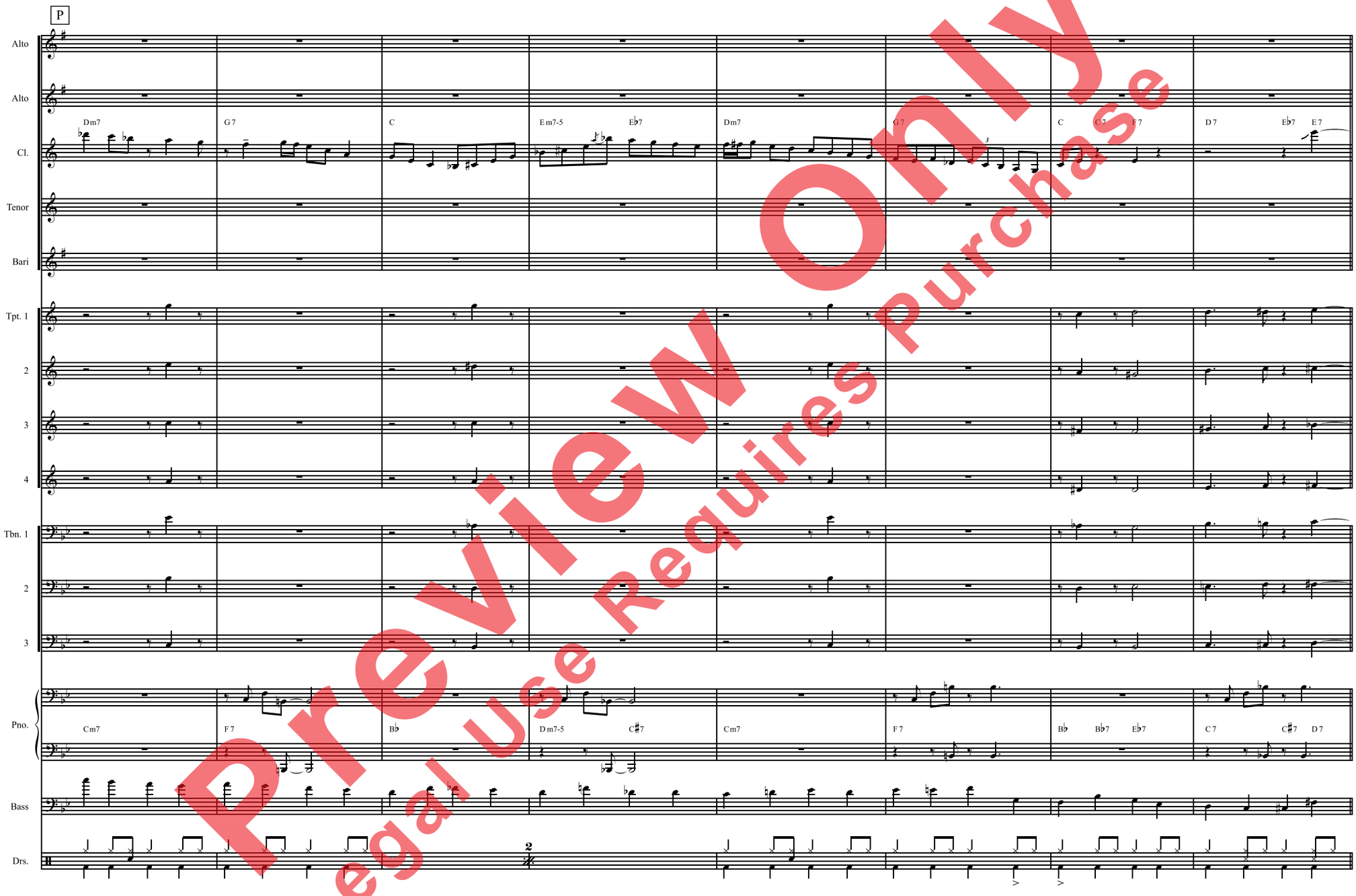

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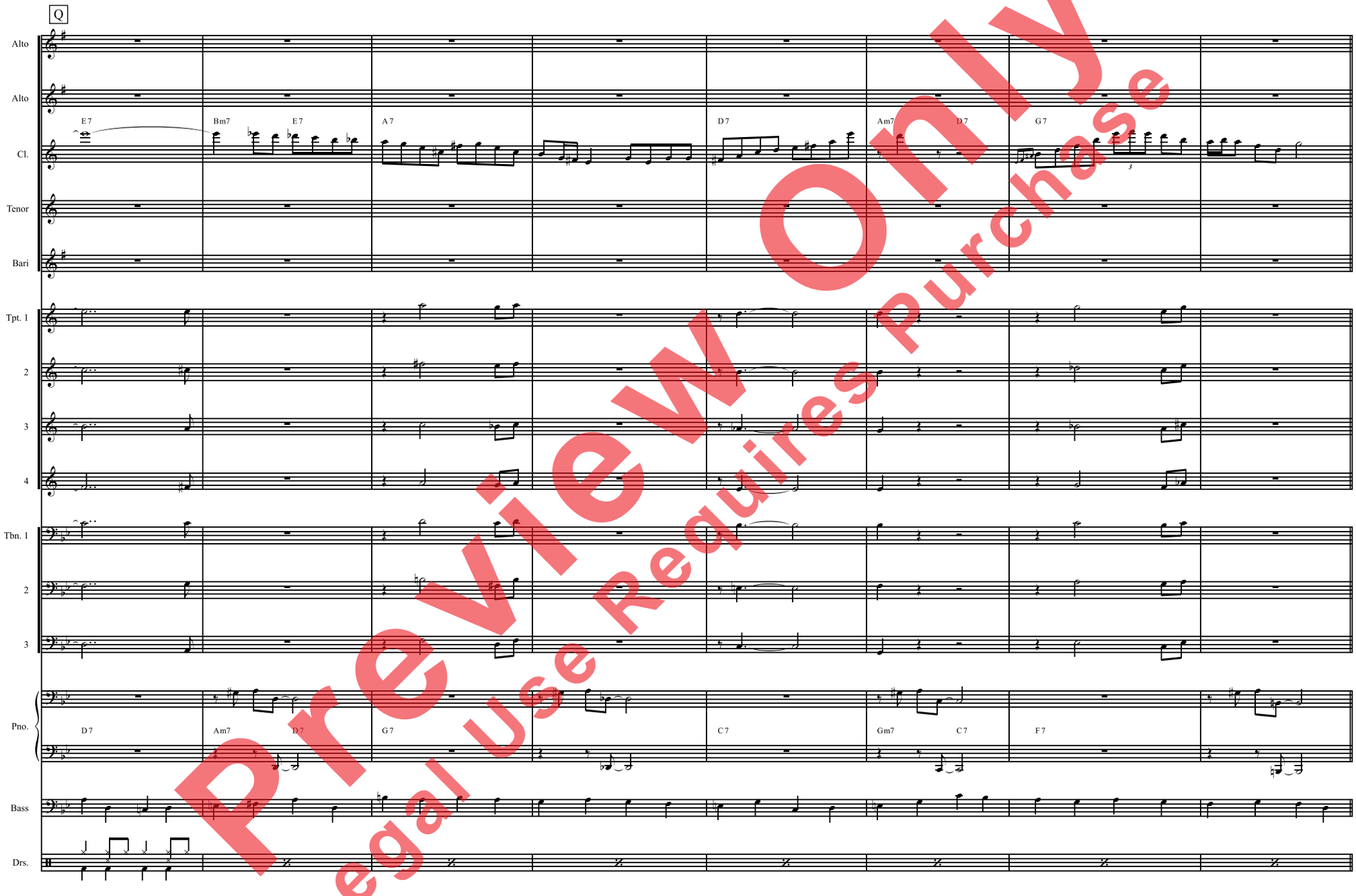

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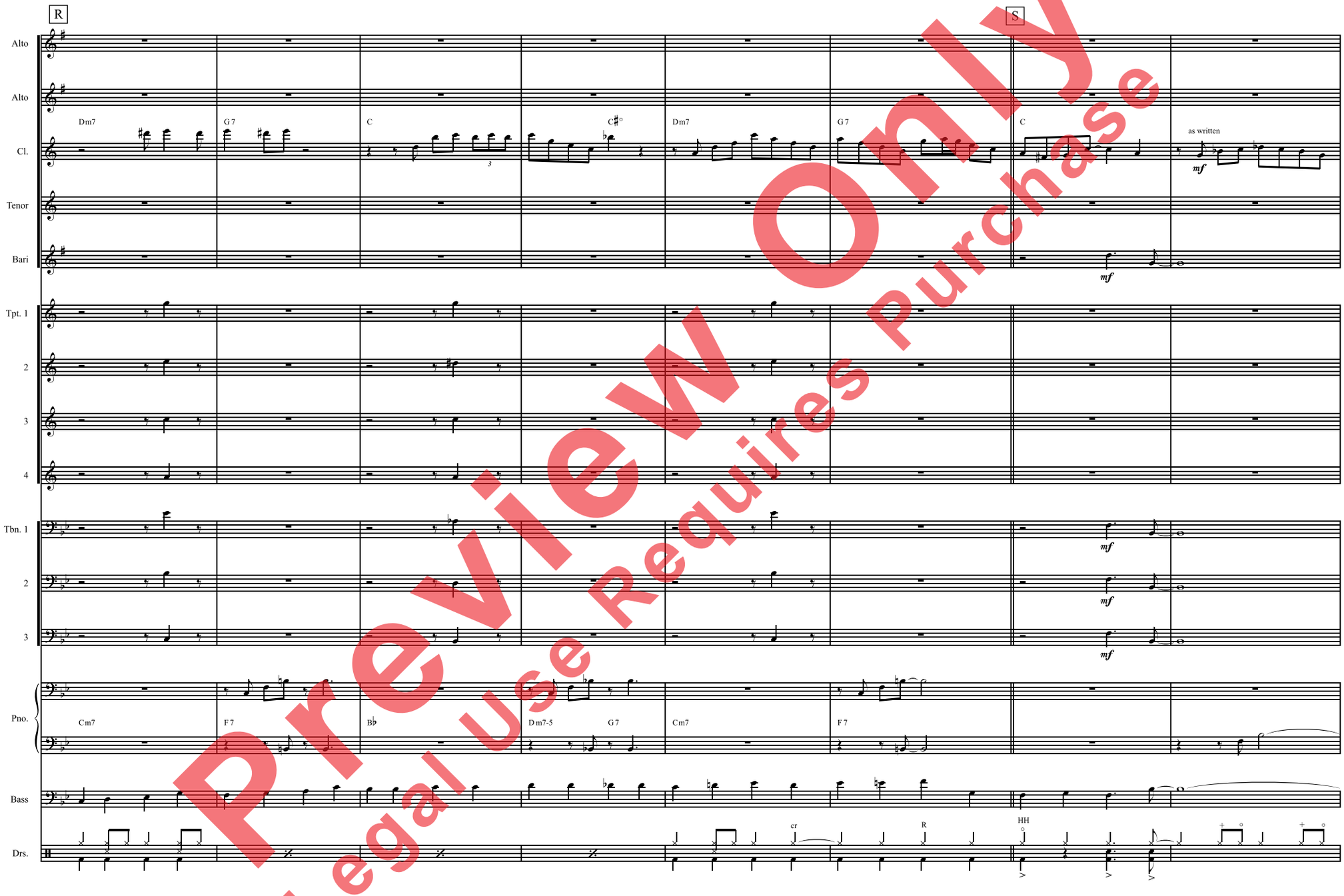

