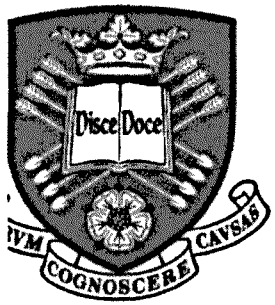


The University Of Sheffield.

The University of Sheffield

J.D. Milner

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

PhD

April 2009

1. ***In a Mellotone***
2. ***Cottontail***
3. ***Reflections in D***

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

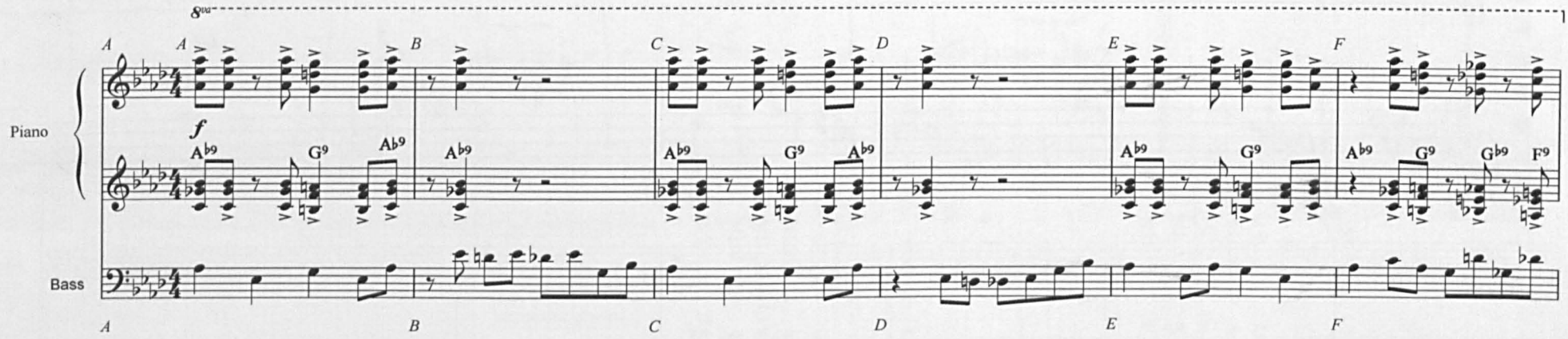
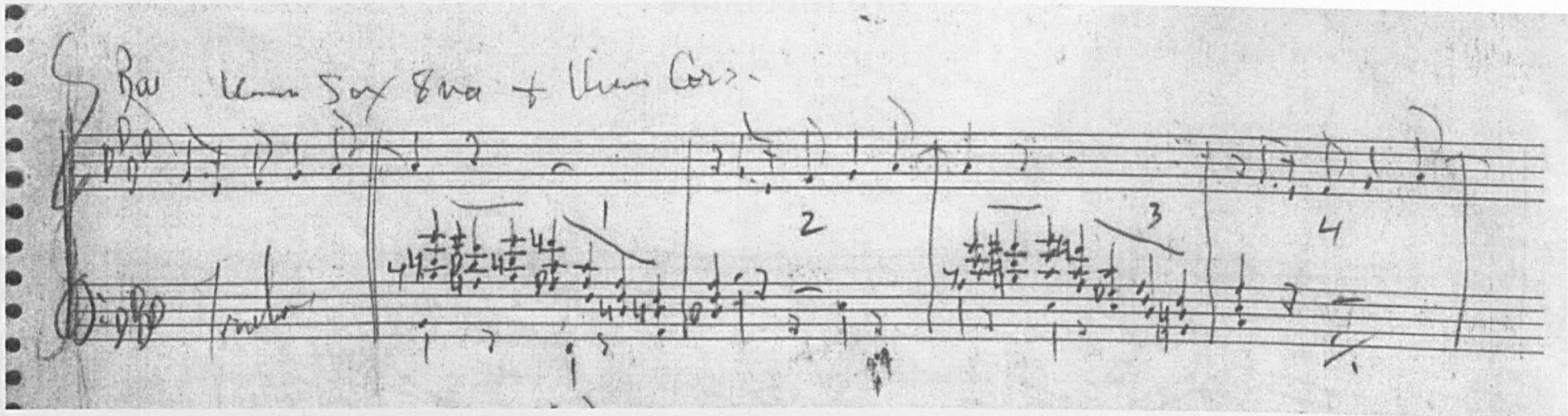


