Ellingtonia: the reciprocal and symbiotic relationship between Duke Ellington and his musicians

PhD

April 2009

1. In a Mellotone
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In a Mellotone

music by

Duke Ellington, Johnny Hodges and Lawrence Brown
In a Mellotone

Piano staves are also used to show various harmonisations from 1940.

Duke Ellington, Johnny Hodges and Lawrence Brown
Figure 96 detail
Chord symbols in bold type indicate tertian triads.

Trombone trio 1940.

The differences in rhythmic notation in the 1940 and 1960 version reflect the writing conventions of the time.

Repeat of m. 1 material with fresh harmonisation.
Ellington indicates to band copyist, Tom Whaley, which line to extract for Juan Tizol. The line distribution remained unchanged after Tizol left, in April 1944, and was played by his replacement Claude Jones.
Figure 96 detail
m. 11. In the 1960 score Ellington creates a major seventh-quality chord using a plural C minor treads. In the 1940 score, plural Eb minor triads create a dominant quality.

In both examples the trombones play three upper notes of diminished seventh chords, the bass plays the root. In the 1940 version the harmony is opened by dropping the second voice by an octave.
All instruments move by semitone, but not all parallel with lead.
Figure 98 drop 2

Elliott indicates that this chord is not 8ve block.

Minor 9th interval between outer voices on first voicing in m. 43.
8ve block drop 2

D9 Bbm7 D13 C13 Eb+7

Alto Sax 1

Alto Sax 2

Clarinet (lead)

Tenor Sax 1

Tenor Sax 2

Bari. Sax

Tpt. 4

E♭9 D♭maj7 Bbm7 Cm7 Abmaj7 Eb+759

c.p. diatonic planing

D9 Eb9 Bbm7 Cm7 Abmaj7 Eb+759

B♭dim B♭9 B♭9/ B♭dim

Gdim A♭6 A♭6/ A♭6

E♭9 B♭9 E♭9 A♭6 A♭6

B♭7 B♭7 E♭7 E♭7

Gm7(♭5) /

E♭9 B♭9 E♭9 A♭6 A♭6

E♭7 B♭7 E♭7 E♭7

Gm7(♭5) /

8ve block drop 2

B♭9 B♭9 B♭9/ B♭dim

Gdim A♭6 A♭6/ A♭6

A♭6 A♭6/ A♭6

Melodic line change:
diatonic in 1940 version,
chromatic in 1960 version.

Differences between 1940 and 1960 harmonisations are identified:
e.g. 1940 harmonies include Eb7 chords rather than passing diminished chords, and Bb7 not Bb13.
Ellington indicates (5) that this chord is not 8ve block.
Each section leader gets melody. Voicings do not contain chord root, unless in melody.

Saxophones play block drop 2
Johnny Hodges solo on 1940 recording.
Solo break.

Vestige of un-used tutti chorus. cf. Figure 100a

Sax - Rab Rest Sax (from spiral bound notebook)

(Rab - "Rabbit" Hodges's nickname.)
Found in spiral bound notebook in Smithsonian Institution
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Trom 1
Trom 2
Trom 3
Bass guide

83 A♭6  E♭7  84 A♭6  85 E♭m7  86 A♭13  87 D♭6  88 D♭6

Eb7 chord in Ellington's pencil score.
Found in spiral bound notebook in Smithsonian Institution, transcribed in Figure 102
Cottontail

music by

Ben Webster and Duke Ellington

as recorded 4 May 1940
Cottontail
(recorded 4 May 1940)

Ben Webster and Duke Ellington

Johnny Hodges
Alto Saxophone

Otto Hardwick
Alto Saxophone

Ben Webster
Tenor Saxophone

Barney Bigard
Tenor Saxophone

Harry Carney
Baritone Saxophone

Wallace Jones
Trumpet in Bb

Cootie Williams
Trumpet in Bb

Rex Stewart
Trumpet in Bb

Lawrence Brown
Trombone

Sam Nanton
Trombone

Juan Tizol
Trombone

Piano

Jimmie Blanton
Double bass
c.p. indicates chromatic planning

A. Sax.

T. Sax.

Bar. Sax.

Tpt

Tbn.

Pno

Db.
Reflections in D

music by

Duke Ellington

as recorded 14 April 1953