

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

WYNTON MARSALIS, MANAGING AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

THE GIDDYBUG GALLOP

Composed by Duke Ellington

Transcribed by Mark Lopeman

As performed by Duke Ellington & His Orchestra

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's
2023-24 *Essentially Ellington* High School Jazz Band Program.

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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 music 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 them. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads

the brass section, the brass should not overblow them. 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 their own line. They 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 their 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 vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light 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 on harmonized passages at times. Try to match the speed of vibrato. In general 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 sub-tone 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** (forte-piano); 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. We have included chord changes on all rhythm section parts so that students can better understand the overall form of each composition. It is incumbent upon the director to make clear what is a composed part versus a part to be improvised. The recordings should make this clear but in instances where it is not; use your best judgment and play something that sounds good, is swinging, and is stylistically appropriate to the piece. Sometimes, a student may not have the technical skill to perform a difficult transcription, especially in the case of one of Duke's solos, in that case, it is best to have the student work something out that is appropriate. Written passages should be studied and learned, when possible, as they are an important part of our jazz heritage and help the player understand the function of their particular solo or accompaniment. All soloists should learn the chord changes. Solos should be looked at as an 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 hard 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 mute/plunger combinations create a wonderful sound (very close to the human

voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. 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. The drummer 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" or 24" 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 release together.
17. 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 sub-dominant and cycle back to the tonic.

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

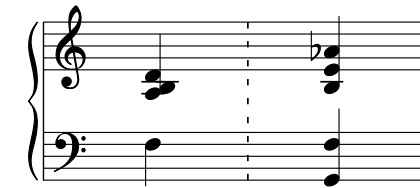
so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and trombone in plungers/mutes in triadic harmony. This is called the "pep section."

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 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 9th and a 13th. 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 • a tune or series of pitches.

Harmony • chords and voicings.

Orchestration • instrumentation and tone colors.

— David Berger

THE GIDDYBUG GALLOP

INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 – Alto Sax

Reed 3 – Tenor Sax/Clarinet

Reed 4 – Tenor Sax

Reed 5 – Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Duke Ellington

Arranger • Duke Ellington

Recorded • June 5, 1941 in Hollywood

Original issue • RCA Victor 27502

Currently available as digital download • Amazon, iTunes (Duke Ellington: Live in Poland, 1971)

Personnel • Rex Stewart, Ray Nance, Wallace Jones (trumpets); Joe "Tricky Sam" Nanton, Juan Tizol, Lawrence Brown (trombones); Johnny Hodges, Otto Hardwick (alto saxes); Barney Bigard (tenor sax, clarinet), Ben Webster (tenor sax); Harry Carney (baritone sax); Fred Guy (guitar); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums)

Soloists • Joe "Tricky Sam" Nanton (trombone), Johnny Hodges (alto sax), Barney Bigard (clarinet)

REHEARSAL NOTES

- The Giddybug Gallop was amongst the pieces Duke Ellington wrote for the 1941 show *Jump for Joy* that were later isolated to show that these pieces stood out firmly on their own as masterpieces. The show was a success in showing that blacks were beyond the deplorable stereotypes placed before them in movies and theater over the years.
- This piece was a showcase tailor-made for the Blanton-Webster era; ultimately, it's a 32-bar AABA song form with interludes and atypical number of measures in spots.
- At first glance, the tempo can overwhelm a big band, but I think the main characteristics that need to be rehearsed as a band are playing softly and lightly at slower tempos, relying on the big downbeat (beat 1), and including human emotion on your long notes. Otherwise, it sounds like an etude, and that's the opposite of a Duke Ellington piece.
- Rehearse the band in sections: 18-bar intro, Letters **A-C**, **D-E**, **F-G**, **H-J**, **K-M**, **N**, **O-P**, **Q**, **R-S**, **T-W**. Most of the sections require transitioning from a big band to a small group. The rhythm section must pay attention to the dynamics, accents, grooves (2 vs 4), and the band's register. Low register = soft and intense, while high register = present and intense (notice I said "present" in place of "loud").
- The saxes for the most part play the melody in most of the sections; the brass is providing the excitement throughout the tune. Notice that when one section plays in unison, the others are usually in harmony. Duke really does a great job of making things clear in the midst of controlled chaos. Starting with the intro, the saxes have this "work song" motif while the brass play "hot" figures in harmony. The bass has a two-bar walk down to signify the start of the melody; it's extremely important that this is heard and marked by the rhythm section.
- Letters **A-C** start with dialogue between the reeds and trumpets. The reeds play the melody while the trumpets are really part of the rhythm section with their quarter notes on the downbeats. The trombones have a "melodic" figure that acts as a countermelody; find the correct balance while playing with the reeds because they still have the melody (listen for the baritone).
- Letters **D-E** and **F-G** are solo spaces with differing accompaniment. Practice your plunger solo open first and be clear with what you want to do. If you shout, your rhythms and phrases should be slow and melodic like Satchmo. Let the alto sax take care of the fast noodling. The accompaniment should be soft, but stingy. The repeated 8th notes 4 and 12 after **D** can be done with practice, reeds. I've seen and heard it on many occasions. Notice how the soloists play in the spaces so the horns can respond to them. Use the accompaniment to talk to the band; their parts can be overwhelming to try and shout over (like overtaking someone in real life).