Figure 96 detail



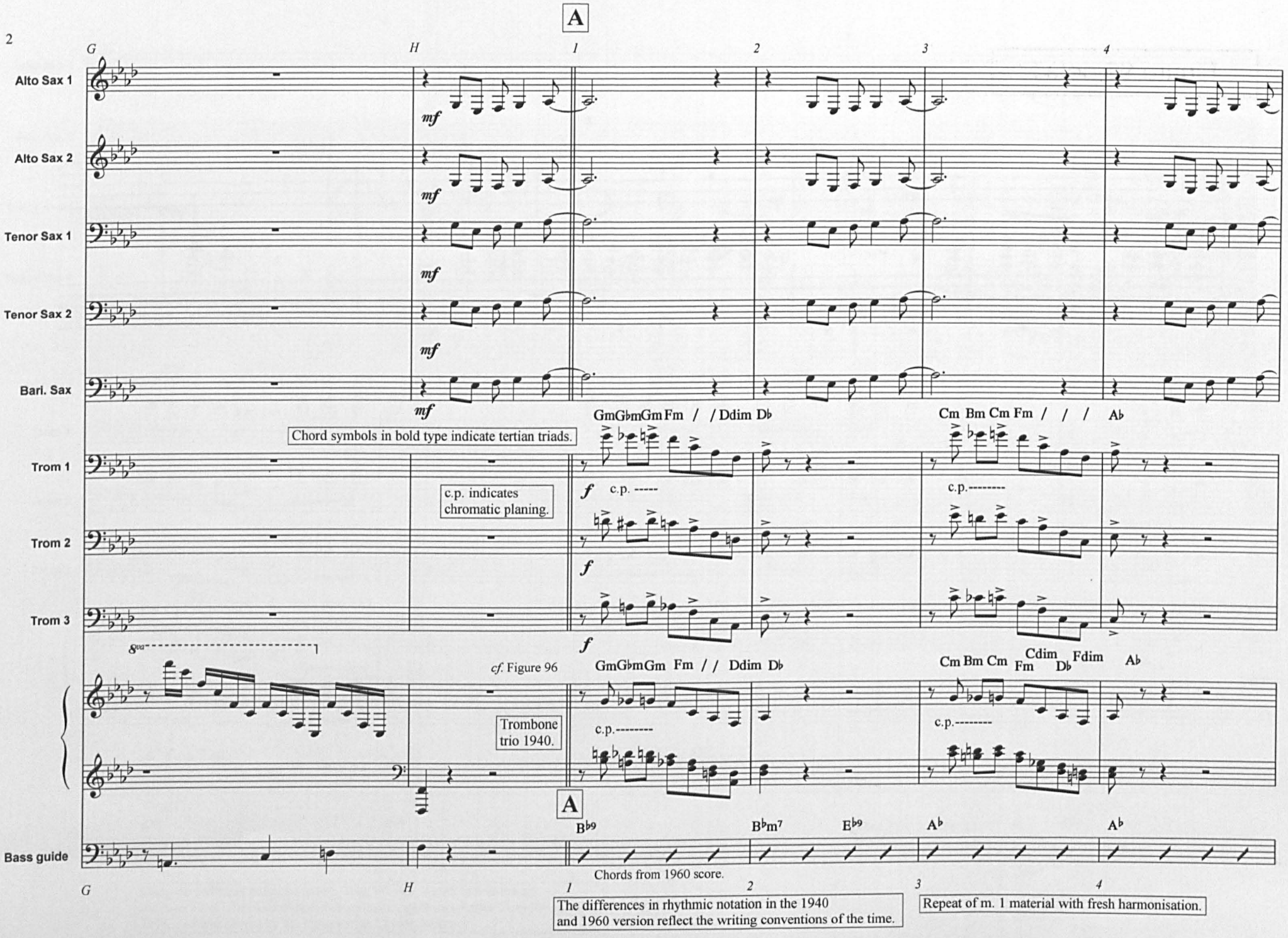
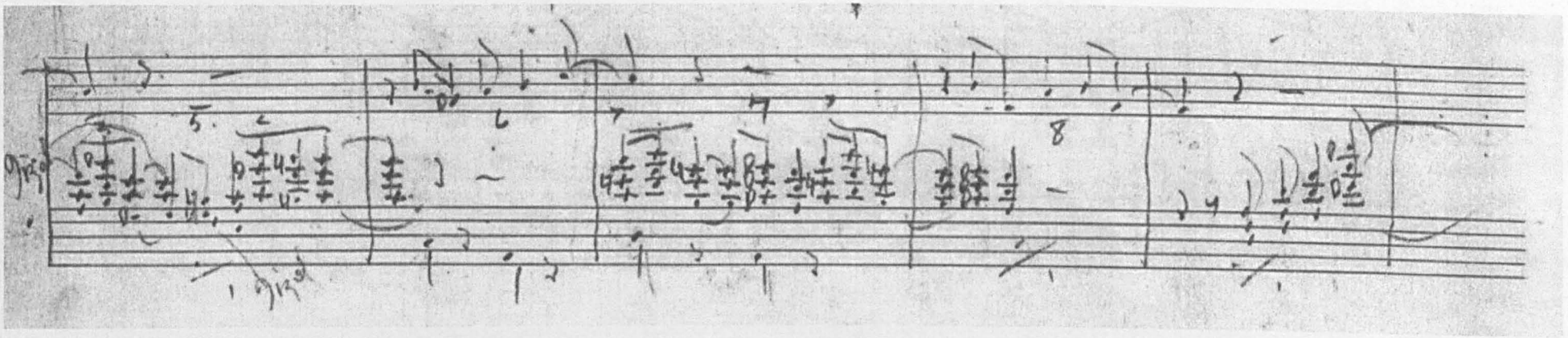
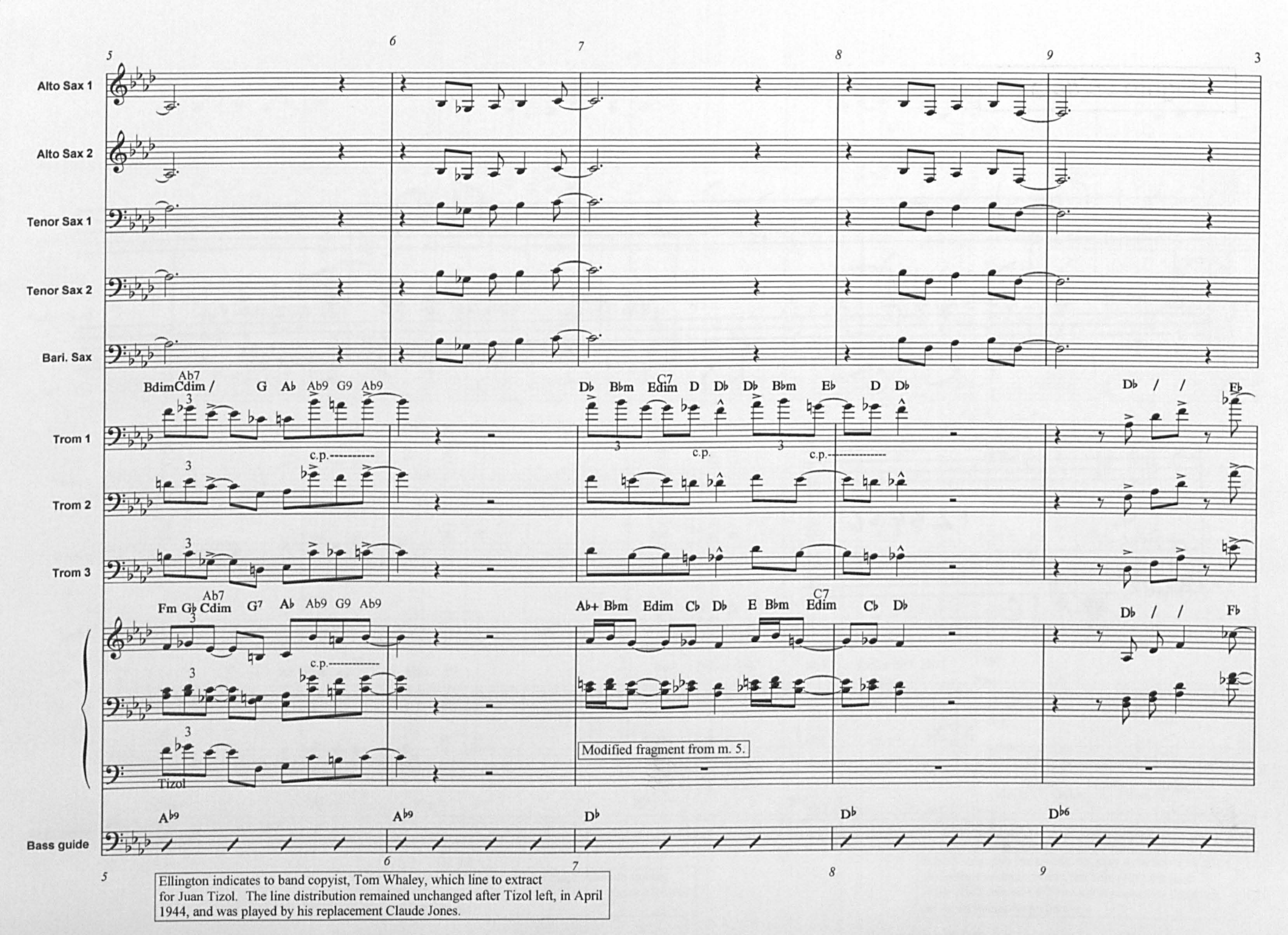

A
G
H
1
2
3
4
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
mf
GmGbmGm Fm / / Ddim Db
Cm Bm Cm Fm / / / Ab
Chord symbols in bold type indicate tertian triads.
Trom 1
Trom 2
Trom 3
f
c.p. -----
c.p.--------
c.p. indicates chromatic planing.
8va
cf. Figure 96
GmGbmGm Fm / / Ddim Db
Cm Bm Cm Fm Cdim Db Fdim Ab
Trombone trio 1940.
A
Bb9
Bbm7
Eb9
Ab
Bass guide
Chords from 1960 score.
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.

