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# **Mood Indigo**

**from Ellington Indigos**

**By DUKE ELLINGTON**

TRANSCRIBED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

## **FULL SCORE**

This transcription was made especially for *Essentially Ellington* 1999: the Fourth:  
Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

## 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, 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 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. 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 a heavy vibrato on harmonized passages and a slight 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 at times. Try to match the speed of vibrato. 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 subtone 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*; 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 part 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 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 mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems which must be corrected by the lip only. 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" 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 end together.
17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!!
18. 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."

## 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, 2 or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V V I.
- 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 and a 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 of 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 b9 and a 13. 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** — what players play: a tune or series of notes.
- HARMONY** — chords and voicings.
- ORCHESTRATION** — instrumentation and tone colors.

— David Berger

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# MOOD INDIGO

## Instrumentation:

Reed 1 Alto Sax	Trombone 1
Reed 2 Alto Sax	Trombone 2
Reed 3 Tenor Sax	Trombone 3
Reed 4 Tenor Sax	Piano
Reed 5 Baritone Sax	Bass
Trumpet	Drums

## Original Recording Information:

**Mood Indigo** composed by Duke Ellington, arranged by Billy Strayhorn (4:12)  
Recorded 9/9/57, New York City  
*Ellington Indigos* (Columbia; CK 44444)

Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Shorty Baker, trumpet; Britt Woodman, Quentin Jackson, trombones; John Sanders, valve trombone; Duke Ellington, piano; Jimmy Woode, bass; Sam Woodyard, drums.

## Rehearsal Notes:

- Composed in 1930, *Mood Indigo* was one of Ellington's early masterpieces and his first popular song. He played this tune every night until his death in 1974, sprucing it up every few years with a new arrangement.
- This version was made to feature Shorty Baker on trumpet. Baker was known for his lyrical, understated, sensitive, yet unsentimental style. This solo is played with a harmon mute with the stem removed. For best results, both in terms of sound and staging, I recommend that the trumpet soloist stand at the microphone in front of the band for the entire chart. The mute should either be an inch or two from the mike (as on this recording) or resting on the mike (à la Miles Davis). Like all of the written solos and rhythm section parts that were improvised, I suggest that the written notes be practiced and played before venturing out into one's own improvisation. Although the goal is to create your own solos, it is generally advisable to approach the music from a reference point.
- An interesting articulation is used in this solo on the repeated g's in **A3** and the repeated c's in **B7-8**. Instead of making a "tuh" sound with the tip of the tongue, say "thuth" and touch the back of the tip of the tongue to the upper front teeth, allowing the air to leak out from around the tongue and vibrate. This is a subtle, but fun, technique that can be used by brass players every once in a while to good effect.

- This version of *Mood Indigo* is a deceptively difficult arrangement to play. It looks very easy, but don't be fooled. The simpler the notation, the more aware the listener becomes of the fine points of tone, rhythm, articulation, dynamics, balance, and togetherness. Mature, well-rehearsed bands eat charts like this for breakfast, but achieving that level takes constant attention to detail.
- The opening piano solo should be played with the same kind of attack and gusto you'd use to devour a thick, juicy steak. This is in contrast to letter **A**, which is subtler, more restrained, and smoother.
- The bass and drums should play with a relaxed feel, never rushing. Make the quarter notes fat and give them forward motion. Although the bass and drums play supporting roles, they are most essential. When the great bassist Milt Hinton was asked what he did in the band, he replied, "I make everyone else sound good."
- When the saxes come in at **E**, they need to create a warm sound. A nice, relaxed vibrato is most welcome here. The trombones can use a little lip vibrato if possible; but if not, then no vibrato for the bones. A little vibrato goes a long way. We don't want this to be too schmaltzy or overly sentimental.
- **E** and **F** are all legato, so quarters and eighths are long—ballad style. The saxes may want to use some slurs to create a smooth effect. This is a good section to work on tone and blend. See if all the underparts can be played with the spirit and conviction of the lead. Everyone has good melodies and should bring them out. Try playing this section with just the baritone saxophone, then play it again adding the fourth tenor. Keep repeating, adding the next upper voice. Each player should sound like he/she is playing lead. To return to our food analogy, this section is like the moistest, richest, most satisfying, dark chocolate cake you have ever eaten. Savor it.

