

Jazz at Lincoln Center Library

Blue Cellophane

By DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington 2001*:
the Sixth 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, 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

Special thanks to Andrew Homzy for editing.

Blue Cellophane

Instrumentation:

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

Original Recording Information:

Blue Cellophane, by Duke Ellington (3:03)

Recorded 1/4/45, New York City

Black, Brown & Beige, RCA/Bluebird LPM-6009, Matrix D5VB-13; *The Duke Ellington Centennial Edition*, RCA Victor 24-CD Set 09026-63386-2; *The Chronological Duke Ellington 1944-1945*, Classics 881 (originally Victor Matrix D5VB-13-1)

Otto Hardwick, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney, reeds; Cat Anderson, Shelton Hemphill, Taft Jordan, Ray Nance, trumpets; Rex Stewart, cornet; Lawrence Brown, Joe "Tricky Sam" Nanton, Claude Jones, trombones; Duke Ellington, conductor; Fred Guy, guitar; Junior Raglin, bass; Sonny Greer, drums.

Rehearsal Notes:

- Written as a feature for Lawrence Brown, who along with Jack Teagarden and Dickie Wells defined trombone playing in the swing era, "Blue Cellophane" stands out as a perfect example of a soloist being thoroughly integrated into the ensemble. From the last bar of the introduction to the final measure of the piece, at no time do we ever lose sight of the focus on the solo trombone, and yet every member of the orchestra is given an interesting and vital part to play throughout.
- Known for his incredible range, technique, lip vibrato (never slide), ebullient swing, brashness, and sensitivity, Lawrence Brown was the highest paid member of Ellington's band from 1932 until his first departure in 1951. He returned in 1960 for another ten years. He was invaluable as a soloist (greatly influenced by Louis Armstrong) and as a lead trombonist. When the band played dances, Ellington could depend on Brown to answer a request for any song in any key. He was a great sight-reader, and it seemed as if there was no musical skill he didn't possess. But the truth is he didn't improvise. He composed all of his solos and played them almost identically from night to night. His uncanny ability to make every one of his performances sound improvised was his greatest gift.
- This solo is no exception. The first chorus is played very close to Ellington's original notation. After that, it's all Lawrence Brown developing Duke's motives. Ellington tailored this piece so perfectly to Brown's style that it's hard to tell who got the idea from whom. This was Ellington's

greatest gift. When performing "Blue Cellophane," the trombone soloist could play this as a set piece (as Brown did), slightly embellish and alter Brown's solo, or improvise his own solo. If the last option is taken, I recommend using the triplet motif in the **A** section. This is essential for holding the piece together. No matter which approach is taken, some careful listening and study of Lawrence Brown's solo work would be most instructive. Other great solos with Ellington include "Rose of Rio Grande" (1938), "The Sheik of Araby" (1932), and "Rockin' in Rhythm" (Great Paris Concert, 1963).

- The overall mood of this piece is like a circus act. It is a feat of strength and agility and ends with a dominant-tonic flourish. There is no place for shyness and introspection. This is a flashy piece with a lot of substance. If the soloist has trouble with the upper register parts, those specific phrases may be taken down an octave. This is virtuoso playing and will need to be practiced first at a slow speed and gradually sped up to tempo. This approach will ensure cleanliness and good timing (very essential to the success of this chart).
- A standard AABA song form in eight-bar phrases, it has an eight-bar intro followed by a chorus of AABA. The second chorus has some call and response for the two **A** sections and then has two **B** sections (most unusual) followed by an extended **A** section recapitulation with three cadenzas for the trombone.
- There are quite a few breaks for the rhythm section. Most of these need to be preserved for the drama. However, the second, fourth, and eighth bars of **E** and **F** as well as all of **G** and the first seven bars of **H** are not necessary. The bass may walk through all of these letters for greater forward motion. Try it both ways to see which works best for your band.
- The drum's role (no pun intended) in this piece is to add energy. Although brushes are called for, we need the drummer to challenge the band to swing. This is not easy; brushes do not afford the volume and intensity that sticks do. The difference must be made up in energy from the drummer.

—David Berger

Wynton Marsalis on Playing Ellington:

Duke Ellington's music is about finding a groove and swinging, and it has in it what the real meaning of hipness is. When you play his music, it makes you hip. It starts to feel good to you because it's very optimistic and rich. There's so much room in his music for you to play. His music does not have fear in it.

Swinging is about coordination: attaining an equilibrium of forces that many times don't go together. Someone who loves to swing is a great facilitator, and Duke Ellington is the very greatest of the great facilitators because he played every style of rhythm we know. He had his rhythm section with Sam Woodyard on the drums and Jimmy Woode on the bass and the rhythm section with Sonny Greer on the drums and Jimmy Blanton playing the bass. And they don't swing in one style. They had the shuffle swing; slow, slow, deep-in-the-pocket groove swing; church grooves; the Afro-Cuban pieces; ballads with the brushes; and exotic grooves on an album like *Afro-Bossa*.

When you come into contact with Duke Ellington, you're interacting with the very substance and essence of what American life is about. It takes a while to really understand what it is, but it's worth that. It's worth that extra effort it takes because once you understand it, it transforms your life and opens you up to a world of beauty that perhaps you didn't know existed.