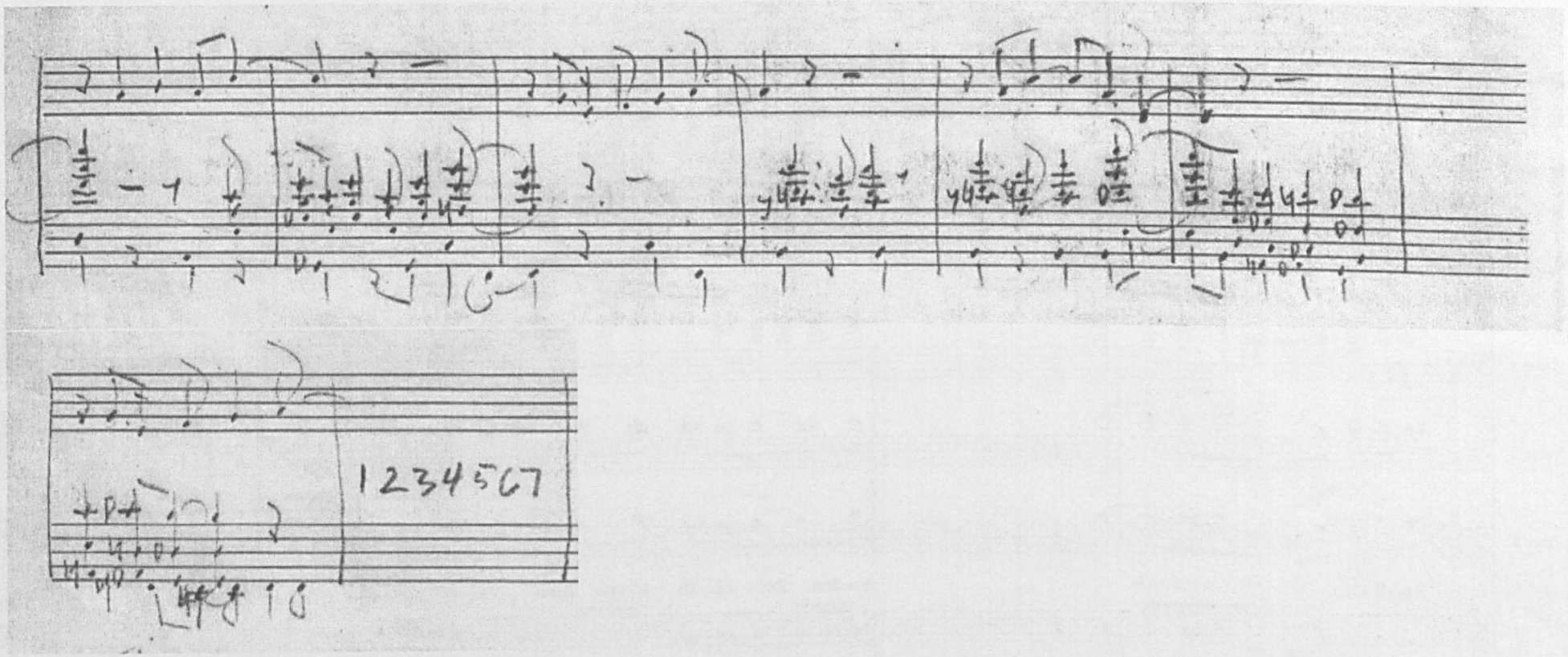
Figure 96 detail

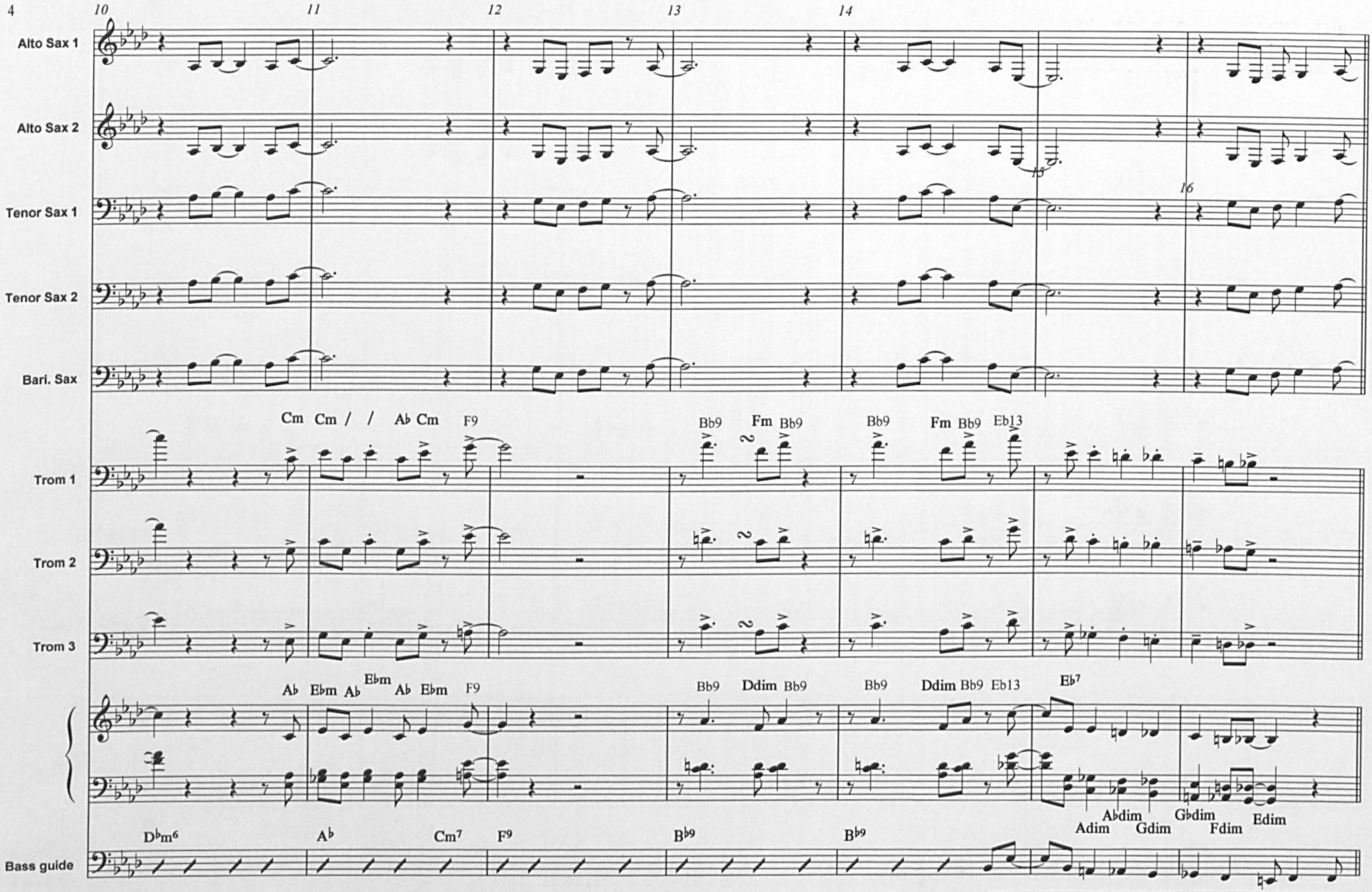




Ellington indicates to band copyist, Tom Whaley, which line to extract for Juan Tizol. The line distribution remained unchanged after Tizol left, in April 1944, and was played by his replacement Claude Jones.

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.

