

ESSENTIAL *Jazz* EDITIONS
SET #4: MUSIC OF THE 1930S, PART II

Avalon

COMPOSED BY GIACOMO PUCCINI; ADAPTED BY AL JOLSON AND VINCENT ROSE; ARRANGED BY EDDIE DURHAM

AS RECORDED BY

JIMMIE LUNCEFORD & HIS ORCHESTRA, 1935

FULL SCORE

TRANSCRIBED BY DAVID BERGER / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY
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Instrumentation

Reed 1: Alto Saxophone	Trombone 1
Reed 2: Alto Saxophone	Trombone 2
Reed 3: Alto Saxophone	Trombone 3
Reed 4: Tenor Saxophone	Guitar
Trumpet 1	Piano
Trumpet 2	Bass
Trumpet 3	Drums

Original Recording

Recorded by Jimmie Lunceford & His Orchestra: Sy Oliver, Eddie Tompkins, Paul Webster (trumpets); Elmer Crumbley, Russell Bowles (trombones); Eddie Durham (trombone, electric guitar); Dan Grissom, Willie Smith, Joe Thomas, Earl “Jock” Carruthers (reeds); Edwin Wilcox (piano); Al Norris (guitar); Moses Allen (bass); Jimmy Crawford (drums).

Solos: Eddie Durham (electric guitar); Willie Smith (alto saxophone); Sy Oliver (trumpet); Joe Thomas (tenor saxophone); Russell Bowles (melody statement); Willie Smith (alto saxophone); Eddie Durham (trombone).

Original issue: September 30, 1935, in New York City.
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Currently available on CD: *The Chronological Jimmie Lunceford and His Orchestra, 1934–1934* (Classics 505).

Credits

TRANSCRIPTION AND MUSIC PREPARATION:
DAVID BERGER

David Berger is a jazz composer, arranger, and conductor and is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 500 full scores of classic recordings including more than 350 works by Duke Ellington and Billy Strayhorn. A seven-time recipient of National Endowment for the Arts fellowships, Berger’s jazz compositions, arrangements, and transcriptions are played by hundreds of bands every day all over the world.

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PROOFREADING AND TRANSCRIPTION
ASSISTANCE: RYAN KEBERLE

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Music of the 1930s: An Introduction

BY LOREN SCHOENBERG

The 1930s was a time of great change. From the macrocosm of world history to the microcosm of jazz, few decades can rival it in terms of where it began and where it ended. American popular culture was edging toward an all-time high-water mark. In film, radio, popular music, and dance, the quality of sophistication—or better yet, refinement—not only had a chance in the commercial marketplace, but it also actually thrived.

This was a period in which Louis Armstrong’s great innovations of the 1920s gradually became the *lingua franca* of both jazz and much of the commercial music of the day. By the end of decade, Armstrong’s phrasing (and, by implication, much of his conception) was everywhere, from Bing Crosby to Billie Holiday to Benny Goodman, Duke Ellington, Count Basie, and Glenn Miller. This may sound simplistic, but listen to a handful of commercial recordings from 1929 and compare them with their 1939 counterparts—the evidence is manifest. Although African-American idioms (not just musical, but also cultural) had long been essential to the American identity, the ’30s saw them edge closer and closer to the fore where they rightly belonged. The vehicle for this inevitable change was largely Louis Armstrong. The music that he and other African-American artists had created in the ’20s was soon to become the preferred mode of expression for multitudes around the world.

During the early ’30s, the Casa Loma Orchestra, a Canadian band that played well-rehearsed, swinging (if a bit stiff) big band jazz, struck a resonant chord among American college youth who were hungry for a new sound to differentiate themselves from the previous generation and their music. The response to the Casa Lomans laid the groundwork for the eventual success of Benny Goodman in 1935, which ushered in the Swing Era. One of the side effects was that many of the African-American bands that had helped define the idiom were also financially rewarded, though on a drastically reduced scale.

