

Jazz at Lincoln Center Library

All Heart from "Portrait of Ella Fitzgerald"

COMPOSED BY DUKE ELLINGTON AND BILLY STRAYHORN

TRANSCRIBED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

F U L L S C O R E

This transcription was made especially for *Essentially Ellington* 2002:
the Seventh Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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Annual High School Jazz Band Competition & Festival

J@zz

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 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. 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 that 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 because 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 loudly in the loud part of the instrument and softly 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 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 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 overamplification, 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 that 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 just to 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 that 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.

ALL HEART

INSTRUMENTATION:

Reed 1	Alto Sax	Trumpet 4
Reed 2	Alto Sax	Trombone 1
Reed 3	Tenor Sax/Clarinet	Trombone 2
Reed 4	Tenor Sax	Trombone 3 (valve)
Reed 5	Baritone Sax	Bass
Trumpet 1		Drums
Trumpet 2		
Trumpet 3		

ORIGINAL RECORDING INFORMATION:

All Heart from "Portrait of Ella Fitzgerald" by Billy Strayhorn and Duke Ellington (3:29)
Recorded 8/57 or 9/57, New York City
Ella Fitzgerald Sings the Duke Ellington Song Book (Verve 837 035-2)

Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Cat Anderson, Willie Cook, Clark Terry, Shorty Baker, trumpets; Ray Nance, cornet; Britt Woodman, Quentin Jackson, trombones; John Sanders, valve trombone; Duke Ellington, piano; Jimmy Woode, bass; Sam Woodyard, drums.

REHEARSAL NOTES:

- **All Heart** is the second movement of "Portrait of Ella Fitzgerald" co-written by Ellington and Strayhorn. It was originally conceived as a feature for the suave and understated trumpet soloist Shorty Baker, who was in and out of the Ellington band from 1938 to 1962. As the title says, this is about depth of feeling, not flash. For presentation I recommend having the trumpet soloist come down front and play the entire piece from memory. By his standing in front of the band, the audience will focus on him, which helps them better understand the piece.
- The form of this piece is AABAABA + tag. All sections are eight measures in length except for the tag at the end, which is a short cadenza and final chord. For the most part, this arrangement was recorded as Strayhorn conceived it. Two small changes may have been made by Ellington: 1) the opening baritone line was originally written for all the saxes in unison; 2) the order of the bridges C and E were reversed.
- This piece is performed in ballad style (as opposed to swing style). The eighth notes are fairly even, and the quarter notes are long (except if they are marked staccato). The use of vibrato on longer notes for the saxes and trumpets will help warm up the sound and give the piece forward motion and style. The trombones may employ lip vibrato if possible, but never slide vibrato. Although slide vibrato is used by most big bands, it is mostly identifiable with bands such as Tommy Dorsey and Glenn Miller and is by and large incompatible with the Ellington style.
- Certain liberties may be taken with the solo trumpet part, but we must always hear the melody. Similarly, the bass and drum parts are only guides. You can't go wrong playing what is written, but Ellington's intent was for the rhythm section to sound improvisatory (even when it wasn't).

- Attention to dynamics will add much to any performance of this piece both in terms of delineating the form and reaching internal balance. Although dynamics are generally ignored in popular music and much of jazz, the relationship of loud and soft is probably the most basic tool we have at our disposal.

—David Berger

COMMENTS FROM WYNTON MARSALIS:

This arrangement provides a great lesson in dynamics, the subtle shading of melodic lines, the cresting of tone and vibrato, and the seamless passing of harmonic and melodic background material from one section to another. It is a deceptively simple piece, in part because the downbeats must all be played together and the quarter notes of the bass must line up with the quarter notes of the moving line. The trumpet soloist must be patient and concentrate on producing a nice sound and not overplaying; the melody is so beautiful and flowing that it speaks for itself.

This piece must always move forward but never feel hurried or rushed. To play it properly requires a lot of poise and command over the subtler aspects of music making. These subtleties don't often motivate the young, so our hardest job will be exciting them about superior background playing—like celebrating a blocking scheme rather than a touchdown pass.

CONDUCTOR

Jazz at Lincoln Center Library – Essentially Ellington

ALL HEART
From "Portrait Of Ella Fitzgerald"

Composed by Duke Ellington and Billy Strayhorn
Transcribed by David Berger

Walking ballad ♩ = 73

Reeds 1 Alto Sax **A**

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Bari Sax

Trumpets 1

2 Solo

3

4

Trombones 1

2

3

Bass

Drums

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Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

Cr.

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B

This musical score is for the piece 'All Heart' and is page 2 of the document. It features a vocal ensemble consisting of two Alto parts, two Tenor parts, and one Bari part, all in treble clef with a key signature of two flats. The instrumental section includes four Trumpet parts (Tpt. 1, 2, 3, 4) in treble clef, three Trombone parts (Tbn. 1, 2, 3) in bass clef, a Bass line in bass clef, and a Drum line (Dr.) in a simplified notation. A Cymbal (Cr.) part is also indicated. The score is marked with a rehearsal symbol 'B' at the beginning of the vocal parts. A large, diagonal red watermark reading 'Legal Use Requires Purchase' is overlaid across the center of the page.

Score for "All Heart" (Page 3). The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Bass, and Dr. (Drum).

The score is marked with a rehearsal cue **C** at the beginning of the first system. The key signature is B-flat major (two flats). The tempo/mood is marked *mf* (mezzo-forte) for the vocal parts and *mp* (mezzo-piano) for the instrumental parts.

The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".



Score for "All Heart" (Page 4). The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Bass, and Dr. (Drum). The key signature is B-flat major (two flats). The score is marked with a rehearsal symbol [D] at the beginning of the first staff.

The score is divided into two systems. The first system includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Bass, and Dr. The second system includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Bass, and Dr. The score is marked with a rehearsal symbol [D] at the beginning of the first staff.

Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *mp* (mezzo-piano). The score also includes a section marked "Sticks" for the drum part.

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E

Alto *mf* *f* *ff* *f* *mp*

Alto *mf* *f* *ff* *f* *mp*

Clar. *mf* *f* *ff* *f*

Tenor *mf* *f* *ff* *f* *mp*

Bari *mf* *f* *ff* *f* *mp*

Tpt. 1 *mf* *f* *ff* *f* *mp*

2

3 *mf* *f* *ff* *f* *mp*

4

Tbn. 1 *mf* *f* *ff* *f* *mp*

2 *mf* *f* *ff* *f* *mp*

3 *mf* *f* *ff* *f* *mp*

Bass

Dr. *f* *ff* *mp*

Ride Cr. Brushes Sticks

[illegible]

All Heart

7

G **Ballad**

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

mp

mp

mp

All Heart

This musical score is for the song 'All Heart'. It is written for piano and drums. The piano part consists of two systems of staves. The first system has five staves, and the second system has four staves. The piano part features a variety of notes, including eighth and sixteenth notes, and rests. The drum part is written on a single staff with a key signature of one flat (Bb). It includes a 'Ride' section and a 'Legal' section. The score is marked with 'fp' (fortissimo) and 'arco' (arco). The tempo is marked 'Andante'. The score is watermarked 'Preview Only' and 'Legal Use Requires Purchase'.

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