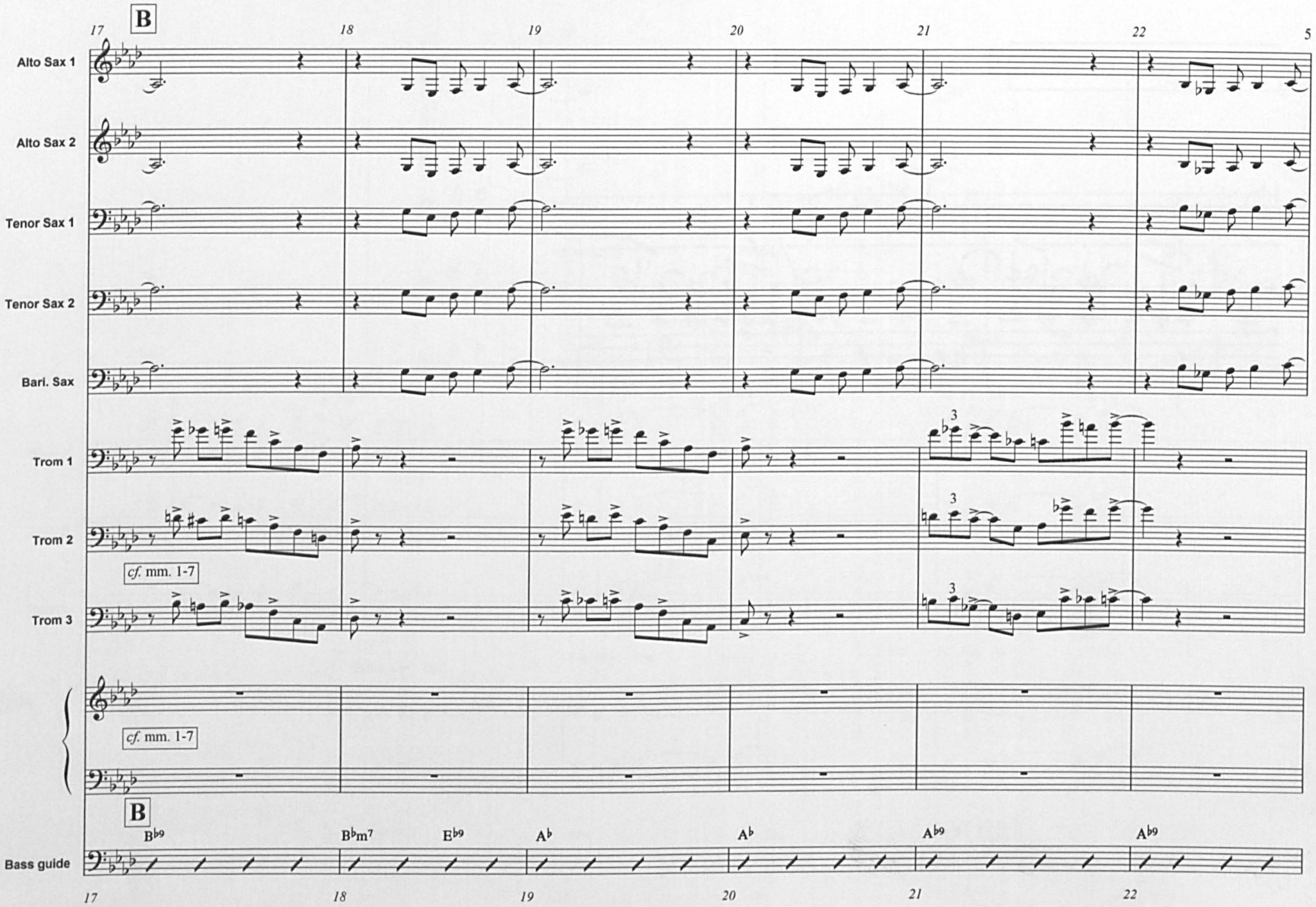
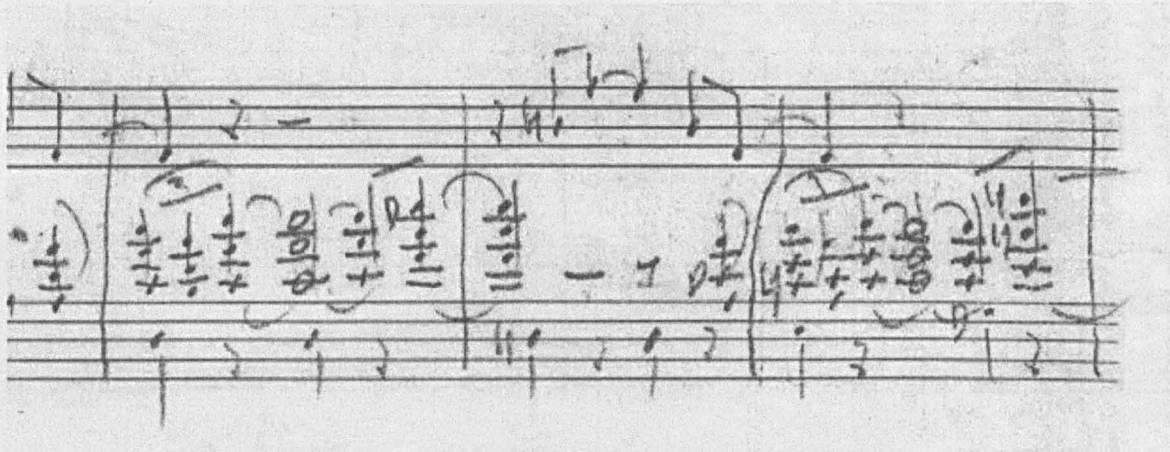

B
17
18
19
20
21
22
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Trom 1
Trom 2
Trom 3
cf. mm. 1-7
cf. mm. 1-7
B
B♭9
B♭m7
E♭9
A♭
A♭
A♭9
A♭9
Bass guide
17
18
19
20
21
22

Figure 96 detail



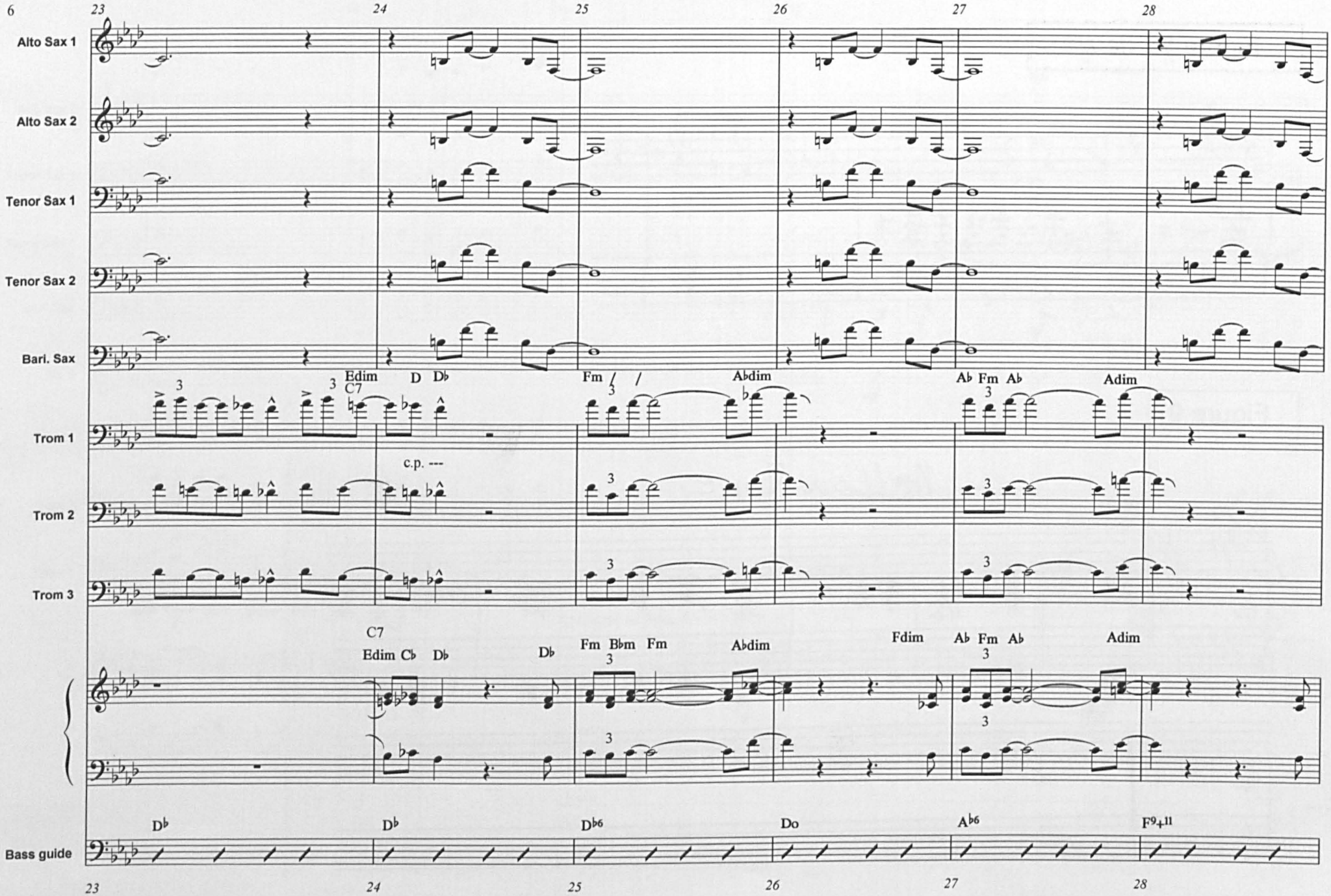

23
24
25
26
27
28
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Trom 1
Trom 2
Trom 3
Bass guide
Edim
C7
D
Db
Fm
Abdim
Ab Fm Ab
Adim
c.p. ---
C7
Edim Cb
Db
Fm Bbm Fm
Abdim
Fdim
Ab Fm Ab
Adim
Db
Db
Db6
Do
Ab6
F9+11