The ultimate vehicle for jazz during this era was the big band, which offered an unprecedented opportunity to

blend improvisation and composition into a cohesive, yet fluid, medium. The successful marriage of composition and improvisation depends on the soloist's ability to create within the framework designed by the composer/arranger. The more he or she can relate to what came before, what is coming afterward, and what is going on in the background, the better the solo will be. The soloist must draw upon his or her own creativity and find a distinct musical voice, all while making adjustments for the specific context. In this sense, jazz is the aural equivalent of the American Constitution. As John Kouwenhoven wrote in his classic book of essays, *The Beer Can by the Highway*, the sense of improvisation that the amendments bring to the Constitution has an equivalent in the spontaneous shifts of form available to the jazz ensemble. Various sections of a composition can be reordered, extended, shortened, and elaborated on as the moment dictates. This is why the big band is often viewed as the ultimate ensemble for jazz. At the drop of a hat, it can swiftly rebuild itself from a solo instrument into any number of different instrumental configurations, and throughout, the ensemble is supported by the strength of the composition at hand. The masters represented in the *Essential Jazz Editions* managed to strike this all-too-elusive balance between composition and improvisation that delineates the exclusive province of jazz.

The challenge in addressing this classic repertory today is to honor the essence of the original without stifling one's contemporary artistic identity. Just as literature students return again and again to Shakespeare, let us use these texts to get a grounding on where we have been and where we are going. Above all, make it come alive as the relevant, swinging object it is.

General Notes

BY DAVID BERGER

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. 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 four or five 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. With this in mind, we are presenting the music of many different arrangers and bands.

The following is a list of performance conventions for the great majority of jazz band arrangements. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the original recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although imitation is not the goal, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances; jazz is designed to inspire all musicians to express themselves. In addition, you may hear slight note differences between the recording and the transcription. This is intentional because there are mistakes and alterations from the original intent of the music in the recording. You should have your performers play what is 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 lead trombone must listen to the first trumpet and follow him or her. 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 or her. 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 jazz music, each player should express the individuality of his or her own line. He or she must find a musical balance, supporting and following the

section leader while 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. In swing charts, 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. Vibrato often starts a beat or two after holding a note. Sometimes it occurs only at the very end of the note (terminal vibrato). In swing music, the saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (very often used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. In the black bands, trombones (usually noble in character) did not use slide vibrato. Trombonists in the white bands tended to use slide vibrato. In either style try to match the speed of vibrato. A little lip vibrato is good at times. Trombone 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-tones in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with minimal 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 that if a note is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*—accent and

then diminish the volume. This is important so that the moving parts can be heard over 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 it is highly interpretive. Straight or curved lines imply unpitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, it's very important that all rhythmic figures are accented. Accents give the music life and swing.

10. Jazz music is about individuality. There should be only one musician per part; do not double up because you have extra players or need more strength. More than one player per part makes the ensemble 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, no amplification (or extremely little) 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 played throughout. For electric guitar solos, a hollow-body Gibson with a small amplifier is closest to what Eddie Durham and Charlie Christian used.

12. 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 overamplification, bad tone, and limited dynamics. If at all possible, stay away from monitors. They provide a false sense of balance.

13. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment, maybe even paraphrasing a bit. Written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his or her particular solo or accompaniment. Solos and rhythm section parts with chord changes should be improvised, and 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 the arranger has provided.

14. 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, which he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where "Plunger w/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. Technically, Pixie is a brand name of Humes & Berg; the real name for the mute is French straight mute. 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 mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected 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.

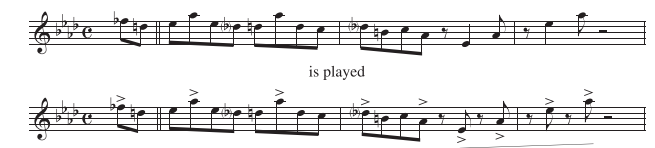
15. Frequently brass players growl in conjunction with plunger playing; this technique is sometimes used with open horn playing as well (Roy Eldridge is a great example). To growl, play the desired pitch and sing at the same time.

16. The drummer is the de facto leader of the band. He or she 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 or she would for small group drumming. A 22" or 24" bass drum 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 somewhere 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 2 and 4 (chopping wood) on the snare drum is used to lock in the swing. When it comes to playing fills, the fewer the better. The hi-hat was invented in 1931 and promptly became the center of swing drumming. The beboppers

moved the ride beat (see glossary) to the ride cymbal but kept the hi-hat snaps on beats 2 and 4. I always think of Prez, the great tenor saxophonist Lester Young, who found himself playing with a bebop drummer. Prez turned around and said, "Don't drop me none of those bombs. Just give me some titty-boom, titty-boom."