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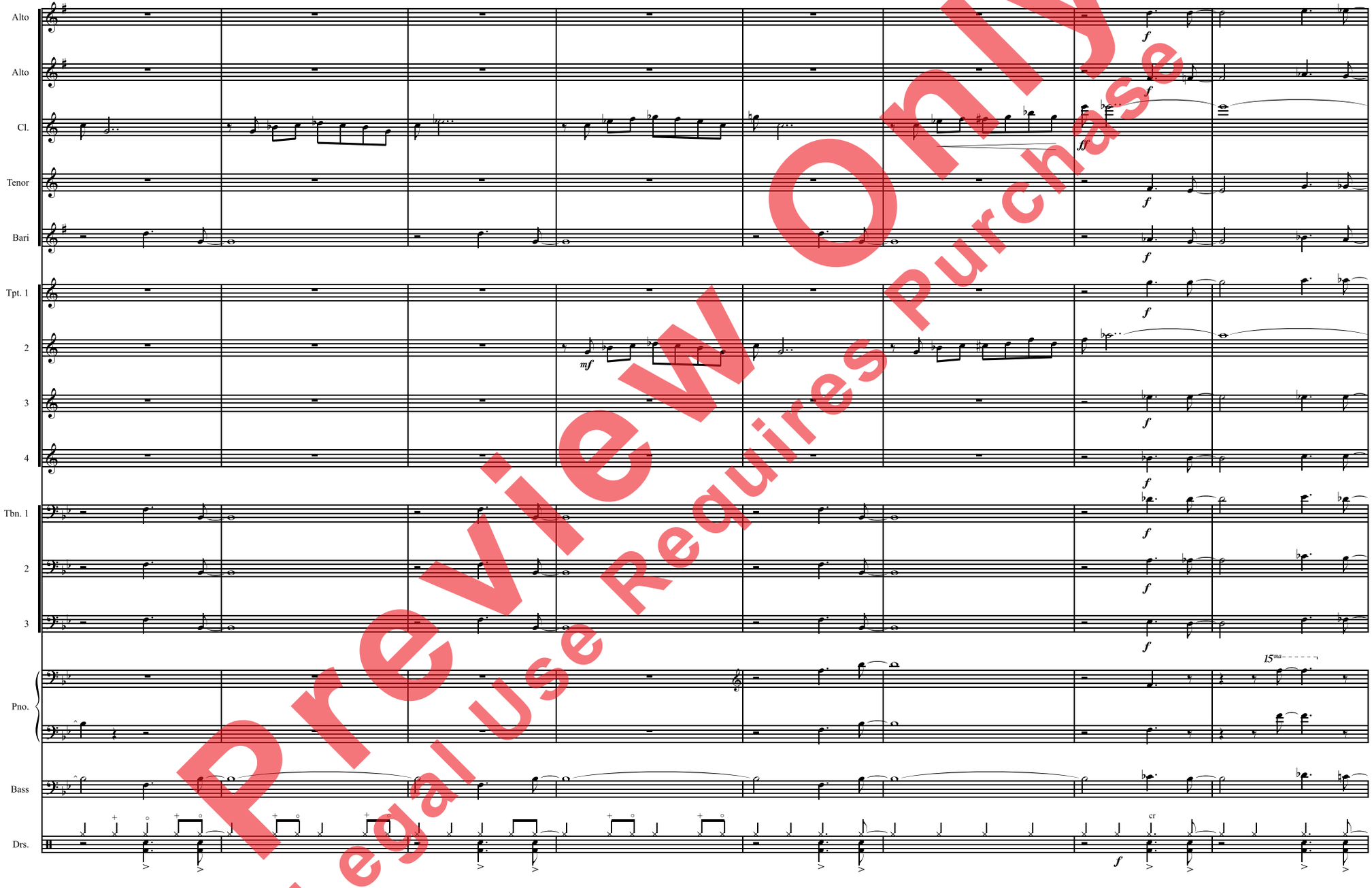

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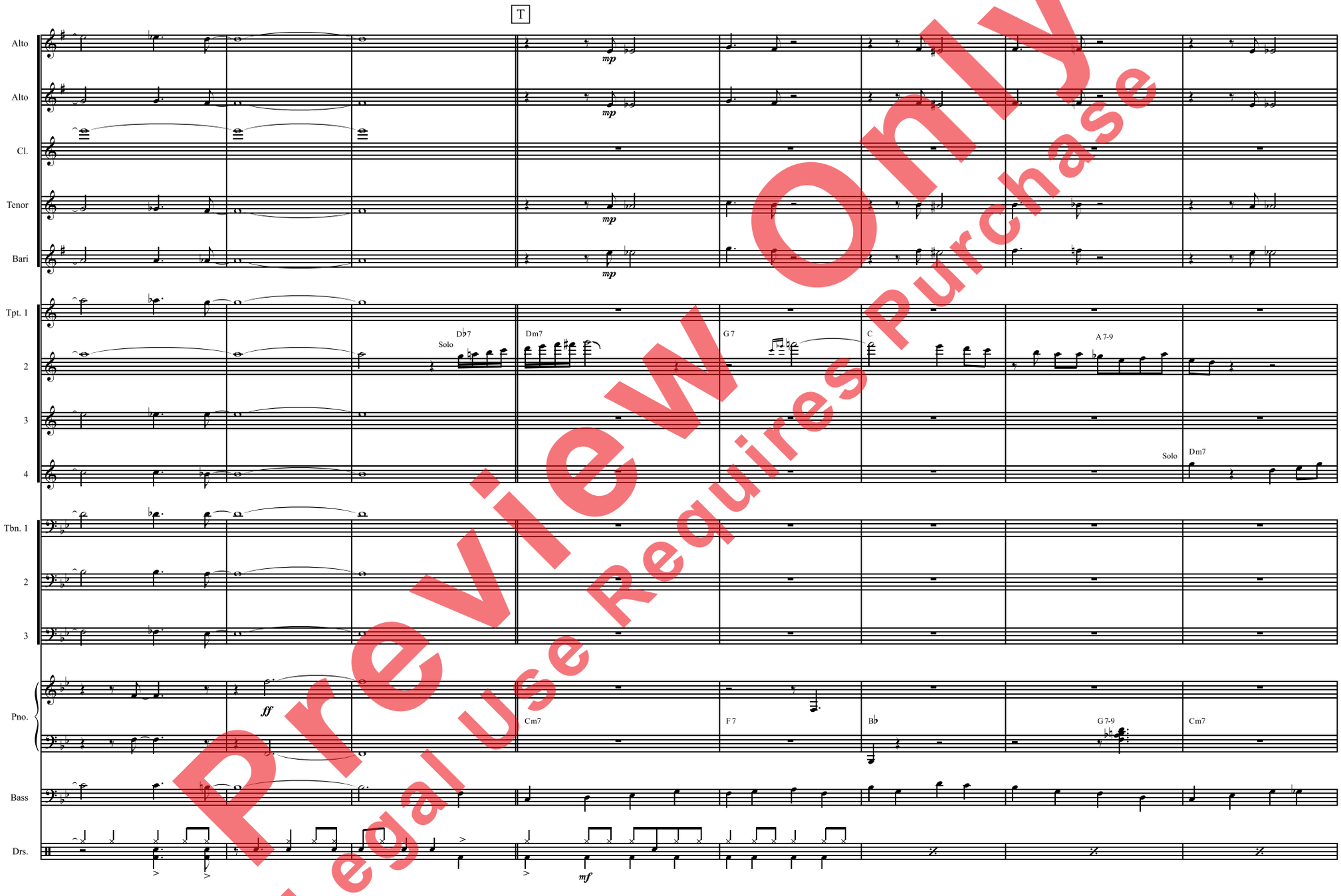