CONDUCTOR

BLUE CELLOPHANE

By Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 122)

Reeds 1
Alto Sax
2
Alto Sax
3
Tenor Sax
4
Tenor Sax
5
Bari Sax

Trumpets 1
2
3
4
Cup mute - Solo

Trombones 1
2
3

Guitar
Eb Bb7+5 Eb7 C7 B Ab Eb7+5 Ab7 F7 E7 Eb E7 Eb7 Cm7 F7 F#7G7 Ab7 A7 Bb7

Piano Tacet

Bass
Drums
Brushes

Blue Cellophane

A

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari *p*

Tpts. 1

2

3

4

Open

Tbns. 1

2

3

Gtr. *E^b D7 E^b E^b Gm7 C7 Fm7 B^b7 E^b B^b7*

Bass

Drs.

Blue Cellophane

B

This musical score is for the piece "Blue Cellophane" and is marked as section "B". It is arranged for a jazz ensemble with vocalists. The score includes parts for two Alto voices, two Tenors, and a Bari (Baritone). The brass section consists of four Trumpets (Tpts. 1-4) and three Trombones (Tbns. 1-3). The guitar (Gtr.) part shows a sequence of chords: Eb, D7, Eb, Eb, Gm7, C7, Fm7, Bb7, Eb, and D7+5 G7. The bass line provides a steady accompaniment, and the drums (Drs.) play a consistent pattern with a triplet in the first measure and a change to a 2/4 time signature in the second measure. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

Blue Cellophane

C

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr.

Cm G7 Cm G7 Cm G7 Gm7-5 C7 B7+5 Bb7

Bass

Drs.

Blue Cellophane

D

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are in the top system, with dynamics starting at *p* and moving to *f* in the final measure. The brass section (Tpts. 1-4 and Tbns. 1-3) features a melodic line with triplets, starting at *mf* and reaching *ff*. The guitar part (Gtr.) provides harmonic support with chords: Eb, D7, Eb, Eb, Gm7, C7, Fm7, Bb7, and Eb. The bass line (Bass) and drums (Drs.) provide a steady accompaniment, with the drums featuring a triplet pattern and a *ff* dynamic in the final measure. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Blue Cellophane

[E]

 Alto

 Alto

 Tenor

 Tenor

 Bari

 Tpts. 1

 2

 3

 4

 Tbns. 1

 2

 3

 Gtr.

 Bass

 Drs.

Musical score for 'Blue Cellophane' featuring Alto, Tenor, Bari, Tpts., Tbns., Gtr., Bass, and Drs. The score includes various dynamics such as *mf*, *p*, and *f*, and articulations like triplets and slurs. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

Blue Cellophane

[F]

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpts. (four staves), Tbns. (three staves), Gtr. (one staff), Bass (one staff), and Drs. (one staff). The Alto, Tenor, and Bari parts feature complex melodic lines with triplets and slurs, marked with dynamics such as *mf*, *p*, and *mp*. The Tpts. and Tbns. parts provide harmonic support with similar triplet patterns. The Gtr. part is a simple chordal accompaniment. The Bass part provides a steady rhythmic foundation. The Drs. part features a consistent pattern of eighth notes, with a section marked 'Sticks' towards the end. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Blue Cellophane

G

This musical score is for the piece "Blue Cellophane" and is marked as page 8. It features a variety of instruments and vocal parts. The woodwinds include two Alto saxophones, two Tenor saxophones, and a Baritone saxophone, all playing a rhythmic pattern of eighth notes with triplets. The brass section consists of four Trumpets (1-4) and three Trombones (1-3), with the Trombone 1 part featuring a complex melodic line. The guitar part is a simple chordal accompaniment. The bass and drums provide a steady rhythmic foundation. The score includes dynamic markings such as *mf* and *mf*, and chord symbols like Cm, G7, and G7-9. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Blue Cellophane

H

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr.

Bass

Drs.

Cm G7-9 Cm G7-9 Cm G7-9 Cm

Cm G7 Cm G7 Cm G7 C7 F7 Bb7

r.s. Brushes

Blue Cellophane

I

The musical score is arranged in a standard orchestral layout. The top section includes Alto (two staves), Tenor (two staves), and Bari (one staff). Below these are the Tpts. (Trumpets, four staves) and Tbns. (Trombones, three staves). The bottom section includes Gtr. (Guitar, one staff), Bass (one staff), and Drs. (Drums, one staff). The score is marked with a first ending bracket 'I' at the beginning. Dynamics range from *f* (forte) to *mf* (mezzo-forte), with *sfp* (sforzando piano) used for accents. Articulations include slurs and accents. The guitar part features chords Eb, Db9, C9, Fm7, and Db9. The drum part includes triplet patterns.

Blue Cellophane

The musical score for 'Blue Cellophane' is arranged for a large ensemble. The parts include:

- Alto:** Two staves, both playing a melodic line with triplets and a forte (*f*) dynamic.
- Tenor:** Two staves, both playing a melodic line with triplets and a forte (*f*) dynamic.
- Bari:** One staff, playing a melodic line with triplets and a forte (*f*) dynamic.
- Tpts. 1-4:** Four staves, all of which are silent until the final measure, where they play a chordal figure with fortissimo (*ff*) dynamics.
- Tbn. 1-3:** Three staves. The first staff has a melodic line with triplets and a *g^{ua}* articulation mark. The second and third staves are silent until the final measure, where they play a chordal figure with fortissimo (*ff*) dynamics.
- Gtr.:** One staff, silent until the final measure, where it plays a chordal figure with fortissimo (*ff*) dynamics. Chord symbols *B^b7 Eb6* are written above the staff.
- Bass:** One staff, silent until the final measure, where it plays a chordal figure with fortissimo (*ff*) dynamics.
- Drs.:** One staff, silent until the final measure, where it plays a chordal figure with fortissimo (*ff*) dynamics.

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