17. 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 soli sections.

18. Horns should pay close attention to attacks and releases. Everyone should hit together and end together. Use at least twice the accent you think is necessary. If you ever have the opportunity to play next to one of the great players of the Swing Era (like Clark Terry), you will be amazed at how hard they accent. Most notes are accented: individual notes, the first and last notes of phrases, and the top notes of lines.



19. The horns must be very precise when playing short notes; they should not be so short that the sonority is inaudible. During the '60s, Thad Jones' brass section would play a quarter note as though someone were dropping a plate on the kitchen floor. That crash sent chills up my spine.

20. 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."

Avalon

BY LOREN SCHOENBERG

Eddie Durham—trombonist, electric guitarist, composer, and arranger—was born in 1906 and raised in Texas. Throughout his life, he carried a great joy and a desire to experiment and share that joy with others. You can hear his very sane and witty sense of humor throughout this arrangement, written when he was in his 27th year; he had already seen and done more than many would in a lifetime. Durham was an autodidact who learned to orchestrate by writing for the various circus bands he played in as a young man. He used their unorthodox instrumentations as a challenge rather than a hindrance and created a sound for the jazz orchestra that was completely unique. Unencumbered by tradition, he developed his own musical systems.

Unusual among arrangers, Durham maintained his basic musical conception while continually drawing upon the composers/arrangers he encountered while traveling from band to band. His writing for Bennie Moten's band between 1929 and 1932 redefined big band jazz, maintaining the ebb and flow of Kansas City jazz while simultaneously adding an ingenious structure. He expanded the harmonic palette way beyond what was conventional at the time, but he did it, as he did everything, naturally and never with the feeling of cant or rhetoric.

While Durham's writing for bandleader Jimmie Lunceford (1902–47) maintained its characteristic fluidity, Durham's composing was now characterized by a new, more formal style, as demonstrated by "Avalon." In keeping with Lunceford's desire for split-second precision, Durham brought a new emphasis to ensemble writing and included all sorts of metrical and harmonic hemiolas. This challenging writing helped the Lunceford band develop into a first-rate ensemble. And the sense of humor that suffused Durham's work made the band all the more appealing.

The history of "Avalon" is a classic illustration of the musical "borrowing" that was so prevalent at the time. The composers took a theme from Puccini's *Tosca*—the aria "E lucevan le stele" ("And the stars were shining")—and, as a result, were sued by the composer's estate and

fined heavily. None of this bothered Durham, who took the tune and ran with it. The trombone soli is challenging enough to have flummoxed bands ever since it first appeared back in 1934. The orchestration approaches Ellington's ingenious way of blending sections and passing around the lead. Lunceford's drummer, Jimmy Crawford, was one of the giants of his day. He gave the band a firm rhythmic basis that let the horns make their own points without underlining them all of the time; when he chose to stress a horn figure, it really meant something. Durham's writing is full of tricky figures, and it's a pleasure to hear the rhythm section create space for those passages.

Although Durham led bands right up until the time of his death in 1987, he never received the acclaim he was due. Perhaps this score will shine some much-needed light on this unsung giant of American music.

Rehearsal Notes

BY DAVID BERGER

1. The key to performing this piece is understatement. It needs plenty of energy, but it should always be controlled. Although written and originally recorded during the Great Depression, this piece (along with so much other jazz of the period) exudes joy like no other music before or since.
2. The bass, also acoustic, should be played without amplification. This will require a concentrated use of accents when pulling the strings and a strong left hand.
3. The piano needs to be nearly inaudible on the two-handed stride comping and strong enough on the solo to be heard over the ensemble. If the horns use plenty of accent and a *mf* dynamic, and the rhythm section is balancing with the bass and horns, the solo piano in this upper register will pop out without much effort. If amplification is added to the bass and rhythm guitar, this is no longer possible.
4. The importance of accents cannot be overstated. It would have been ludicrous to notate all the accents that the Lunceford band played in this piece—about 90% of the notes in the horns, beats 2 and 4 of every measure

in the guitar, and every bass note.