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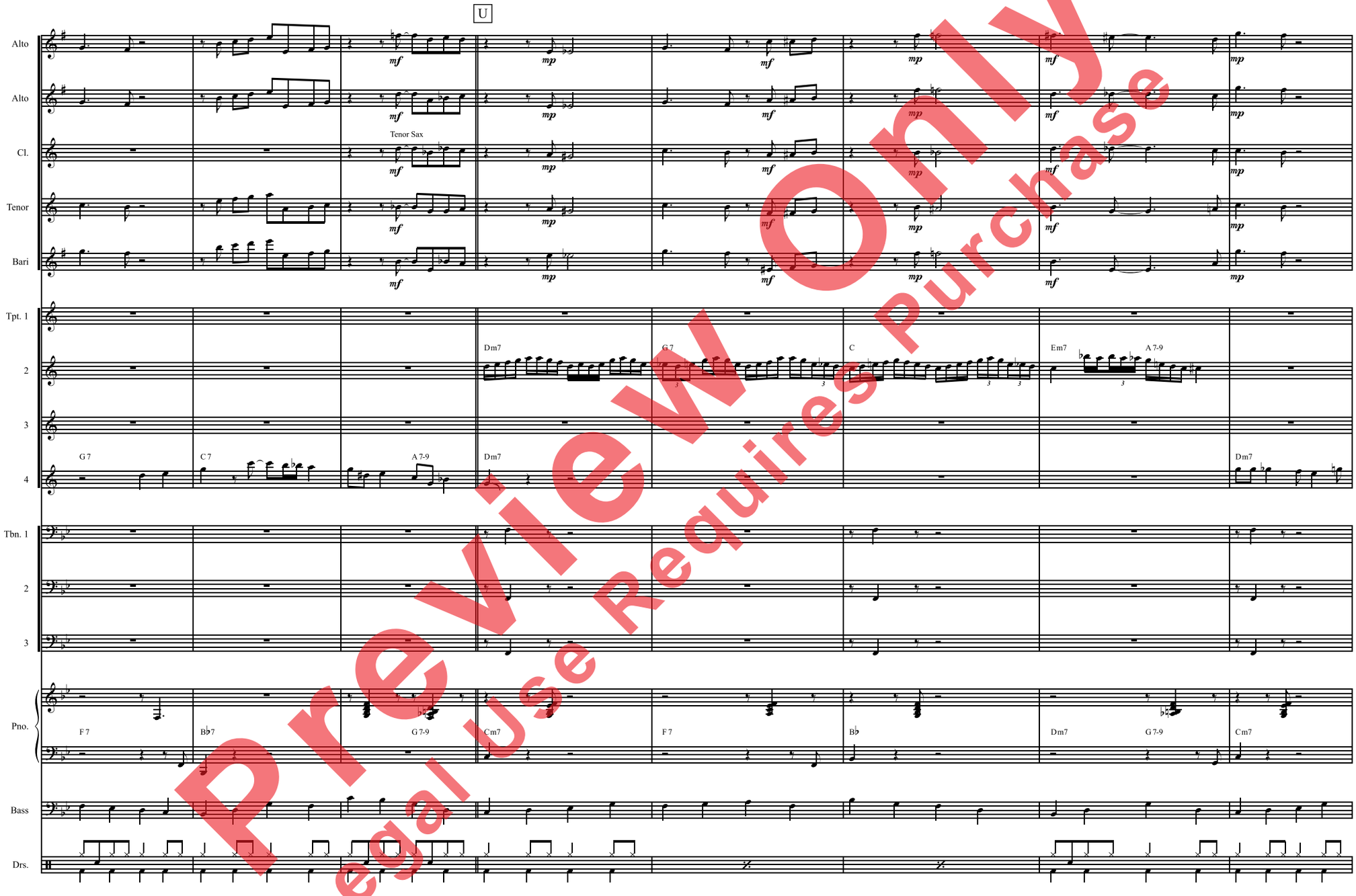

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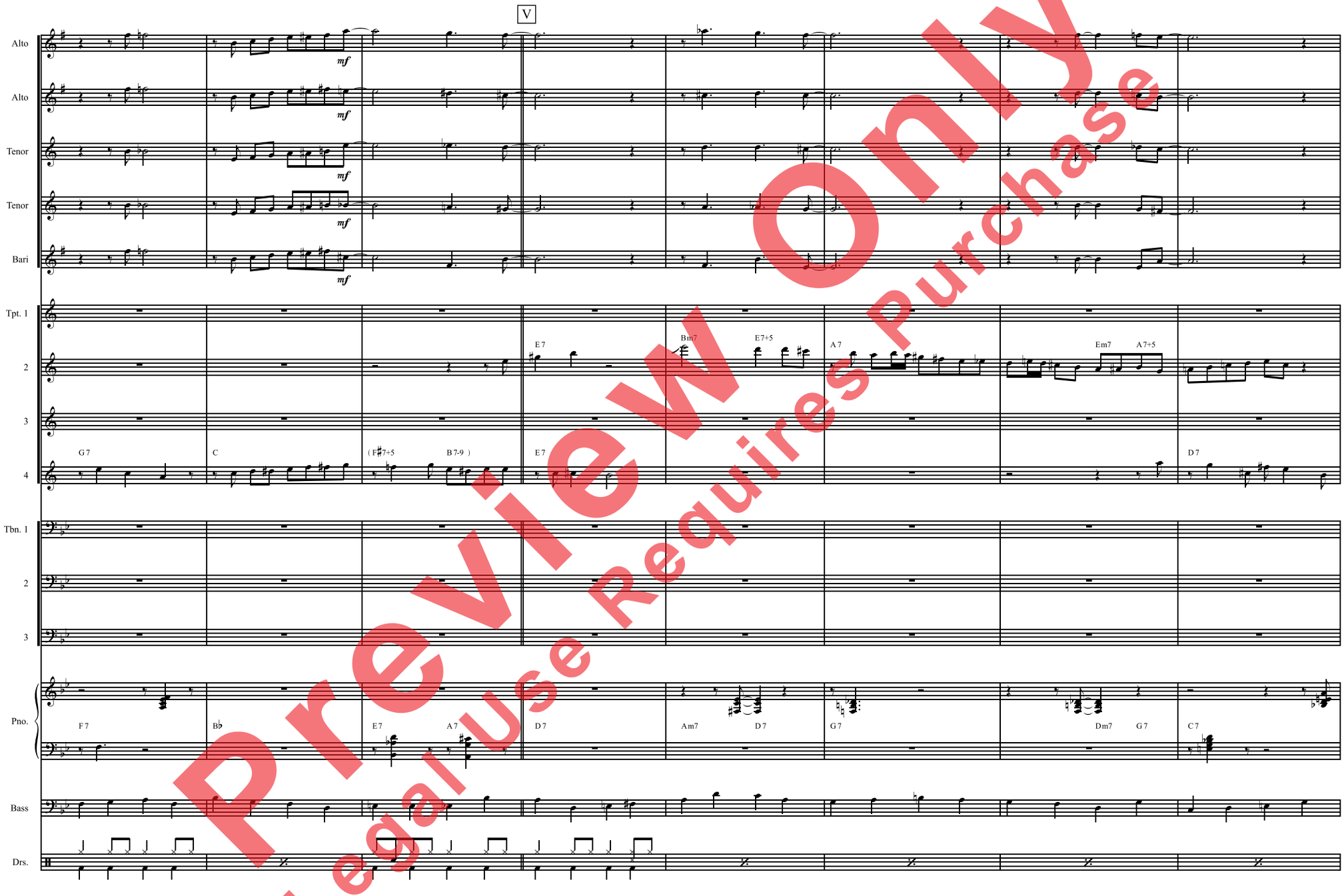

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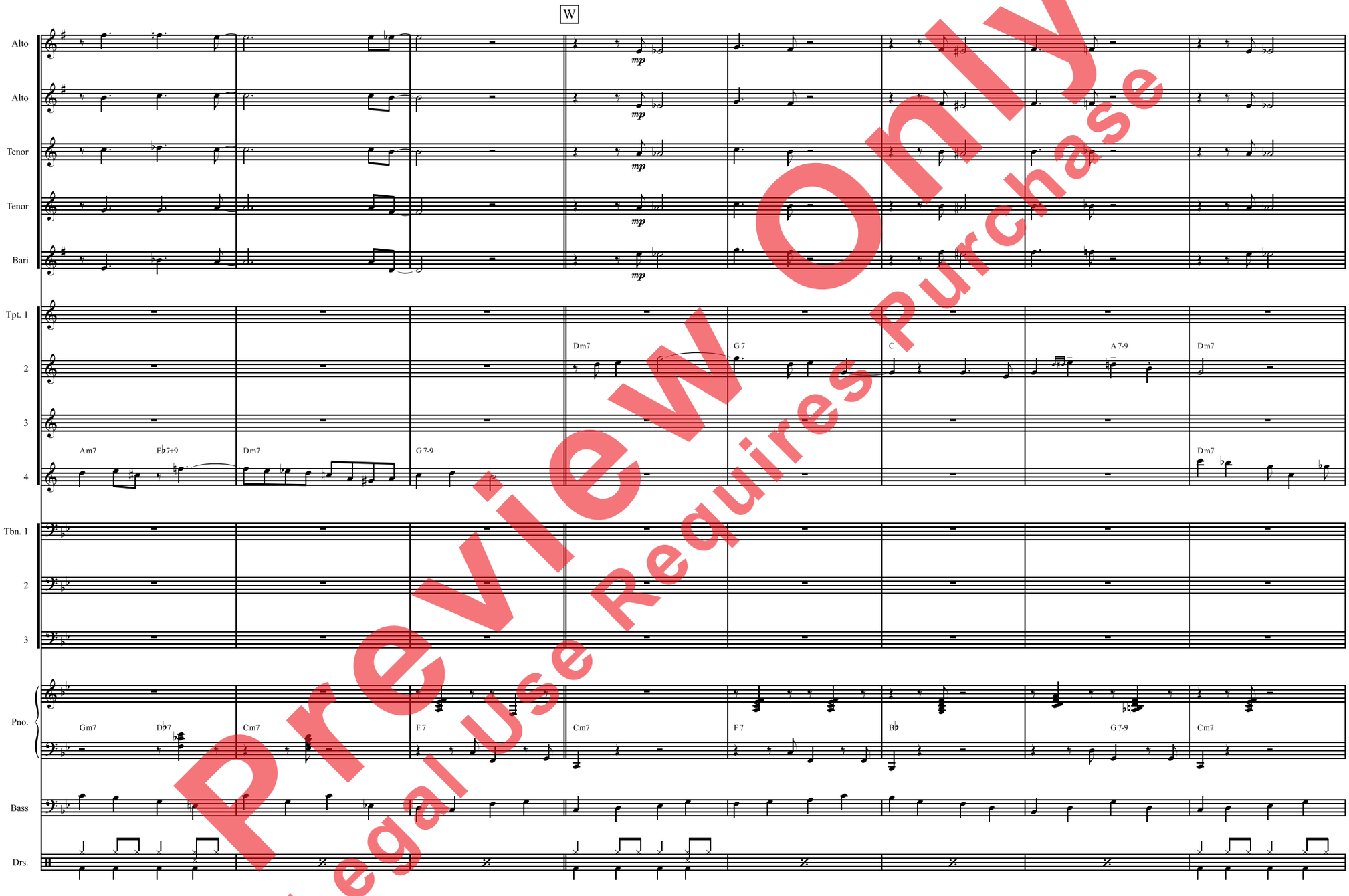