Figure 96 detail

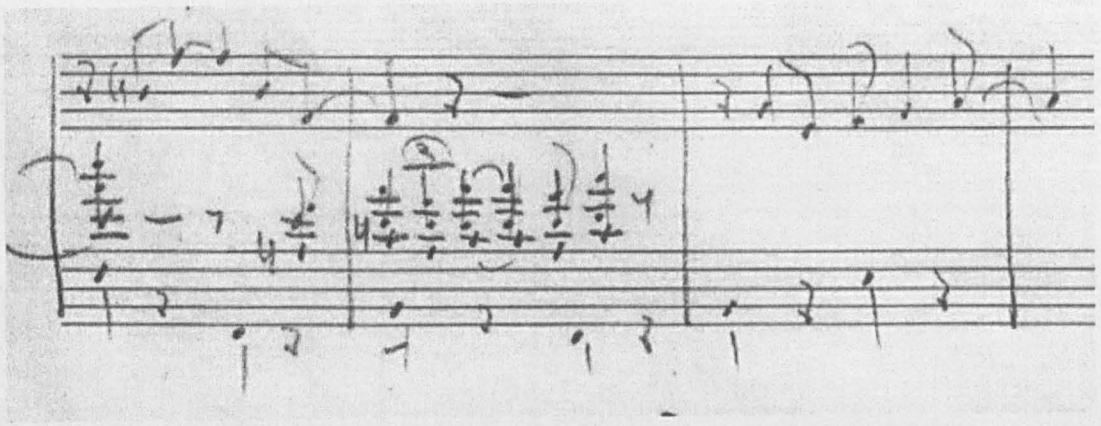
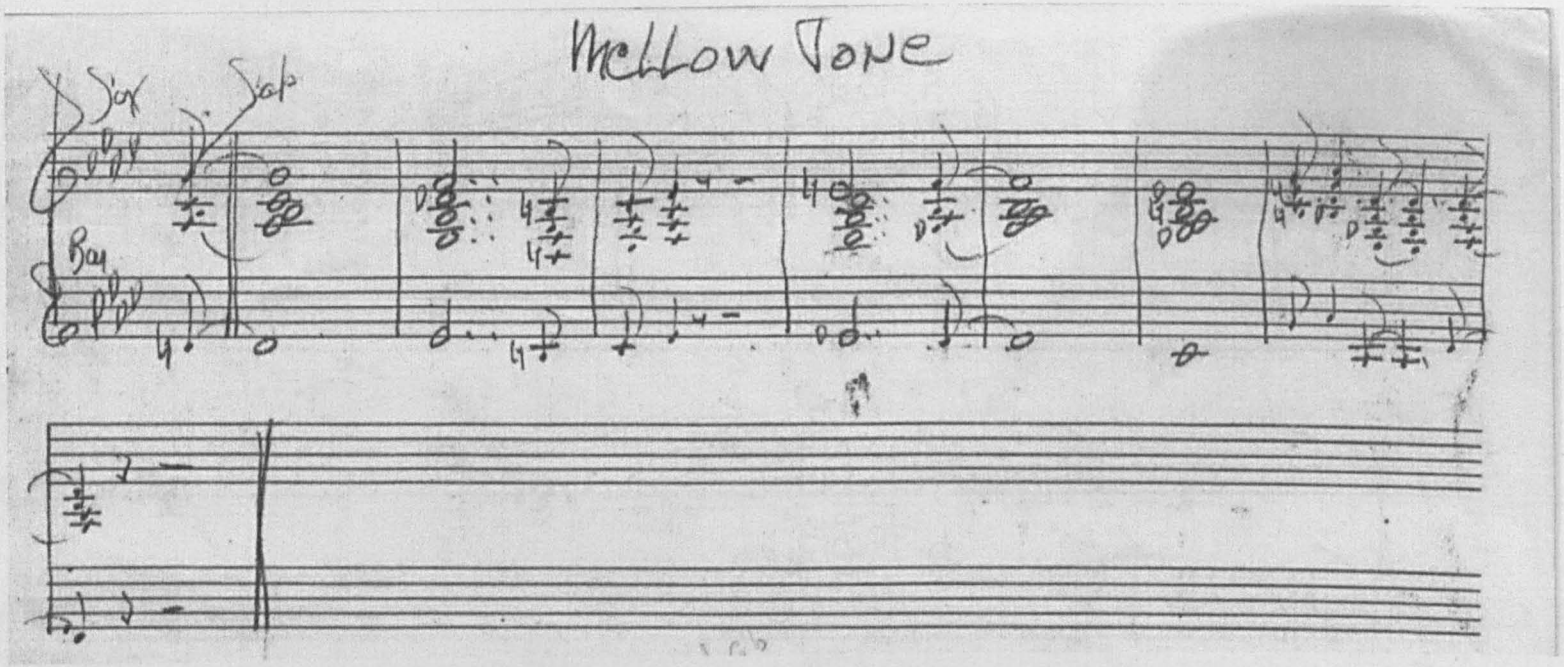


Figure 97



C

29 30 31 32 33

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari. Sax

mp mp mp mf

to clarinet

F7 Trumpet solo (Williams on 1940 recording) B♭9

Tpt. 4

Trom 1

Trom 2

Trom 3

Fm mf

Bb9 Fdim Bb9 Fdim Bb9

(Piano fill on 1940 recording only.)