- Letters **H-J** are still calm, but the rhythms start to get faster. The call and response between the brass and reeds is commonplace. Play your rhythms together and follow the lead trumpet and lead alto/bari saxes for style. The brass should isolate their chords at letters **H**, **I**, and the last eight bars of letter **J**.
- Letters **K-M** intensify in rhythm and harmony. The sharp nine is introduced in the harmony, brass. Isolate the chords as you did in the previous section. Spacing is important; the brass should play with the reeds in mind as you're still conversing with the saxes. The drums can choose what rhythms to play with the brass; use your taste and play what matters most.
- Letter **N** is 12 bars; make the ascension in the ninth bar dramatic so letter **O** seems like a change in character. The brass should be beware of the concert F as it's played on a sharp partial.
- Letters **O-P** are a clarinet solo that starts in the lower register. Dynamics must be soft here. The A sections are slightly altered by some sort of ii-V-I in the first four bars of each eight-bar phrase; the bridge is the same save the last bar (m. 214 C7 on beat 3 acting as a secondary dominant V of II7). Measures 215-226 are 12 bars.
- Letter **Q** is the intro with inverted four-bar phrases. The drums should hit the big four with the trumpets in the second ending; it's foreshadowing the dialogue between trumpets and trombones as you should see with your accents every other bar.
- Two bars before letter **S**, the brass play every beat starting with trombones. Make this hocket happen. The clarinet has the lead at letter **S**. Listen for it as the chords can be shaky at first due to the sonority. The feeling of the blues is written into the chords.
- Letters **T-W** can seem like a lot, but here's the breakdown. Trombone 2 is responding to the brass/drums with shouts. The reeds are also responding to the brass, but they have descending or ascending lines with unison phrases the last two bars of each section. While all that's happening, the clarinet should be wailing above the controlled chaos. Letter **V** should naturally come down dynamically as the clarinet is still soloing. Rehearse the dialogue between reeds and brass in the last four bars of letter **V**. Also rehearse the transition to half-time feel. The reeds play a variation of what they played at letter **W**, and it turns into the "Ellington" ending for everyone. The drums should have the last note on beat three of the last measure to cut the band off.

— Christopher Crenshaw

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

THE GIDDYBUG GALLOP

Duke Ellington

Transcribed by Mark Lopeman

Very Fast $\text{♩} = 179$

Reeds 1 Alto Sax *f*

2 Alto Sax *f*

3 Tenor Sax

4 Tenor Sax *f*

5 Baritone Sax *f*

Trumpets 1 *f*

2 *f*

3 *f*

Trombones 1 *f*

2 *f*

3 *f*

Guitar

Piano

Bass *f*

Drums *f*

1 2 3 4 5 6 7 8 9

(trumpets)

(trombones)

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The Giddybug Gallop

Musical score for 'The Giddybug Gallop'. The score is arranged in a system with multiple staves. The instruments and parts are:

- Alto (2 staves)
- Tenor (2 staves)
- Bari (1 staff)
- Tpts. 1, 2, 3 (3 staves)
- Tpbs. 1, 2, 3 (3 staves)
- Gtr. (1 staff)
- Pno. (2 staves)
- Bs. (1 staff)
- Drs. (1 staff)

The score spans measures 10 to 18. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'time (softer)' at the end of the score. The drums part is marked '(trumpets)' and features a consistent rhythmic pattern of eighth notes.

The Giddybug Gallop

A

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** Alto, Tenor, and Bari parts, each with two staves. The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some melodic lines and some accompaniment.
- Brass:** Trumpets (Tpts. 1, 2, 3) and Trombones (Tbns. 1, 2, 3). The trumpet parts have a rhythmic pattern of quarter notes, while the trombone parts are mostly rests.
- Guitar (Gtr.):** A single staff with a rhythmic pattern of eighth notes and chords. Chord symbols $E\flat$, $Fm7$, and $B\flat7$ are indicated above the staff.
- Piano (Pno.):** A grand staff (treble and bass clefs) with a rhythmic pattern of quarter notes in the bass clef.
- Bass (Bs.):** A single staff with a rhythmic pattern of quarter notes.
- Saxophones (Drs.):** A single staff with a rhythmic pattern of quarter notes, with a slash indicating rests in measures 20-26.

The score is divided into measures 19 through 26. Measure 19 is the first measure of section A. The key signature is one flat (B-flat major / F minor), and the time signature is 4/4.