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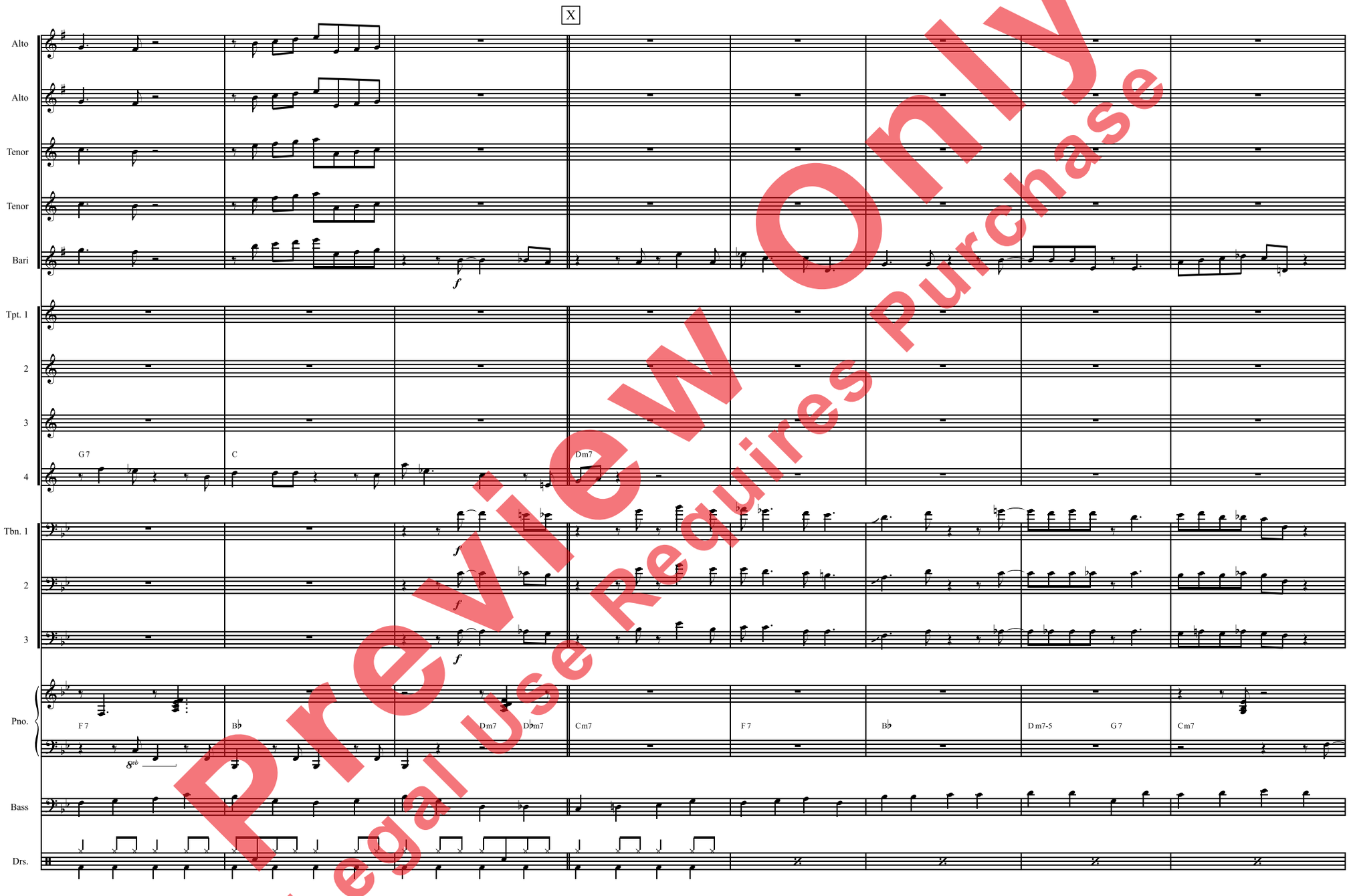

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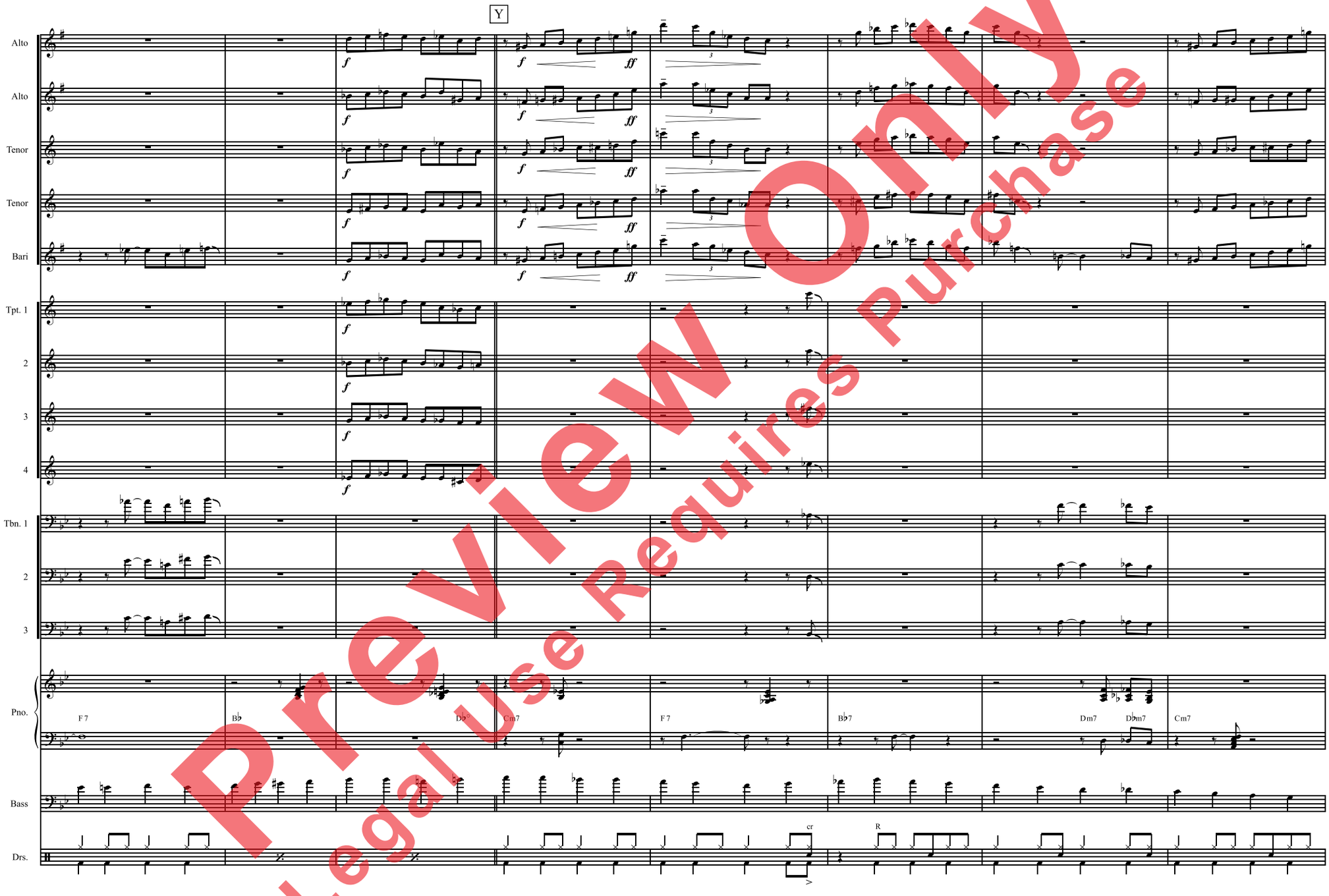

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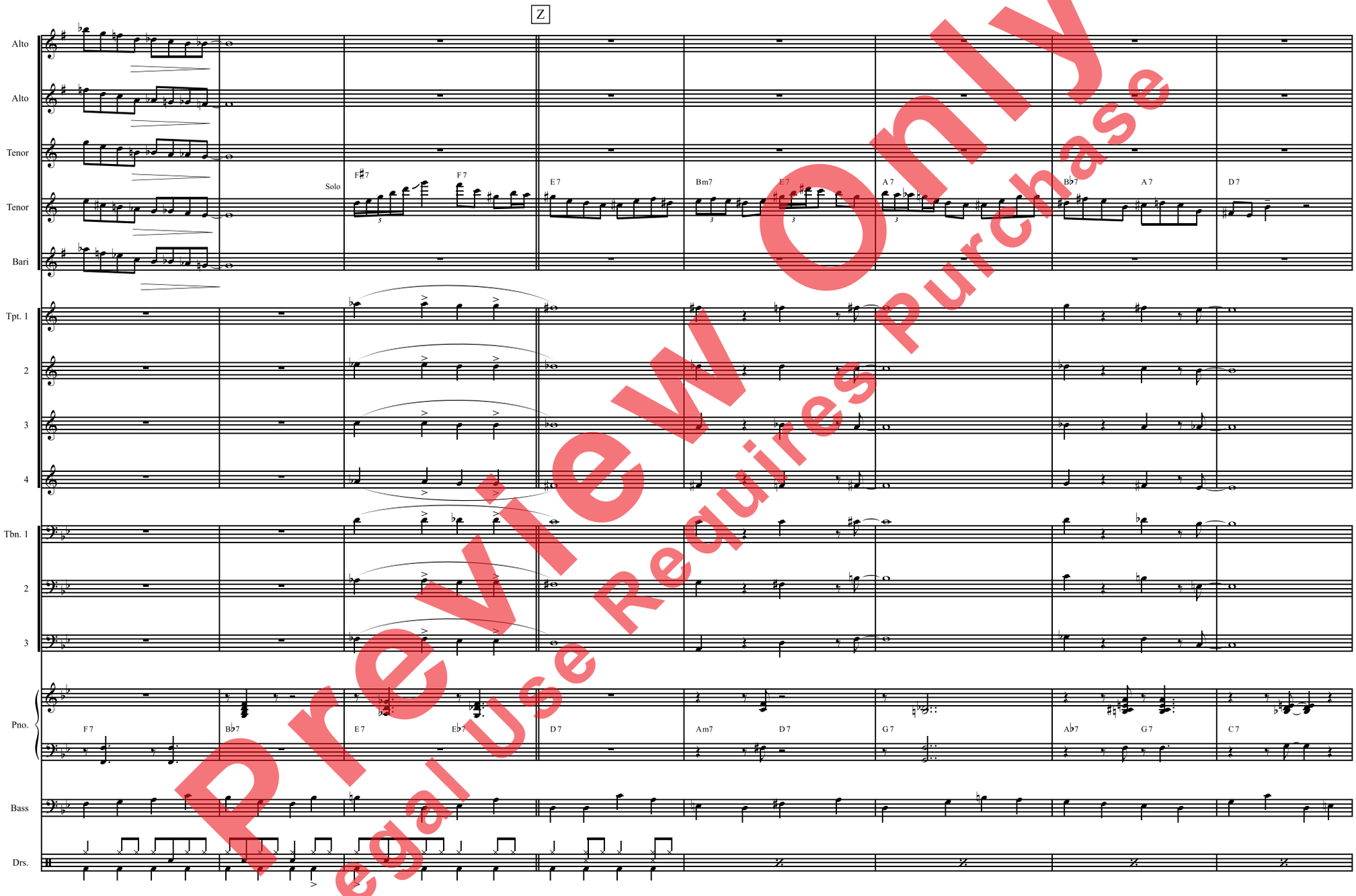