8va

Saxophones 1940 harmony: soprano lead

Cluster drop 2

cf. Figure 97

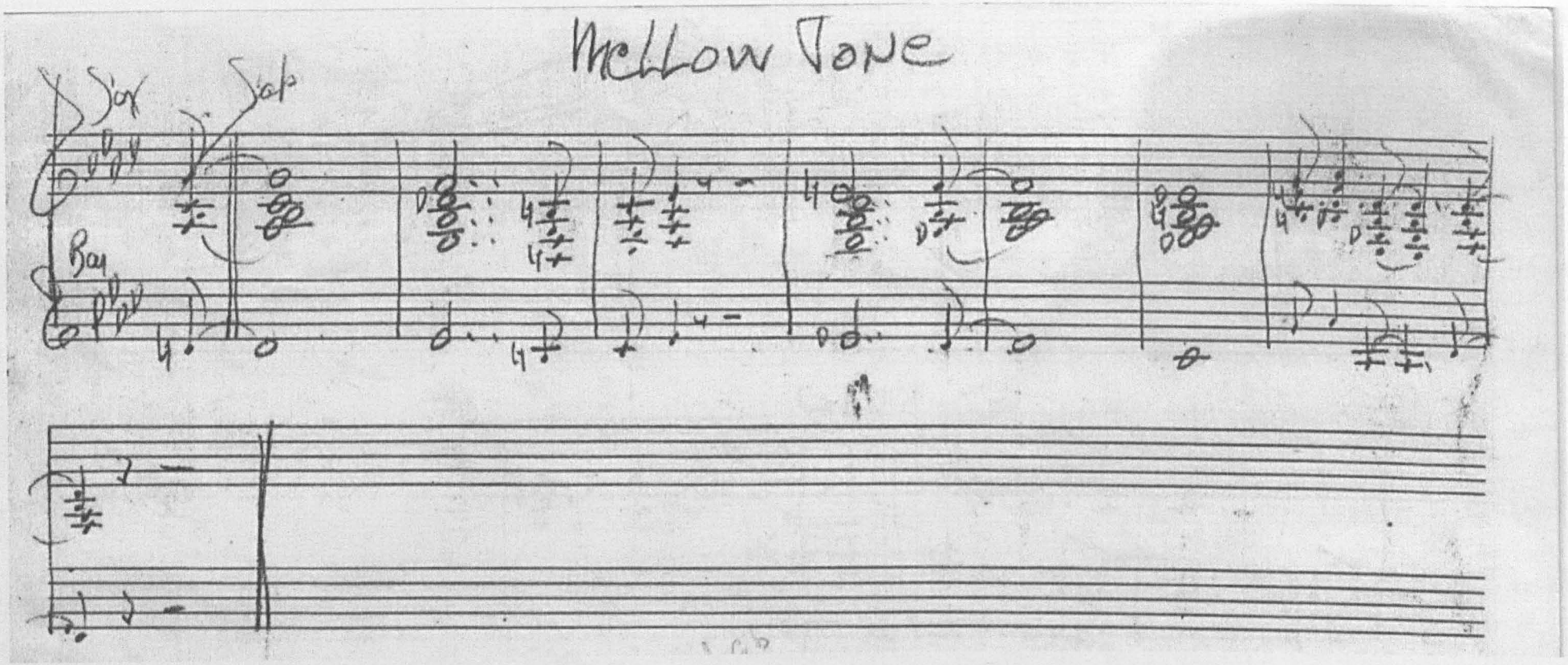
Piano

Bass guide

B♭9 E♭9 A♭7 G7 G♭7 F7 B♭9

29 30 31 32 33

Figure 97



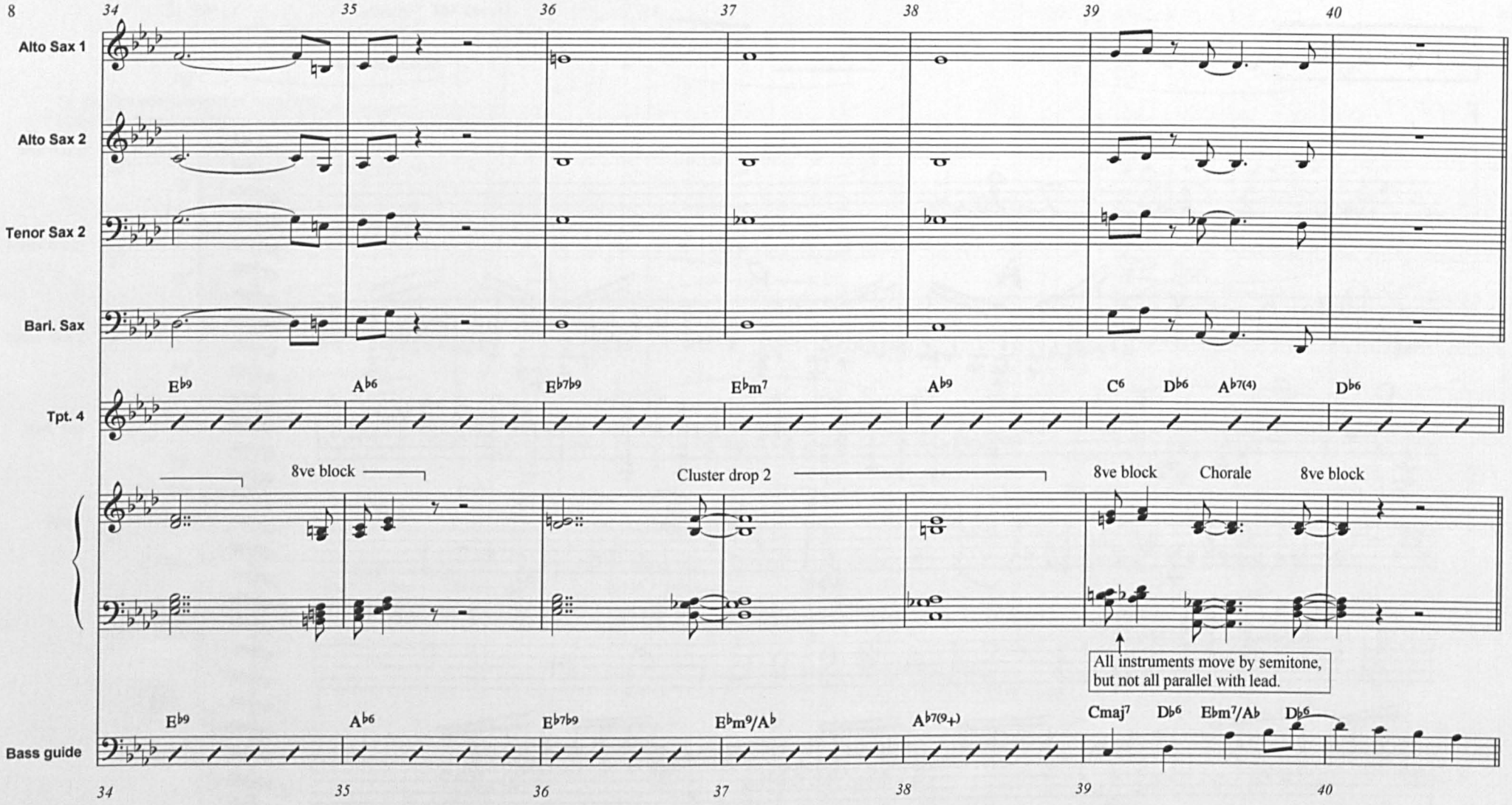
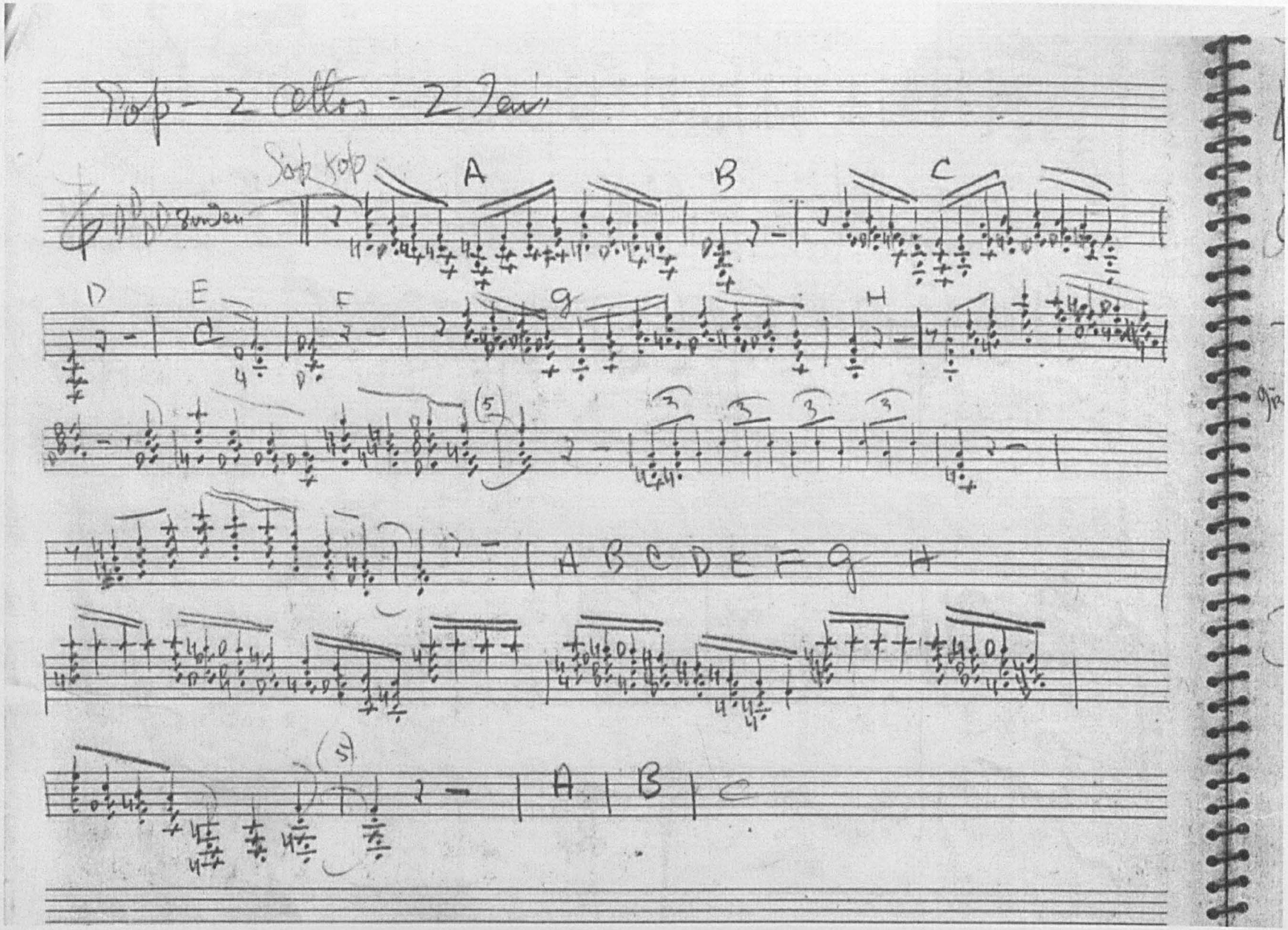
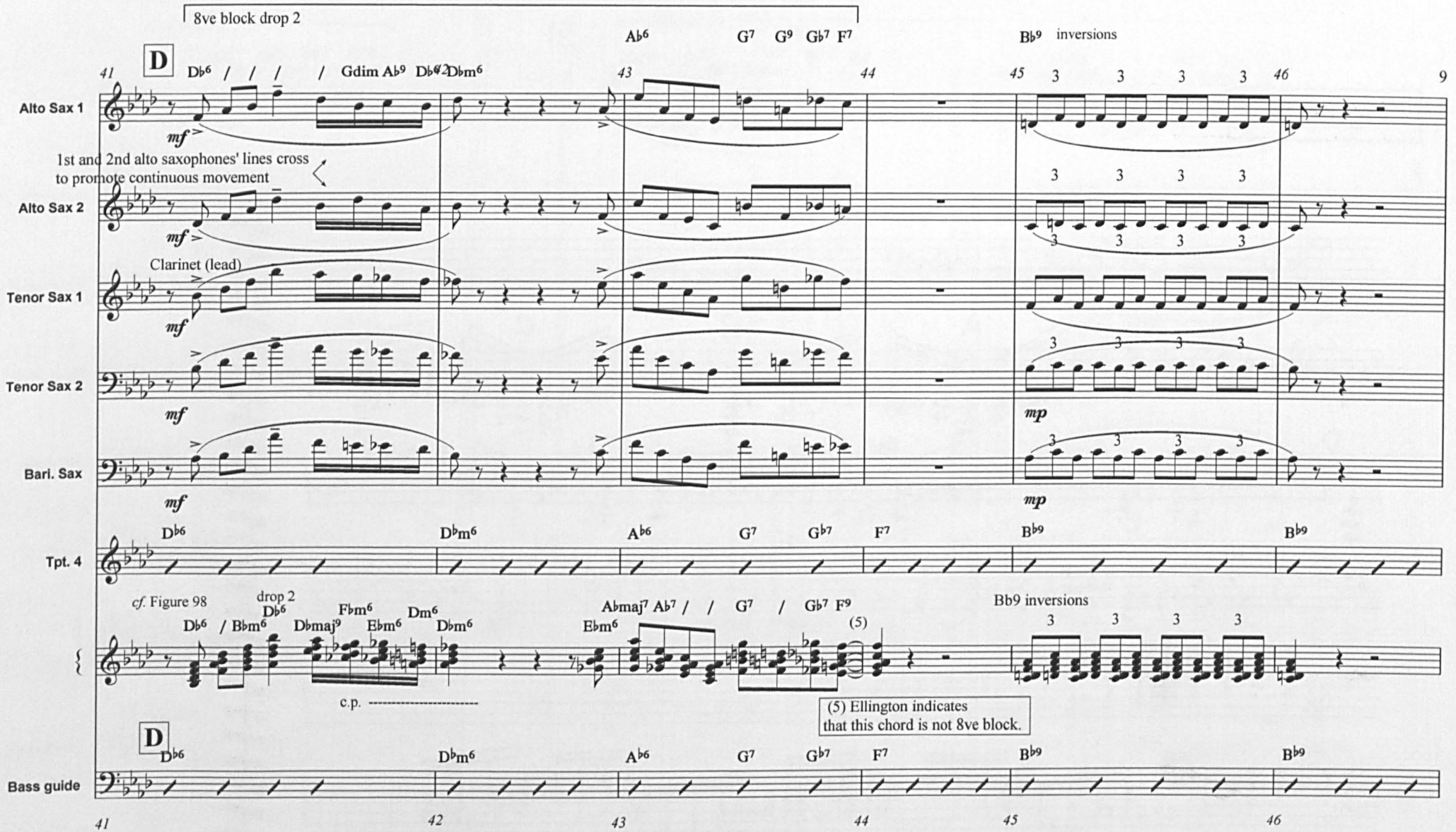

