

JAZZ AT LINCOLN CENTER LIBRARY

DON'T GET AROUND MUCH ANYMORE

BY DUKE ELLINGTON AND BOB RUSSELL
ARRANGED BY BILLY STRAYHORN

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2007-08
Thirteenth Annual *Essentially Ellington* High School Jazz Band Program.

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Annual High School Jazz Band Program



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, since 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 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 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 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 that must be corrected 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. 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 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 2 and 4 (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 num-

bers 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 #IV⁰ 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 is 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 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: what players play: a tune or series of notes.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Ryan Keberle for editing the score.

DON'T GET AROUND MUCH ANYMORE

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington and Bob Russell
Arranger: Duke Ellington and Billy Strayhorn
Recorded: Jan. 22, 1963, London (live telecast)
Time: 3:09
Original Issue: Music Masters 65106-2

Currently Available on CD:

"The Great London Concerts," Music Masters 65106-2.

Personnel: Duke Ellington, piano; Ray Nance, cornet; Cat Anderson, Roy Burrowes, Cootie Williams, trumpets; Lawrence Brown, Buster Cooper, trombones; Chuck Connors, bass trombone; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Ernie Shepard, bass; Sam Woodyard, drums; Milt Grayson, vocal.

Soloists: Duke Ellington, piano; Milt Grayson, vocal.

—Ricky Riccardi, for Jazz at Lincoln Center

REHEARSAL NOTES:

- Originally a 1940s Ellington instrumental entitled "Never No Lament," *Don't Get Around Much Anymore* got its name when lyrics were written in 1943.
- This vocal chart was written by Billy Strayhorn much later in the early 1960's for bass-baritone Milt Grayson. Milt had a deep, rich voice that was highly influenced by Billy Eckstine. Incidentally, Milt was the singer with the first Jazz at Lincoln Center Orchestra in the late '80s and early '90s. This key (G major) also works well for standard female vocals.
- After a 4-bar piano intro, there is a 32-bar AABA chorus directly followed by BA with a short tag. The interesting break in the symmetry is heard when the horns come in on the last **A** section of the first chorus. Off the top of my head, I believe this is a unique arrangement, because the horns would usually either come in at the bridge or wait until the next chorus.
- The pianist should dig into the intro—Duke could play rough, and get a real barrelhouse feel. The vocal then comes in with a nicely contrasting much more refined sound. While Milt is polite (but do notice how he varies the rhythms, swinging them, making them unpredictable), Ellington provides a simple, swinging, blues-drenched accompaniment. Dizzy Gillespie called Ellington the greatest accompanist in all of jazz and here is an excellent example. Notice the wonderful call and response between the voice and piano, but also that the piano part is interesting on its own, and keeps developing. It's not only a mere accompaniment, but also offers strong melodic material that challenges the listener to consider it on equal terms with the famous melody being sung. When the horns enter, notice how the piano part simplifies and fits hand-in-glove with the horn figures.
- Bass and drums provide steady 4/4 with swing triplet embellishments. The drummer goes to chopping wood on the second bridge to give the chart more forward motion.
- The horns must make sure to obey the dynamics at **D**, keeping it soft so that they can explode on the seventh bar. Lots of accenting and *fp* with crescendi make it come alive.

—David Berger

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

DON'T GET AROUND MUCH ANYMORE

Music by DUKE ELLINGTON
Lyrics by BOB RUSSELL
Transcribed by David Berger

Medium swing

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

Vocal

Missed the _____ Sat - ur - day _____ dance, -

Piano

f G B7 C7 C#° G Em7 Am7

Bass

Drums

Cl. H.H. *mf*

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A

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

heard they crowd-ed the floor could - n't stand it with - out you Don't get a - round much

Pno.

G E7 A7 D7

Bass

Drs.

This musical score is for the song "Don't Get Around Much Anymore". It includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Voc., Pno., Bass, and Drs. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a large red "Preview Only" watermark. The vocal line includes lyrics: "heard they crowd-ed the floor could - n't stand it with - out you Don't get a - round much". The piano accompaniment includes chords G, E7, A7, and D7. The bass line features a triplet of eighth notes. The drum part is indicated by a slash in the staff.