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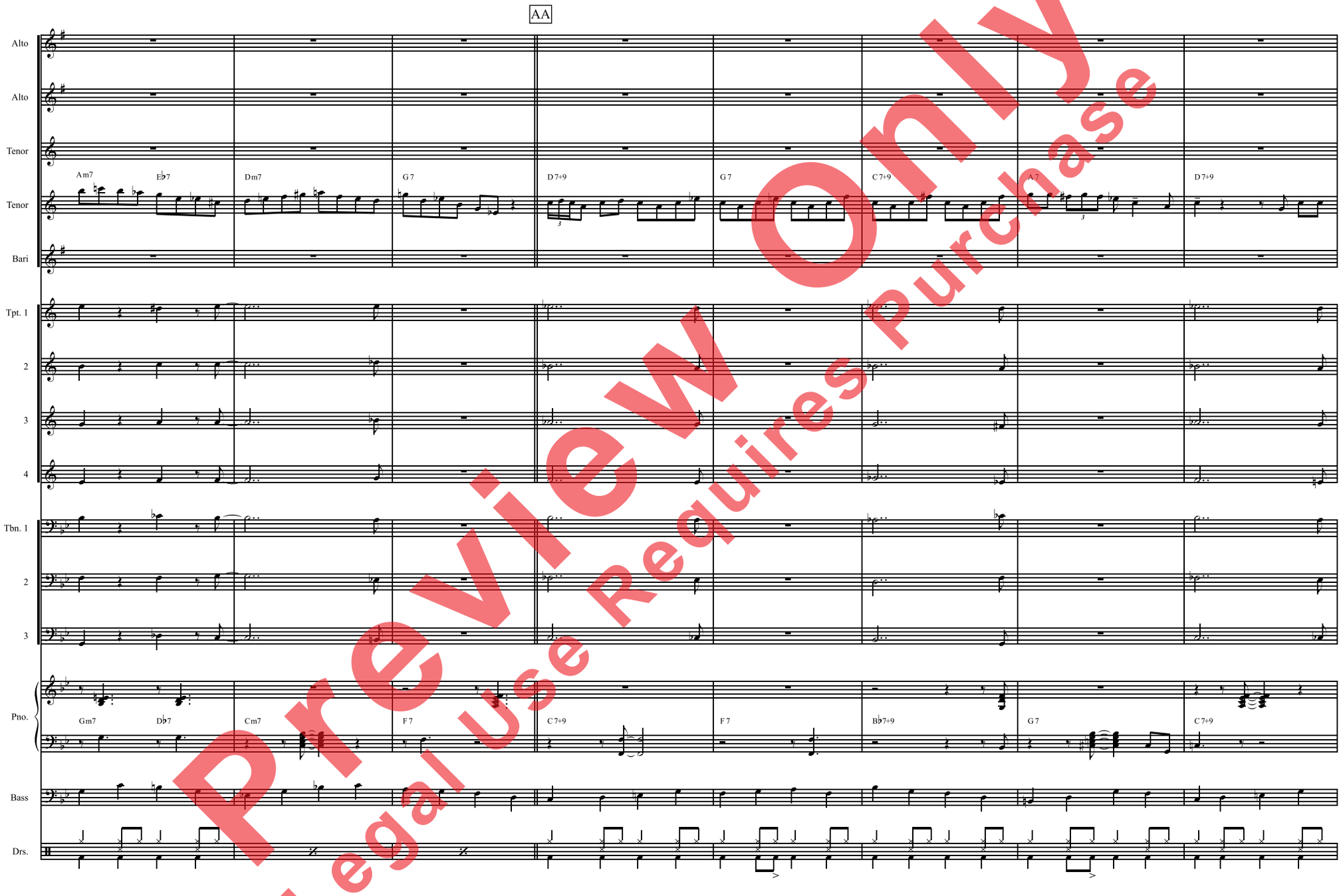

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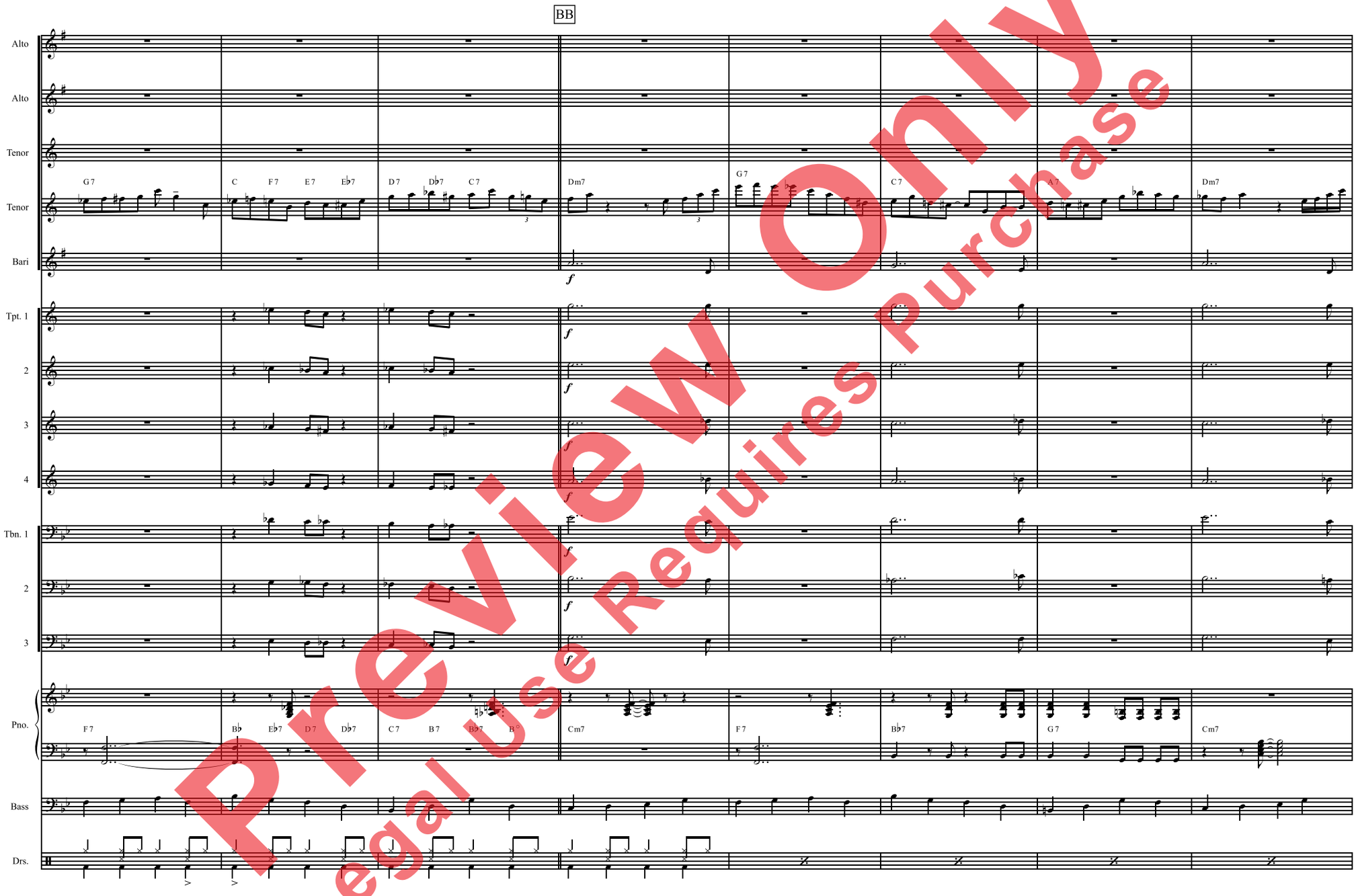