34
35
36
37
38
39
40
Alto Sax 1
Alto Sax 2
Tenor Sax 2
Bari. Sax
Tpt. 4
E♭9
A♭6
E♭7♭9
E♭m7
A♭9
C6
D♭6
A♭7(4)
D♭6
8ve block
Cluster drop 2
8ve block
Chorale
8ve block
All instruments move by semitone,
but not all parallel with lead.
Bass guide
E♭9
A♭6
E♭7♭9
E♭m9/A♭
A♭7(9+)
Cmaj7
D♭6
E♭m7/A♭
D♭6

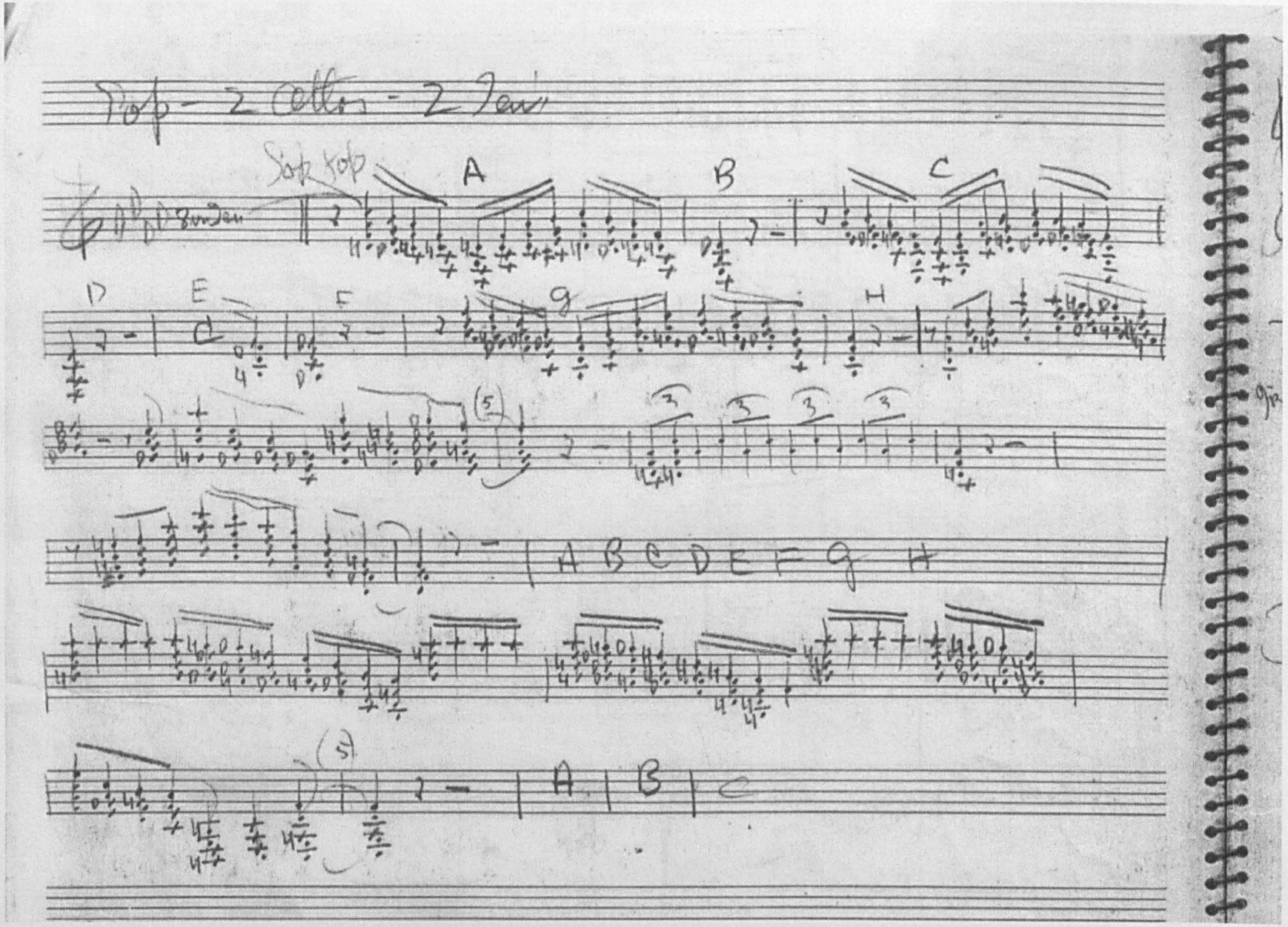
Figure 98





Minor 9th interval between outer voices on first voicing in m. 43.

