

JAZZ LINES PUBLICATIONS

*Presents*

**ROCK SALT IAKA ROCKERI**

AS RECORDED ON 'BIRTH OF THE COOL'

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8050

MUSIC BY GERRY MULLIGAN

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## ROCK SALT IAKA ROCKERI (1950)

### **Background:**

Gil Evans' apartment on 55<sup>th</sup> street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. He said that if someone took something like money without telling him, that person probably needed it more than he (Gil) did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.



Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

These Jazz Lines Publications are extensively re-edited, and I now consider these new editions definitive.

### **The Music:**

*Rocker* (originally called *Rock Salt*; Mulligan's father George was an engineer) was originally written in 1950 for the final recording date by the Miles Davis Nonet. He subsequently arranged the piece for the Elliot Lawrence Orchestra, as well as for Charlie Parker with strings (this version is available from Jazz Lines Publications: JLP-8011).

I reviewed many of Mulligan's compositions with the composer during the summer of 1995, several months before he died. He agreed at that time that the chord names needed to include the tones in the melody that did not fit conveniently with the changes. This was not done as carefully for the *Birth of the Cool* folio as published by Hal Leonard in 2002 due to publishing deadlines. This publication by Jazz Lines is the definitive version as written for the nonet.

### **Notes to the Conductor:**

The two main issues with the Nonet book in general are:

- 1) instrumental balance, so that the French horn and tuba are not buried
- 2) these two instruments tend to 'speak' slower than the other horns, which can drag the tempo

It can take many hours of practice for this music to sound properly; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

Mulligan did not like heaviness in his music, a key reason why he led an ensemble without a piano for many years. So 'lightness' is the key word when rehearsing and playing this piece. Gerry also did not like this piece played too fast, so please observe the tempo on the original nonet recording.

Also note that the background at C2 though D was cut by Mulligan; it is included for historical purposes. Mulligan was known for deleting material in his music; during a master class in Milwaukee, Wisconsin, he said that when he called musicians for rehearsals of his Concert Jazz Band, he told them to "bring your erasers."

Jeffrey Sultanof

**-April 2010**



# SCORE

# ROCKER

RECORDED BY MILES DAVIS  
ON BIRTH OF THE COOL, 1949

MUSIC BY GERRY MULLIGAN  
ARRANGED BY GERRY MULLIGAN  
EDITED BY JEFFREY SULTANOF

BRIGHT SWING ♩ = 208

The score is arranged for a jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as BRIGHT SWING with a quarter note equal to 208 beats per minute. The score consists of eight staves: Alto Sax, Baritone Sax, Trumpet, Horn, Trombone, Tuba (or Bass Trombone), Piano, and Bass. The Drums part is shown on a separate staff at the bottom. The piano and bass parts include specific chord voicings: BbmA9, B°7, Cmi7, and C#°7. Dynamics include sfz (sforzando) and p (piano). The score is divided into four measures, numbered 1 through 4 at the bottom.

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**(A)**

A. SX. *mf*

B. SX. *mf*

TPT. *mf*

HORN *mf*

TBN. *mf*

TUBA *mf*

PNO *mf*

BASS

DRMS

Dmi7 Dbmi7(b9) Cmi7 F9/B Bbma7 B°7 Cmi7 F#mi7 B7(b5)

5

6

7

8

A. SX.  
B. SX.  
TRPT.  
HORN  
TBN.  
TUBA  
PNO  
BASS  
DRMS

1.

Dmi7 Dbm7(b9) Cmi7 F9/B Dmi(#5) Ebmi7 E7(b5) A7(b5)

9 10 11 12