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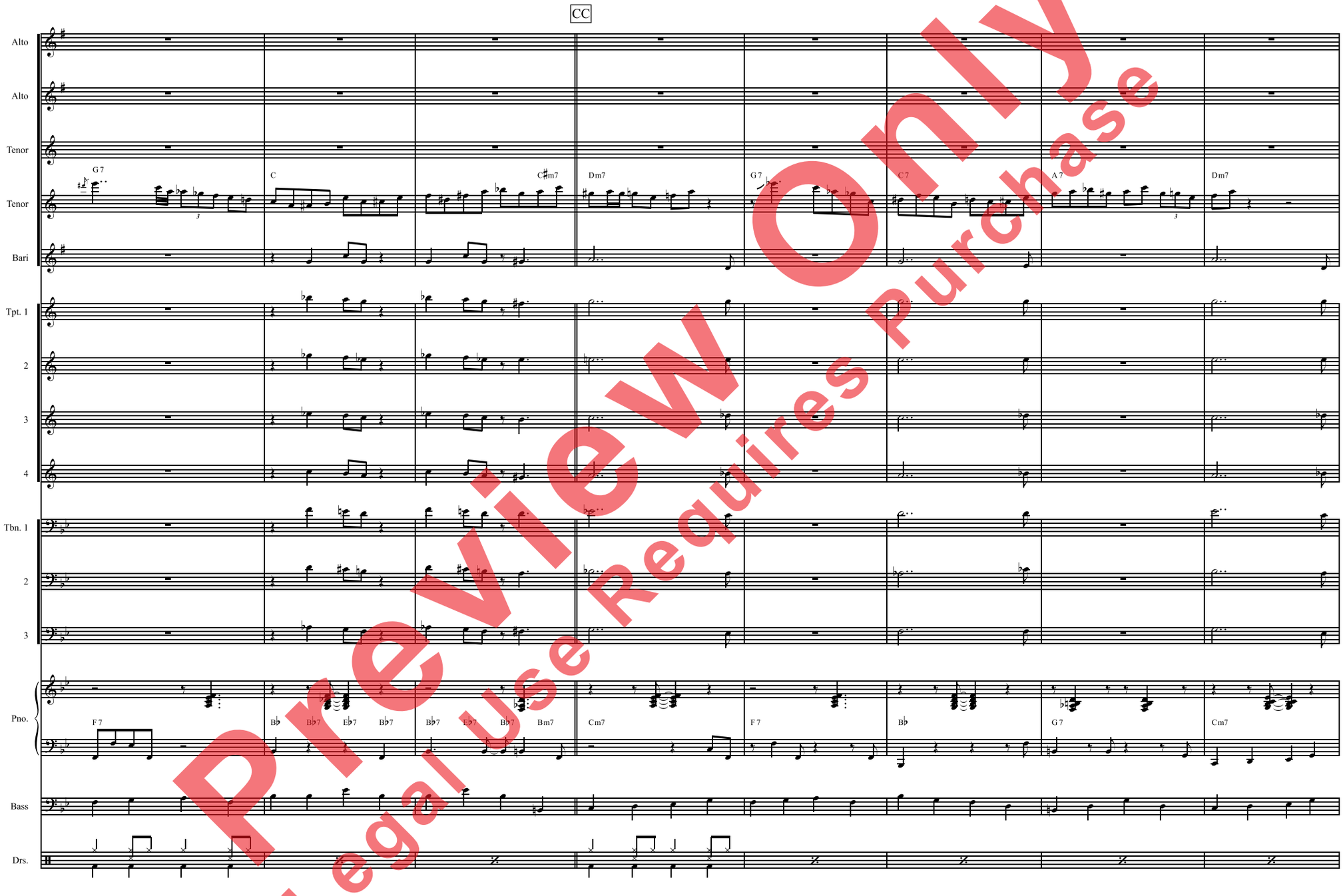

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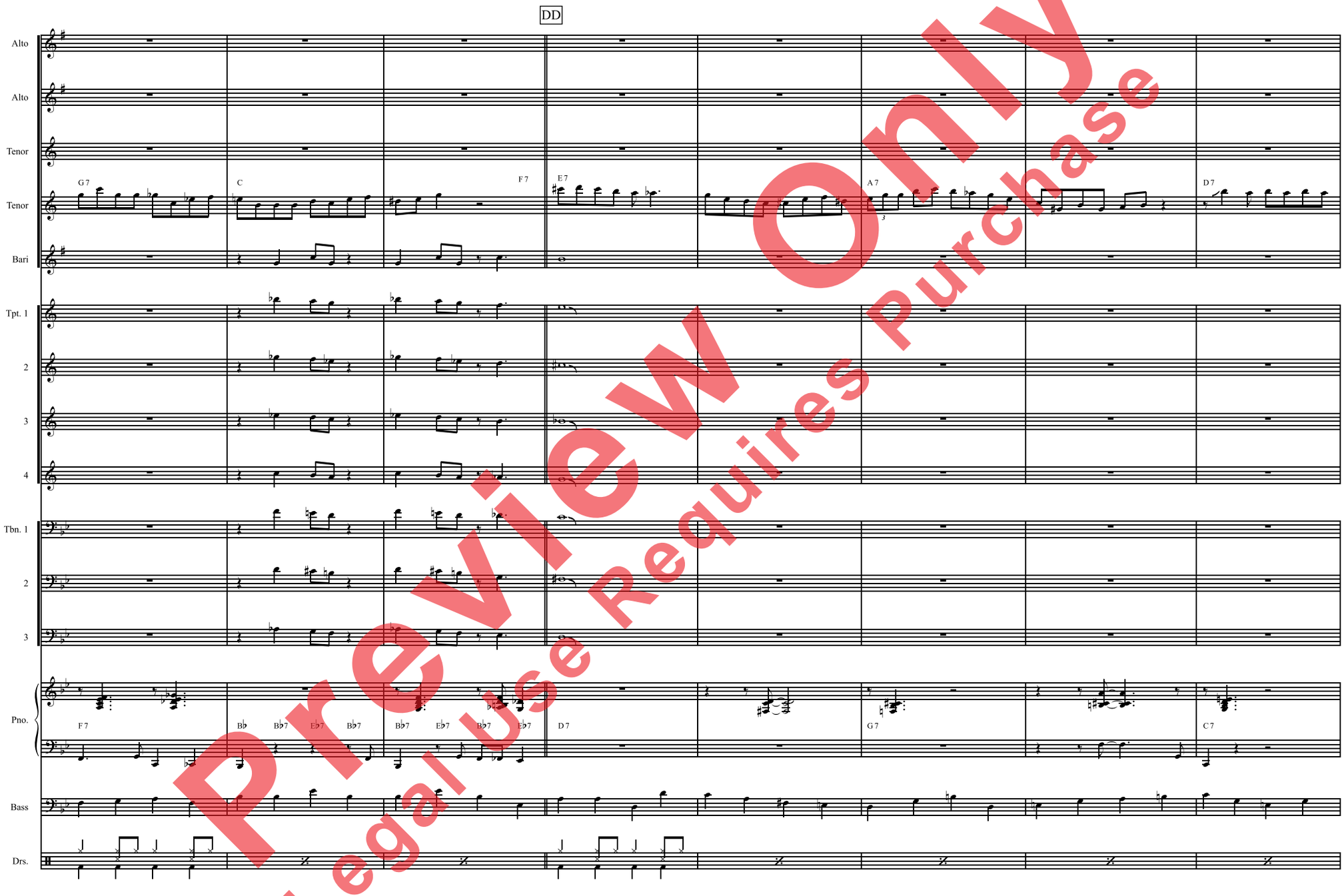

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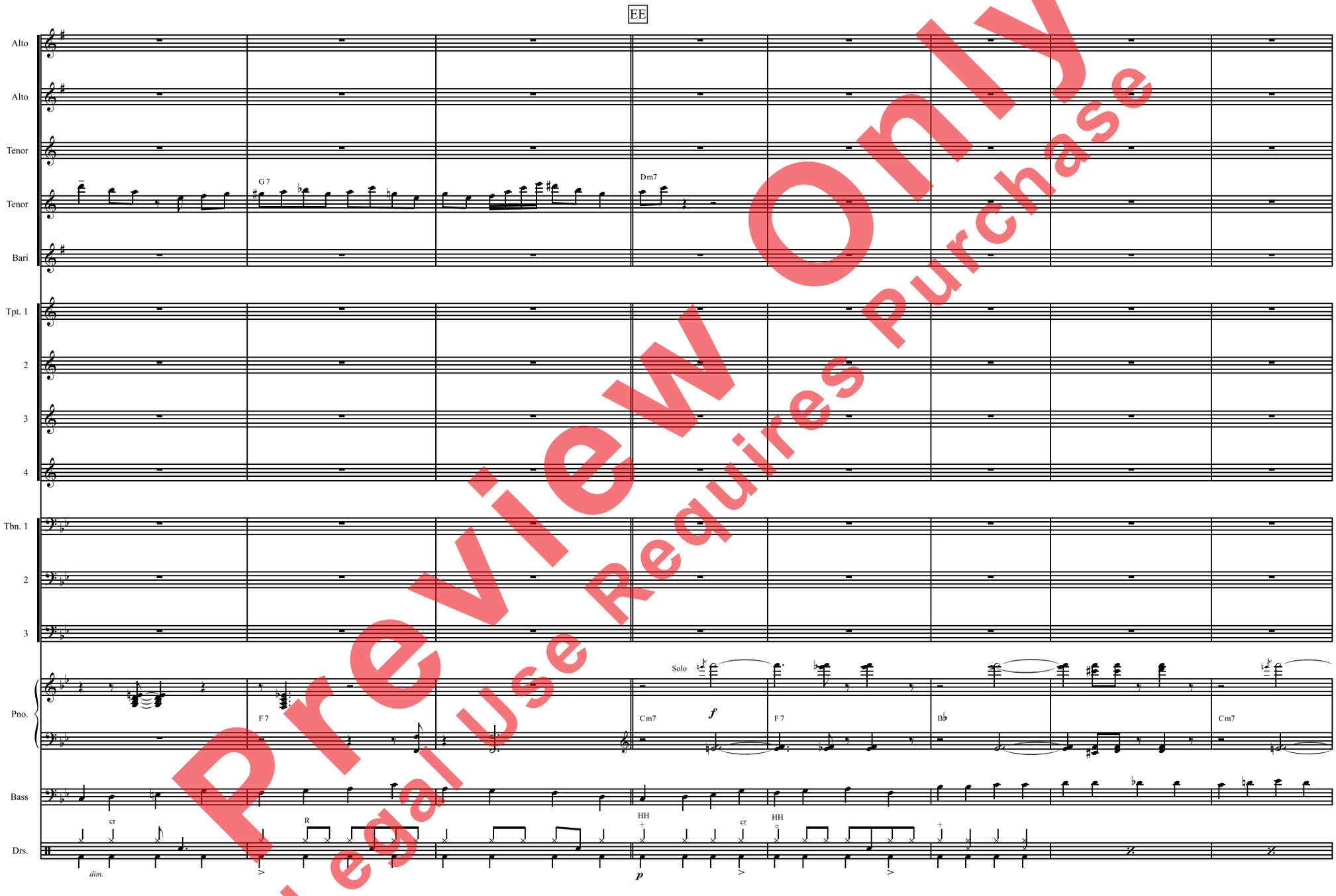