5. The trombone soli chorus at letter E is one of the greatest in all of jazz. It is most effective aurally and visually if the trombonists stand up for this section. All three trombonists should liberally ghost and accent all of the lower and upper notes of their phrases and use ascending crescendos and descending diminuendos. This is true for the entire ensemble but especially useful for this passage.

6. Careful use of dynamics and accents will increase the audibility of the solo tone trombone at letter N; the use of microphones will render this effect impossible. Like the music of Beethoven and Mozart, this is acoustic music, and tampering with amplification not only destroys the tone but also works against the band's ability to balance itself.

7. The alto saxophone solo at P is a humorous nod to classical etudes; if this solo is quoted, it should be played with the specific articulations notated.

8. The four saxophone bell tones at Q are very dramatic and depend on each player using extreme *sfz*. This dynamic allows for each separate entrance to be heard distinctly.

9. I strongly recommend spending more than 90% of rehearsal time on rhythm. Every note must be absolutely comfortable in the swing continuum. Once that is in place, adding a few dynamics and making the attacks and cutoffs precise will come easily.

Glossary

BY DAVID BERGER

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present.

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: a 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, or trading twos, etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays.

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 move from the tonic to the sub-dominant and cycle back to the tonic:
I V/IV IV #IV^o I (second inversion) V/II V/V V I.

COMP: to improvise accompaniment (for piano or guitar).

GROOVE: a composite rhythm. The groove 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: the 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 OR RIDE BEAT: 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 just the shout. It is the final ensemble passage of most big band charts and where the climax most often occurs.

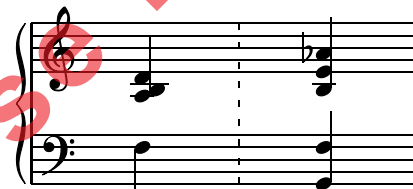
SOLI: a harmonized passage for two or more instruments playing the same rhythms. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so the audience can hear them better and to provide visual interest.

STOP TIME: a regular pattern of short breaks (usually one or two measures) that is frequently filled in by a soloist or dancer.

SWING: the perfect confluence of rhythmic tension and relaxation in music; it creates a feeling of euphoria and is 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 during 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 b9 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.

Jazz at Lincoln Center

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Smithsonian Institution National Museum of American History Smithsonian Jazz Masterworks Orchestra

David N. Baker, Artistic and Musical Director
James Zimmerman, Executive Director
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The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive set of jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Artistic and Musical Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the "Jazz Smithsonian" public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, Web sites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

Library of Congress

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In its historic role as depository for all copyrighted works, the Library of Congress is probably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings in all formats, including the famous oral history of Jelly Roll Morton made at the Library. Since then, it has acquired an extensive archive of commercial disks as well as unique broadcast and studio recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives—which have been augmented in recent years by gifts from Ella Fitzgerald and Gerry Mulligan of their complete manuscripts, and purchases of the archives of bassist/composer Charles Mingus, photographer William Gottlieb, and Ellington recording collector Jerry Valburn—now comprise one of the most important collections of jazz documents anywhere.

CONDUCTOR
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Essential Jazz Editions Set #4:
The Music of the 1930s, Part II

AVALON

Music by VINCENT ROSE
Words by AL JOLSON and B. G. DeSYLVA
Arranged by EDDIE DURHAM
Transcribed by DAVID BERGER

Medium swing ♩ = 238

1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
3rd E♭ Alto Saxophone
B♭ Tenor Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Guitar
Piano
Bass
Drums

Electric Guitar Solo
Solo
Brushes

f *mf* *p* *mf*

loco *f*

8va

B♭ B° F

3

Conductor - 2

Avalon

A

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

8va

C7 C7 G9 C7 C7+5 F C7+5 C7 F

Solo fills

f

3

3

B

A musical score for the piece 'Avalon', specifically for the conductor's part. The score is arranged in a standard orchestral layout with multiple staves. The instruments included are:

- A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax (Saxophones)
- Tpt. 1, Tpt. 2, and Tpt. 3 (Trumpets)
- Tbn. 1, Tbn. 2, and Tbn. 3 (Trombones)
- Gtr. (Guitar)
- Pno. (Piano)
- Bass
- Drums

The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the entire page. The guitar part includes a series of chords: C7, Gm7, C7, Gm7, C7, B°, C7, C7+5, F, C7+5, and F. The piano part features a melodic line with a 'loco' section and a '6th' marking. The bass and drums parts provide a steady rhythmic foundation.

