Jazz at Lincoln Center Library

Rockin' In Rhythm

Composed by DUKE ELLINGTON, IRVING MILLS and HARRY CARNEY

Transcribed by BRENT WALLARAB

As recorded by Duke Ellington and His Orchestra on February 2, 1963

Transcribed by Brent Wallarab for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Essentially Ellington: The Second Annual Jazz at Lincoln Center High School Jazz Band Competition 1997.

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Essentially Ellington

Annual High School Jazz Band Competition & Festival

Jazz at Lincoln Center

Wynton Marsalis, Artistic Director
Rob Gibson, Executive Producer & Director
Instrumentation:

Conductor
Bb Trumpet 3
Bb Clarinet
Bb Trumpet 4
Alto Sax 1
Trombone 1
Alto Sax 2
Trombone 2
Tenor Sax 1
Trombone 3
Tenor Sax 2
Piano
Baritone Sax
Drums
Bb Trumpet 1
Bass
Bb Trumpet 2

Original Recording Information:

Rockin' in Rhythm by Duke Ellington (3:47)
Recorded 2/1/63, Paris
The Great Paris Concert (Atlantic Jazz; 304-2)
Cat Anderson, Cootie Williams, Roy Burrowes, Ray Nance, trumpets; Lawrence Brown, Chuck Connors, Buster Cooper, trombones; Jimmy Hamilton, clarinet & tenor sax; Johnny Hodges, alto & soprano sax; Russell Procope, alto sax & clarinet; Paul Gonsalves, tenor sax & clarinet; Harry Carney, baritone sax & clarinet; Duke Ellington, piano; Ernie Shepard, bass; Sam Woodyard, drums. Soloists: Ellington, Hamilton, Brown, Anderson.

Special thanks to Mark Lopeman and Jon Faddis, Scott Munson, David Schumacher, and Insomnia Music Services.

Rehearsal Notes:

- Unlike many Ellington pieces, Rockin' in Rhythm maintains a high level of intensity throughout. The rhythm section should strive to play with intensity - but not loud - at the beginning and let the piece build.

- Once the rhythm section plays through the piece a few times and gets an understanding of the form and structure, the musicians should focus on swinging and time feel and not get tied down to the written music. Regardless, beats 2 and 4 must be accented throughout the entire piece.

- The saxes should be aware of the clarinet lead for the first half of the piece and balance accordingly.

- All notes of longer value should be played with vibrato by all horn players.

- Ellington comp's more in this piece than usual, but be aware that his comping is very rhythmic and doesn't get in the way.

- The "pep section" (m. 105-161) was often used for orchestral color by Ellington to boost the excitement level. Your students must listen to each other closely and rehearse this section carefully. It is crucial that the phrasing, plunger work, articulation, and dynamics are all very tight in order to achieve the full effect.

- Trumpets and trombones should play, music memorized, in front of the band for this section (until m. 153), and they should strive to sound like a train throughout it. Be aware that the mutes tend to throw the pitch sharp. Since there is time, the musicians should retune their instruments. Make sure that they tune back after the mutes are removed.

- While very carefully crafted, this piece has a spontaneous quality to it. Ellington's band had the benefit of having played this arrangement night after night for years; such familiarity lends itself to a loose, spontaneous performance. The students should strive for this style of performance, but should be careful not to associate looseness with sloppiness.

- You may wish to suggest that your rhythm section to do a little homework and learn Kinda Dukish or Carolina Shout for the beginning.

- Brent Wallarab & Jon Faddis

Notes from Wynton Marsalis:

This piece gives the rhythm section a chance to concentrate on some hard-driving 4/4 swing, while the reeds, trombones and trumpets get to work on quick-paced call and response patterns. It teaches the band different ways to swing in a short form: for example, the rhythm section has to switch to a different groove at letter I, the relative minor section, and the "pep section" at letter N. The shout section at the end requires all horns to groove in sync. Don't allow the intensity of the swing to rush the tempo or prevent players from listening to each other.

Throughout the tune, but especially at the pep section, horns should strive to achieve a vocal quality in tone and balance. All band members should listen to the recording to check out how to shuffle eighth notes correctly, especially 5 measures before letter I. Good luck to the first trumpeter (do the best you can - if you can't play it, wear a nice-looking suit).
Rockin' In Rhythm

Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Pno.

Bass

Drms.
Rockin’ In Rhythm

Cl.

1

2

A. Sax.

1

2

T. Sax.

1

2

B. Sax.

1

2

Tpt.

1

2

3

Tbn.

1

2

3

Pno.

Bass

Dms.

solo, 1/2 plunger* growl

* Memorize and stand in front of band
Rockin' In Rhythm

*Pep section*

**Tpts. 2, 3 and Tbn. 1 memorize and stand in front of band.**