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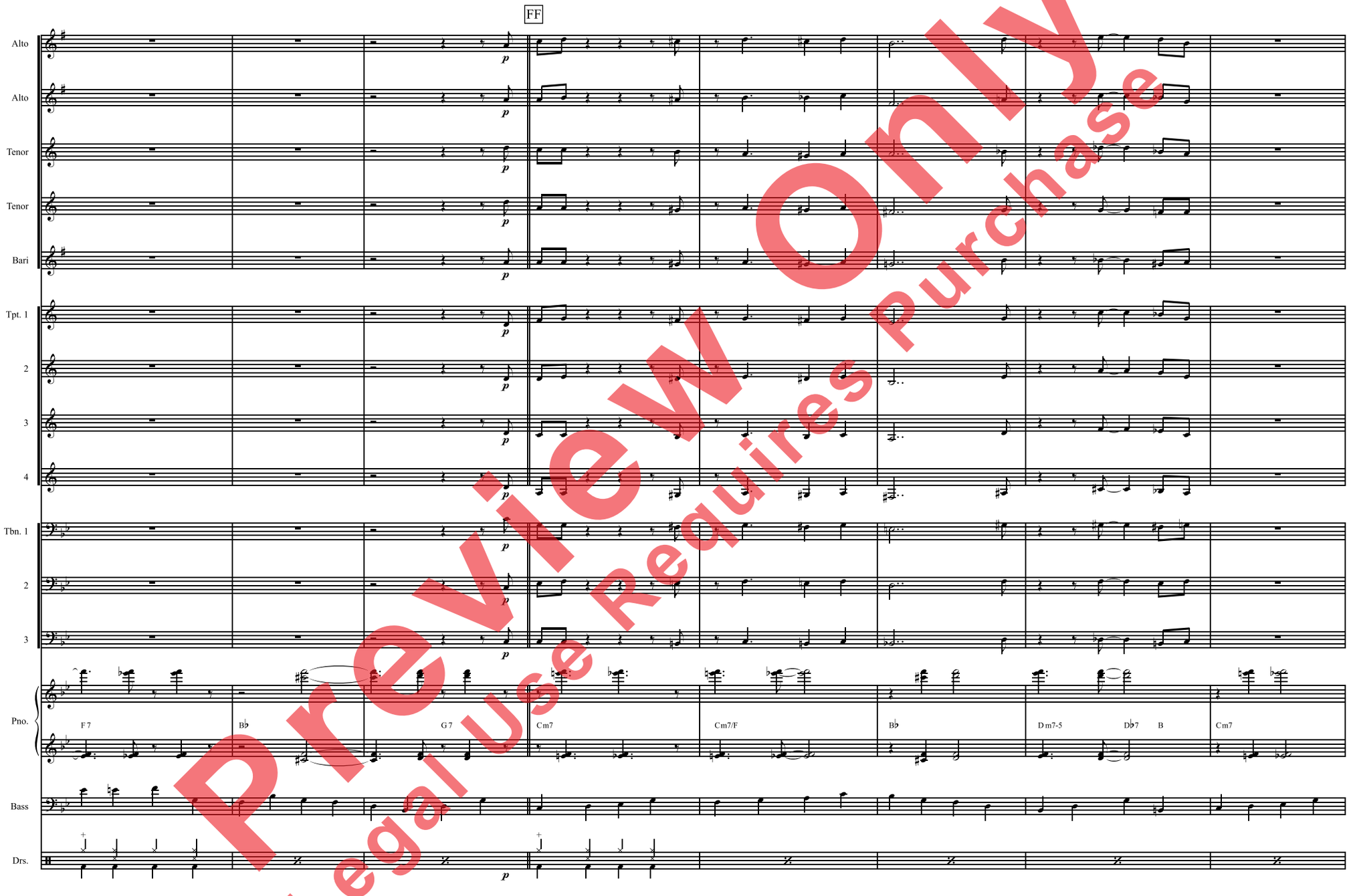

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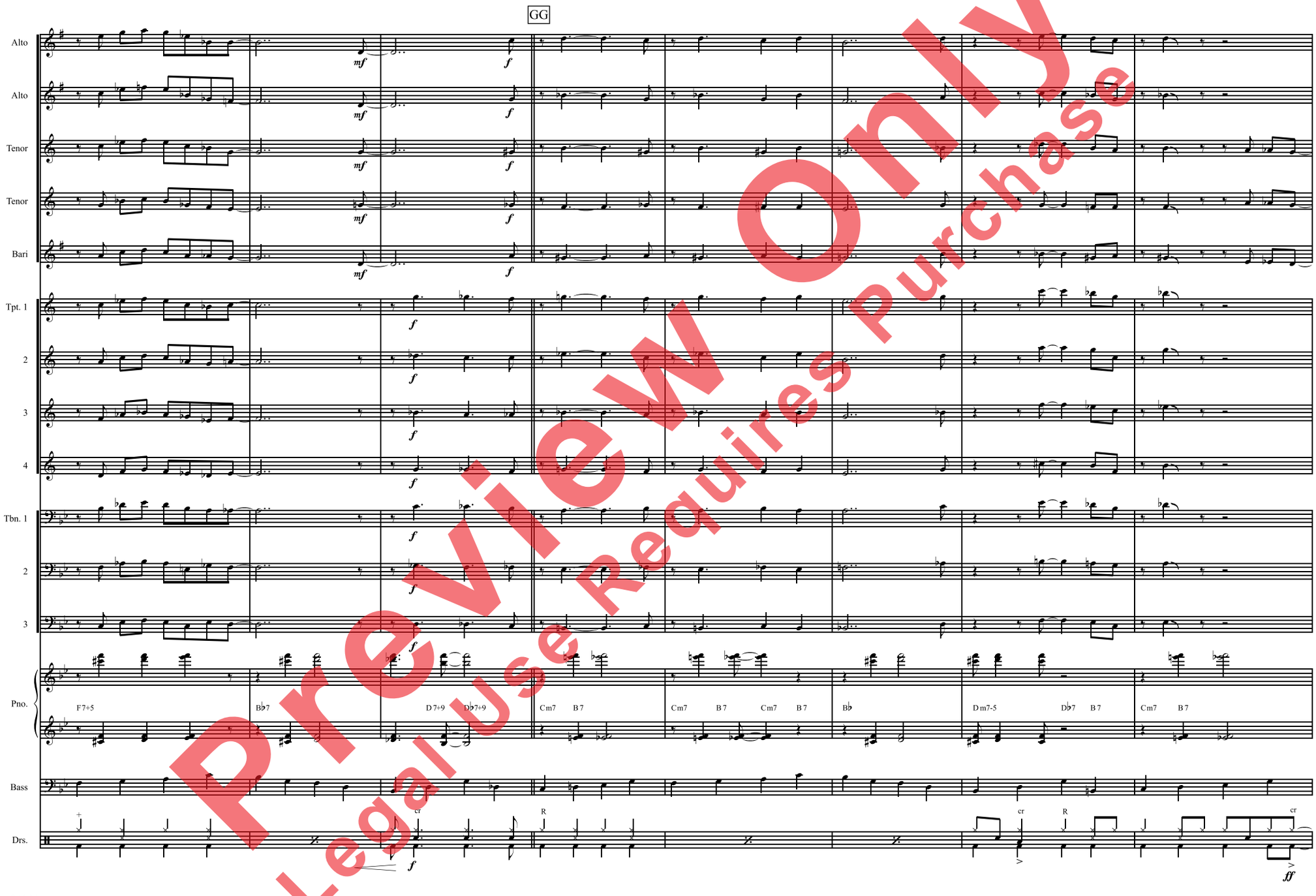