C

A musical score for the piece 'Avalon', marked 'Conductor - 4'. The score is for a full band and includes the following parts:

- A. Sax 1
- A. Sax 2
- A. Sax 3
- T. Sax
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Gtr. (Guitar)
- Pno. (Piano)
- Bass
- Drums

The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only' is overlaid diagonally across the page. The guitar part includes the following chord sequence: D9, D9+5 A9+5, D7, C#°, D7, Gm, D7, Gm, Gm7, G#°.

D

Musical score for 'Avalon' featuring woodwinds, brass, guitar, piano, bass, and drums. The score includes a large red watermark reading 'Legal Use Requires Purchase' diagonally across the page.

Woodwinds: A. Sax 1, A. Sax 2, A. Sax 3, T. Sax (all marked *mp*), Tpt. 1, Tpt. 2, Tpt. 3 (all marked *mp*).

Brass: Tbn. 1, Tbn. 2, Tbn. 3 (all marked *f*).

Other Instruments: Gtr. (with chords: F, Cm, D7, Gm7-5, C7, F), Pno. (with *loco* marking), Bass, Drums.

E

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

C9 F Am A7m C7 F

p

F

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr. C7 C7 F C7 F

Pno.

Bass

Drums

G

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

D7 Gm D7 Gm Am Gm Bb Am Gm G#o

H

Solo

This musical score is for the piece 'Avalon' and is intended for a conductor. It features a variety of instruments including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score is divided into several systems. The first system includes staves for A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Tpt. 1, Tpt. 2, and Tpt. 3. The second system includes staves for Tbn. 1, Tbn. 2, and Tbn. 3. The third system includes staves for Gtr., Pno., Bass, and Drums. A 'Solo' section is marked for A. Sax 1, starting with a forte (f) dynamic. The guitar part includes chord changes: F, Cm6, D7, Gm7, C7, and F. The piano part features a solo section with a forte (f) dynamic. The drums part includes a pattern of eighth notes and rests. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire score.

I

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

Em7 A7 Em7 A7 Em7 A7 D A7 D

St. mute *f*

St. mute *f*

St. mute *f*

Gm7 C7 Gm7 C7 Gm7 C7 F C7 F

p

J

A. Sax 1 A7 D Em7 D

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3 Plunger w/pixie Solo Growl

Tbn. 1

Tbn. 2

Tbn. 3

Gtr. C7 F Gm7 F

Pno.

Bass

Drums

K

A. Sax 1 *p*

A. Sax 2 *p*

A. Sax 3 *p*

T. Sax *p* Solo *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3 Open *p*

Gtr. D9 Gm A° Gm G#°

Pno.

Bass

Drums

L

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

G Dm E7 Am E7 D7

F Cm D7 Gm D7 C7

p

p

p

M

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

F

Open

Open

Open

Open

f

mf

f

f

mf

f

f

mf

f

f

f

f

mf

f

f

f

f

f

f

f

F

Gm7

C7+5

F7

E7

Eb7

A9+5

f

f

g^b

loco

f

Sticks

HH

f

N

A. Sax 1 *mp*

A. Sax 2 *mp*

A. Sax 3 *mp*

T. Sax *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *f* Solo tone

Tbn. 2 *mp*

Tbn. 3 *mp*

Gtr. *p* Ebm7 A9 Ebm7 A9 Ebm7 A9+5 Db C° A9+5 Db

Pno. *p*

Bass *p*

Drums *mp*

0

Solo B \flat

A musical score for the piece 'Avalon', marked 'Conductor - 16'. The score is written for a large ensemble and includes the following parts:

- A. Sax 1, 2, 3:** Alto saxophones, each with a distinct melodic line.
- T. Sax:** Tenor saxophone part.
- Tpt. 1, 2, 3:** Trumpet parts, primarily playing rhythmic accompaniment.
- Tbn. 1, 2, 3:** Trombone parts, providing harmonic support.
- Gtr.:** Guitar part with a series of chords: A \flat 9, E \flat m7, A \flat 9 E \flat m7, A \flat 9, A \flat 7, E \flat 9, A \flat 7, A \flat 7+5, D \flat , A \flat 7+5, and D \flat .
- Pno.:** Piano accompaniment with chords and bass line.
- Bass:** Bass line for the rhythm section.
- Drums:** Drum part with a consistent rhythmic pattern.