Don't Get Around Much Anymore

3

B

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

an-y-more. Thought I'd vis-it the club got as far as the door no fun there

Pno.

G

G

E7

Bass

Drs.

The image displays a musical score for the song "Don't Get Around Much Anymore". It includes staves for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Voc., Pno., Bass, and Drs. The vocal part has lyrics: "an-y-more. Thought I'd vis-it the club got as far as the door no fun there". The piano part includes chords G, G, and E7. The bass and drums parts are also shown. A large red watermark "Preview Only" is overlaid diagonally across the score.

Don't Get Around Much Anymore

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

with - out___ you___ Don't get a - round___ much an - y - more. ___ mmm___ Dar - ling I guess___

Pno.

A7 D7 G G7 C C#°

Bass

Drs.

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C

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

my mind's _____ more _____ at ease _____ but _____ nev - er - the - less why _____ stir _____ up mem - o - ries? _____ Been _____ in - vit - ed on dates _____

Pno.

G/D G7 C C#m7-5 F#7 Bm Bb° Am7

8vb - - - loco

Bass

Drs.

This musical score is for the song "Don't Get Around Much Anymore". It includes staves for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Voc., Pno., Bass, and Drs. The vocal line features lyrics: "my mind's _____ more _____ at ease _____ but _____ nev - er - the - less why _____ stir _____ up mem - o - ries? _____ Been _____ in - vit - ed on dates _____". The piano accompaniment includes chords: G/D, G7, C, C#m7-5, F#7, Bm, Bb°, and Am7. There are also markings for "8vb - - -" and "loco". The bass line has a triplet of eighth notes. The drums part is indicated by a double bar line and a plus sign. A large red watermark "Preview Only" is overlaid diagonally across the page.

Don't Get Around Much Anymore

Score for Don't Get Around Much Anymore, featuring a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score includes parts for:

- Alto (mp)
- Tenor (mp)
- Bari. (mp)
- Tpt. 1 (mp)
- Tpt. 2 (mp)
- Tpt. 3 (mp)
- Tpt. 4
- Tbn. 1 (mf)
- Tbn. 2 (mf)
- Tbn. 3 (mf)
- Voc. (mf)
- Pno. (G, E7, A7, D7)
- Bass
- Drs.

The vocal line includes the lyrics: "might have gone but what for could-n't stand it with-out you Don't get a - round much".

The piano accompaniment includes chords: G, E7, A7, D7.

Don't Get Around Much Anymore

7

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

an - y - more. Oh dar - ling I guess I'm much more at ea - se,

Pno.

G Dm7 G7+5 C C#° G/D G7

Bass

Drs.

Cr.

Don't Get Around Much Anymore

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

but — nev-er-the-less — why — stir up mem-o - ries? — Been in - vit-ed on — dates — might - 've gone — but what —

Pno.

C C#m7-5 F#7+9 Bm Bb Am7 D7 G

Bass

Drs.

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Don't Get Around Much Anymore

8

28043S

Don't Get Around Much Anymore

9

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Voc.

for _____ could - n't stand _____ it with-out _____ you _____ Don't _____ get a - round _____ much an - y - more _____

Pno.

E7

A7

D7sus4

G

Bass

Drs.

Cr.

Ride

H.H.

sim.

Don't Get Around Much Anymore

could - n't stand it with - out you Don't get a - round much an - y - more

Ride Cr. Ride

A7 D7sus4 G/D Ab7+9 Gmaj7

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ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

Supplying the Music: Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

Talking about the Music: Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

Sharing Experiences: Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first place winner earns the honor of naming a seat in Frederick P. Rose Hall, the home of Jazz at Lincoln Center.

Professional Feedback: Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

Finalists and In-School Workshops: Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival: The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Band Director Academy: This professional development session for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information visit jalc.org.

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As of May 2009, *EE* has distributed scores to more than 5,000 schools in all 50 U.S. states, Canadian provinces and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