David Berger

## Notes from Wynton Marsalis:

This is a very straightforward piece. Shorty Baker plays one of the best trumpet solos ever recorded, which is a good solo to teach students how to develop thematic material when improvising. Make sure you don't drag. Also, after **F**, notice how he plays with the arrangement (many times when we solo, what we play has nothing to do with the arrangement).

# MOOD INDIGO

from Ellington Indigos, 1957

By Duke Ellington, Irving Mills and Albany Bigard

Transcribed by David Berger

Slow swing  $\text{♩} = 74$

A

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpet Solo - Harmon C  $\text{mf}$  5 D7

Trombones 1

2

3

Piano Solo  $f$

Bass Bb C7

Drums Brushes  $\text{mp}$  3 3 Closed HH

## Mood Indigo

Alto

Alto

Tenor

Tenor

Bari.

Tpt.

Tbn. 1

2

3

Pno.

Bass

Drs.

Chords: Dm7, G7+5, C, D7, Db7, C, D7, Ab7, G7, Cm7, F7+5, Bb, C7, B7, Bb, C7, Gb7, F7

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# Mood Indigo

3

B

Alto

Alto

Tenor

Tenor

Bari.

Tpt.

Tbn. 1

2

3

Pno.

Bass

Drs.

C

C7

F7

Bb7

3

3

C

1/2 v

D7

Bb

Bb7

Eb7

Ab7

Bb

C7

+

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## Mood Indigo

C

Alto

Alto

Tenor

Tenor

Bari.

Tpt.

Tbn. 1

2

3

Pno.

Bass

Drs.

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Chord progression for Bass:

F7 Bb Gm7 C7 B7 Bb C7 Cm7 F7 Bb C7 F7

Chord progression for Tpt.:

G7 C C D7 Dm7 G7 C D7 G7



## Mood Indigo

5

Alto

Alto

Tenor

Tenor

Bari.

Tpt.

Tbn. 1

2

3

Pno.

Bass

Drs.

## Mood Indigo

Alto

Alto

Tenor

Tenor

Bar.

Tpt.

Tbn. 1

2

3

Pno.

Bass

Drs.

The musical score for 'Mood Indigo' is presented on page 6. It features a large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' diagonally across the page. The score includes parts for Alto (two staves), Tenor (two staves), Baritone (one staff), Trumpet (one staff), Trombone 1 (one staff), Trombone 2 (one staff), Trombone 3 (one staff), Piano (one staff), Bass (one staff), and Drums (one staff). The key signature is one sharp (F#) for the upper woodwinds and one flat (Bb) for the lower woodwinds and bass. The time signature is 4/4. The score is divided into measures by vertical bar lines. The Trumpet part has notes and rests with accidentals and dynamics. The Bass part has notes and rests with accidentals and dynamics. The Drums part has a pattern of eighth notes and rests. The Piano part has a pattern of eighth notes and rests. The Trombone parts have a pattern of eighth notes and rests. The Alto and Tenor parts have a pattern of eighth notes and rests. The Baritone part has a pattern of eighth notes and rests.

## Mood Indigo

[illegible]

JLC9908C

# Mood Indigo

9

Alto *fp*

Alto *fp*

Tenor *fp*

Tenor *fp*

Bari. *fp*

Tpt. *Ab7* *C* *D7* *F7/C* *G7+5* *C*

Tbn. 1 *mf*

2 *mf*

3 *mf*

Pno. *Gb13* *Bb* *A* *Bb* *C7* *Eb7/F* *F7+5* *Bb*

Bass *Gb7* *Bb* *C7* *arco* *Eb7/F* *F7+5* *Bb* *8ba...*

Drs.



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