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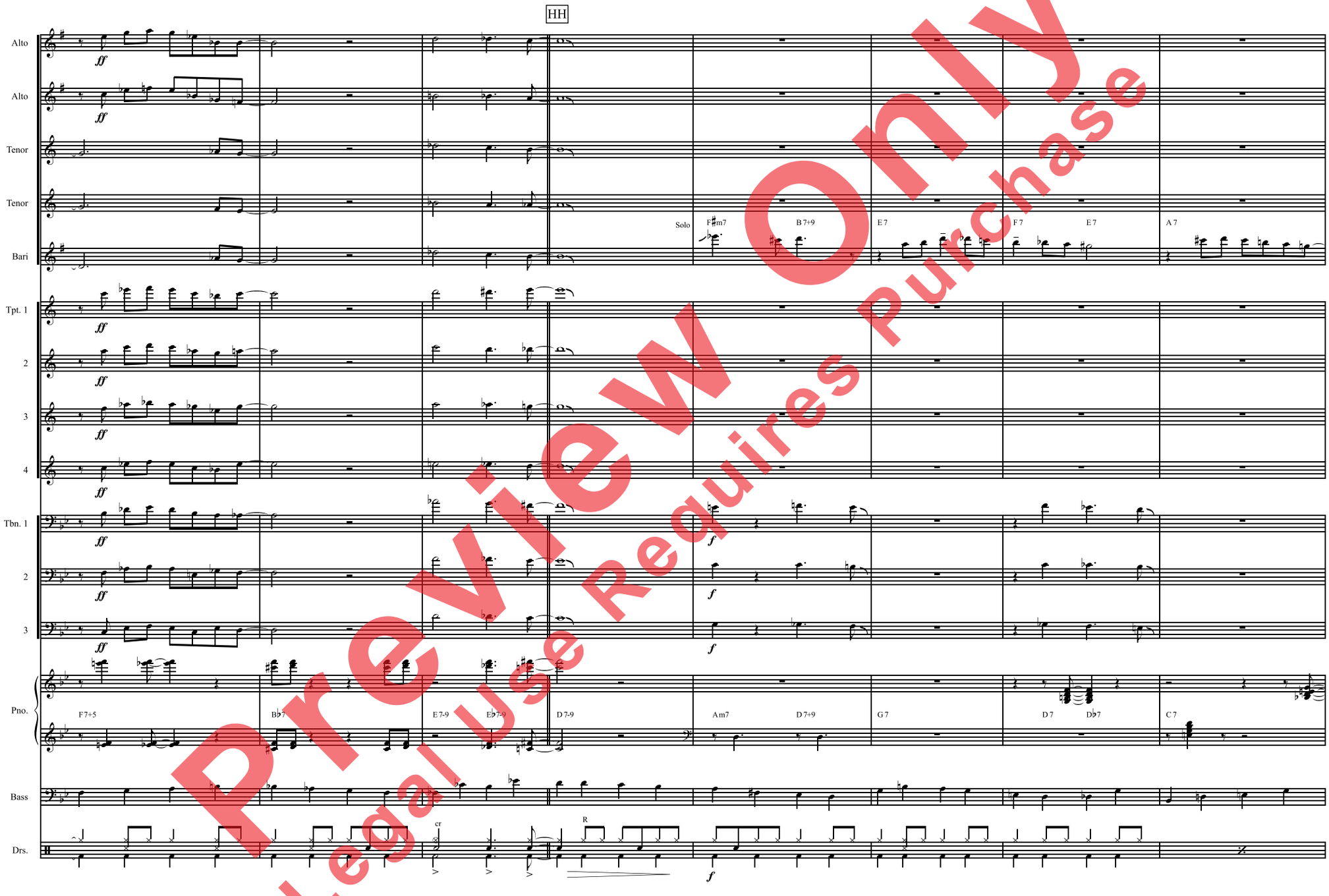

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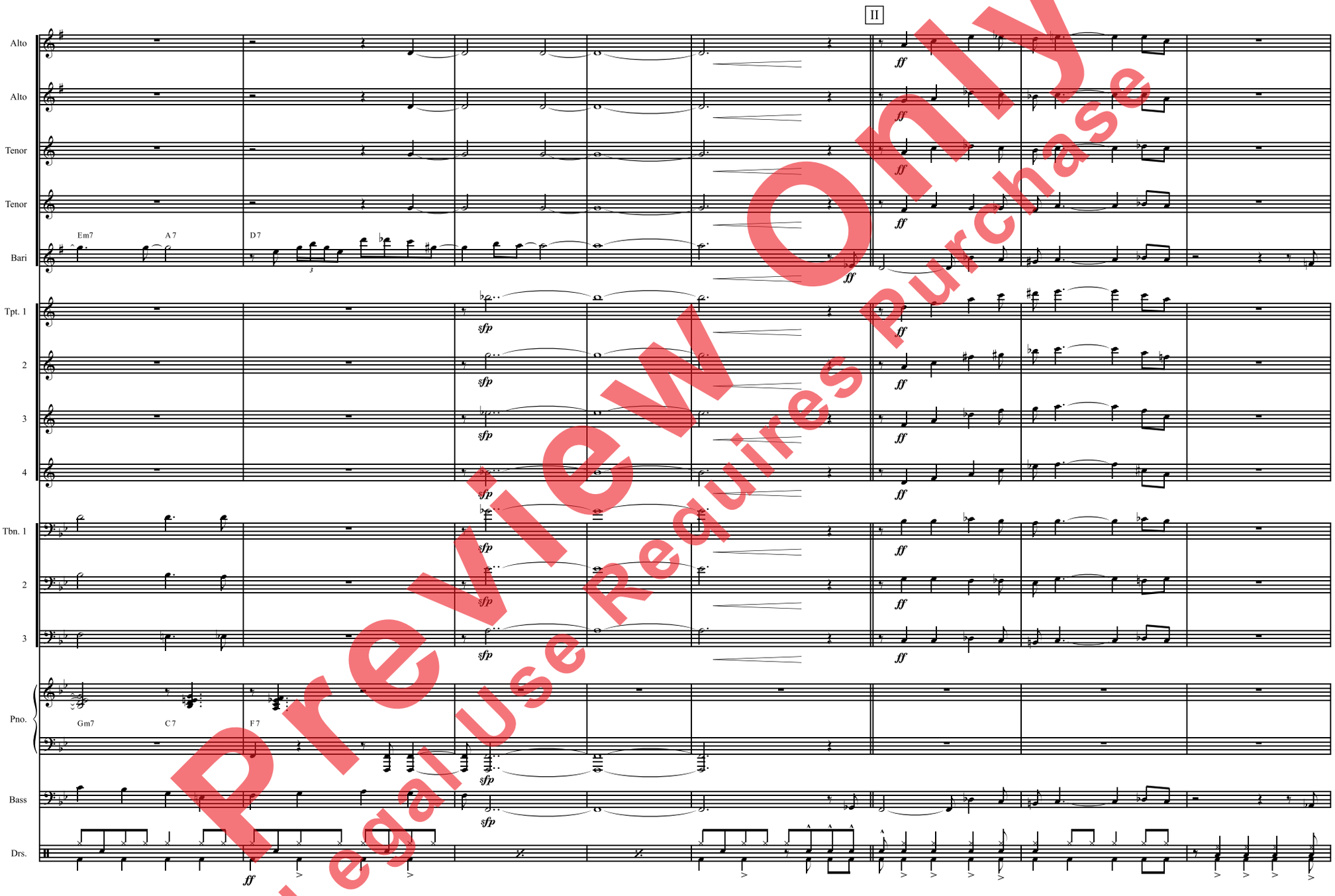

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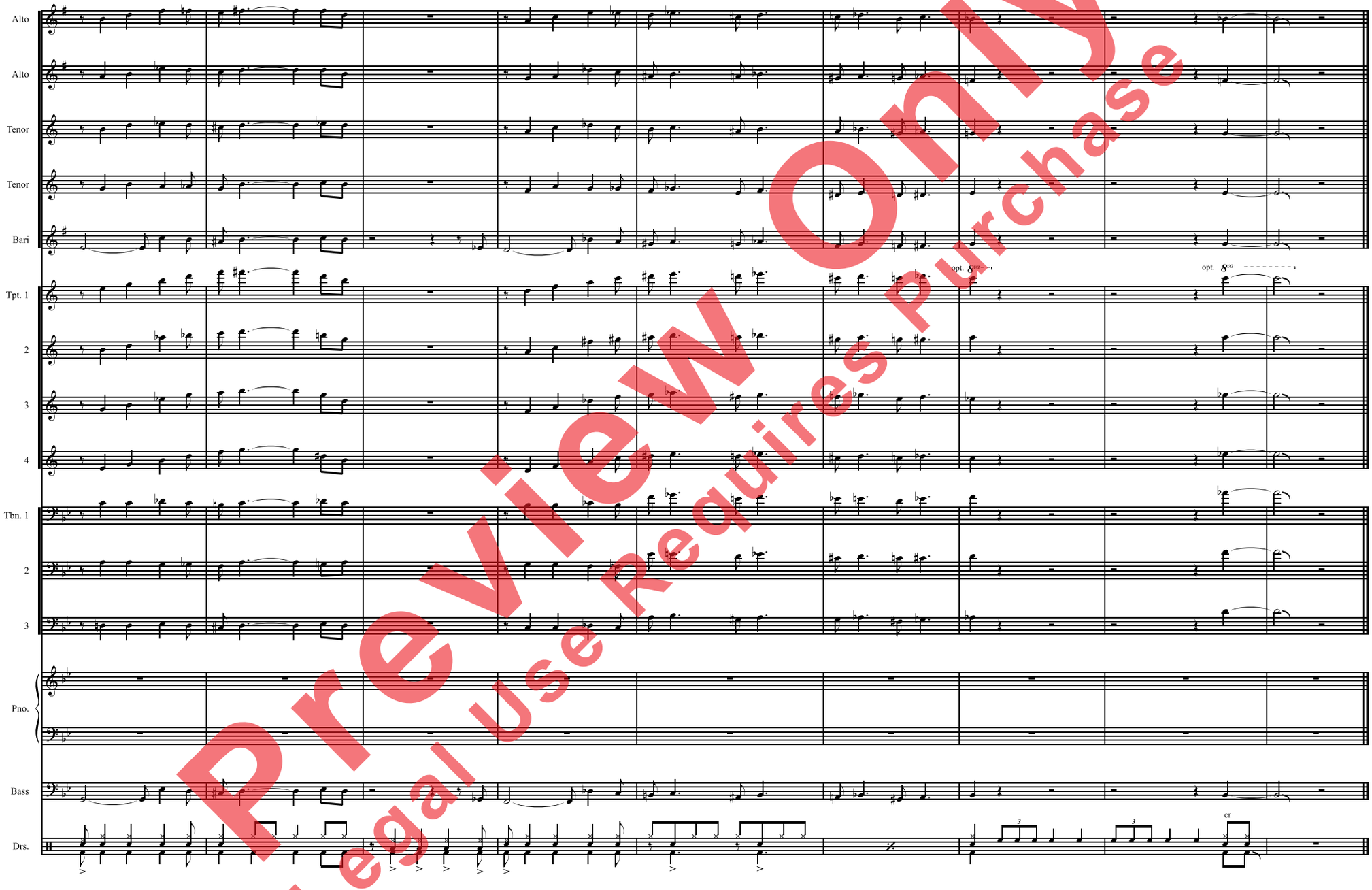

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essentially ellington

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

Supplying the Music • Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

Talking about the Music • Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

Professional Feedback • Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

Finalists and In-School Workshops • Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival • The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Jazz at Lincoln Center Band Director Academy • This professional development session for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

As of May 2013, *EE* has distributed scores to more than 4,200 schools in all 50 states, Canadian provinces, and American schools abroad.

Since 1995, over 309,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jalc.org.

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