The score is marked with a 'Solo B \flat ' instruction and a dynamic marking of *f* (forte) for the saxophone solo section. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

P G7 Cm C#

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr. Bb7 Ebm Ebm E°

Pno.

Bass

Drums

This musical score is for the piece 'Avalon' and is marked as 'Conductor - 17'. It features a variety of instruments: A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Gtr., Pno., Bass, and Drums. The score includes a large red watermark that reads 'Preview Only Requires Purchase'. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The first measure is marked with a 'P' in a box. Chord changes are indicated above the guitar staff: G7, Cm, C#, Bb7, Ebm, Ebm, and E°. The saxophone parts are active in the first measure, while the other instruments are mostly silent or playing simple accompaniment. The saxophones play a melodic line in the first measure, while the other instruments are mostly silent or playing simple accompaniment. The saxophones play a melodic line in the first measure, while the other instruments are mostly silent or playing simple accompaniment.

Q

A. Sax 1
A. Sax 2
A. Sax 3
T. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Gtr.
Pno.
Bass
Drums

sfz *f* *mf* *f* *f* *f* *f* *ff*

E^b9 A⁹ G⁹ E⁹ E^b9 A⁹ D^b D⁹

Solo D[#]9

R

A musical score for the piece "Avalon", page 19, for a conductor. The score is written for a large ensemble and includes the following parts:

- A. Sax 1, 2, 3:** Alto saxophones, each with a treble clef and a key signature of two flats.
- T. Sax:** Tenor saxophone, treble clef, two flats.
- Tpt. 1, 2, 3:** Trumpets, treble clef, two flats.
- Tbn. 1, 2:** Trombones 1 and 2, bass clef, two flats.
- Tbn. 3:** Trombone 3, bass clef, two flats.
- Gtr.:** Guitar, treble clef, two flats.
- Pno.:** Piano, grand staff (treble and bass clefs), two flats.
- Bass:** Bass line, bass clef, two flats.
- Drums:** Drum set, percussion clef.

The score features a large red watermark reading "Preview Requires Purchase" diagonally across the page. The guitar part includes the following chord sequence: Gb7, A7 A7+5, Db, B9, Bb9, Eb9, A9, Gb9, E9, Eb9, A9, Db9. The drum part includes a "Cr" (cymbal) marking.

S

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

The musical score is arranged in a standard orchestral format. It features a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophone section (A. Sax 1, 2, 3 and T. Sax) and trumpet section (Tpt. 1, 2, 3) play melodic lines with dynamic markings of mezzo-forte (mf) and forte (f). The trombone section (Tbn. 1, 2, 3) provides harmonic support. The guitar (Gtr.) part is a rhythmic accompaniment with chords: G#9, A#9, D#b, G#7, A#7, D#b, G#7, A#7, D#b, G#7, A#7, D#9, G#9, A#9, D#9. The piano (Pno.) and bass (Bass) parts provide harmonic and rhythmic support. The drums (Drums) play a steady beat with occasional accents. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the score.

ESSENTIAL *Jazz* EDITIONS

SET #4: MUSIC OF THE 1930S, PART II

Avalon

COMPOSED BY GIACOMO PUCCINI; ADAPTED BY AL JOLSON AND VINCENT ROSE; ARRANGED BY EDDIE DURHAM

AS RECORDED BY

JIMMIE LUNCEFORD & HIS ORCHESTRA, 1935

Instrumentation

Reed 1: Alto Saxophone	Trombone 1
Reed 2: Alto Saxophone	Trombone 2
Reed 3: Alto Saxophone	Trombone 3
Reed 4: Tenor Saxophone	Guitar
Trumpet 1	Piano
Trumpet 2	Bass
Trumpet 3	Drums



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