Figure 98



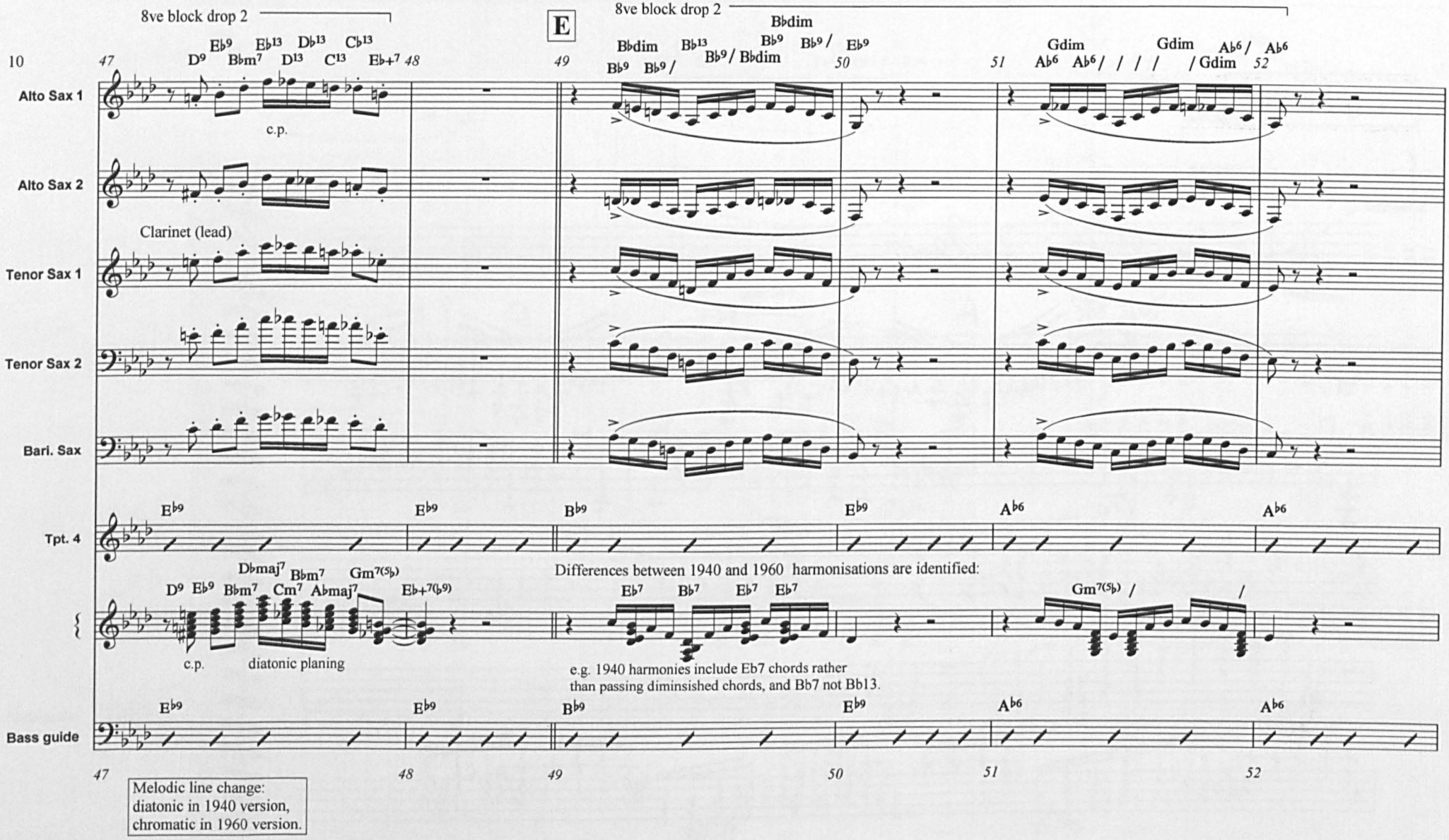
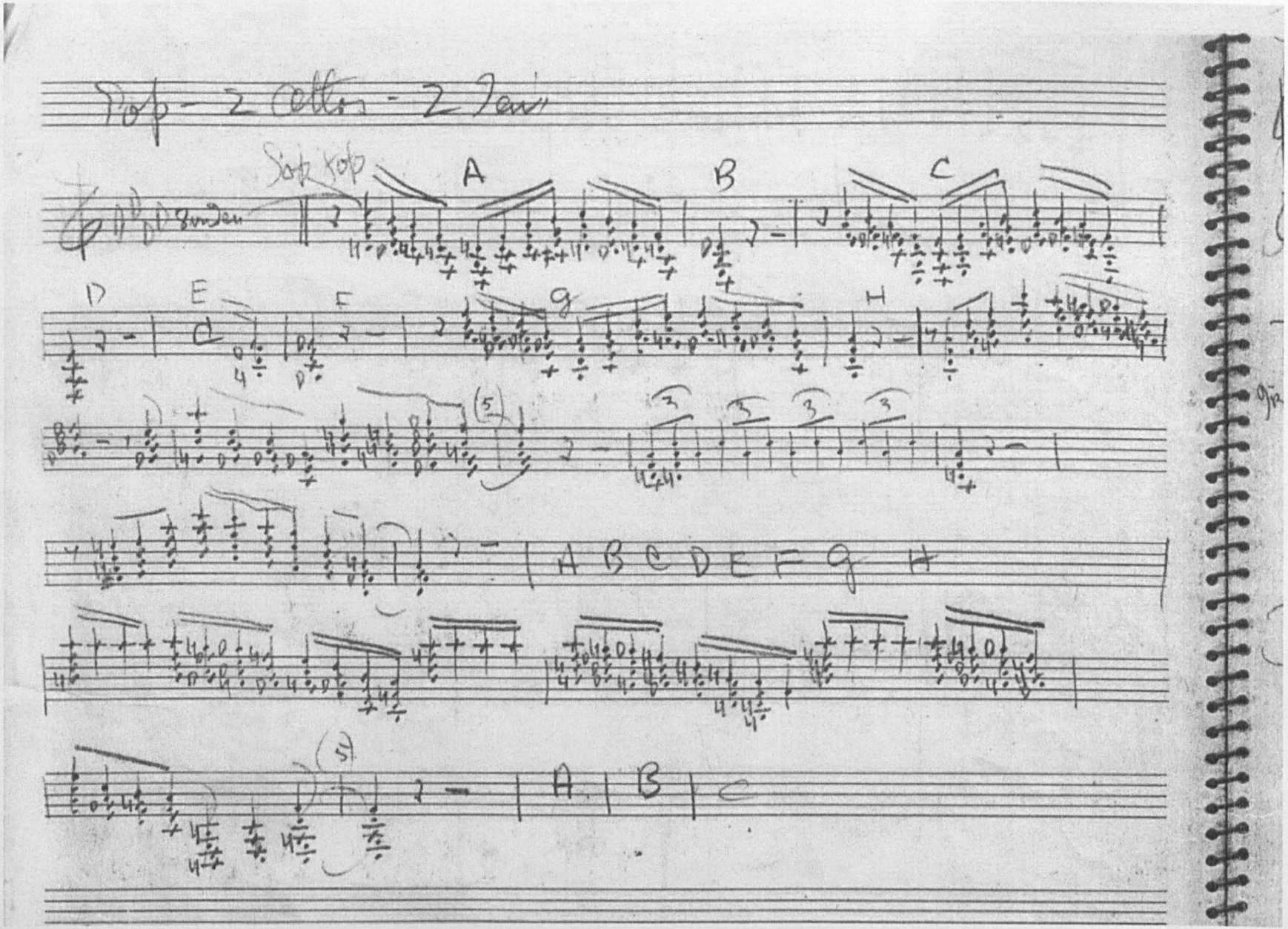

10
47
48
49
50
51
52
E
8ve block drop 2
8ve block drop 2
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 4
Bass guide
c.p.
Clarinet (lead)
D9 Eb9 Bbm7 Eb13 D13 Db13 C13 Cb13 Eb+7
Bbdim Bb9 Bb13 Bb9 Bbdim Eb9
Gdim Ab6 Gdim Ab6 Ab6
Eb9 Bb9 Ab6
D9 Eb9 Bbm7 Dbmaj7 Cm7 Bbm7 Abmaj7 Gm7(5b) Eb+7(b9)
Differences between 1940 and 1960 harmonisations are identified:
Eb7 Bb7 Eb7 Eb7 Gm7(5b)
c.p.
diatonic planing
e.g. 1940 harmonies include Eb7 chords rather
than passing diminsished chords, and Bb7 not Bb13.
Melodic line change:
diatonic in 1940 version,
chromatic in 1960 version.

Figure 98



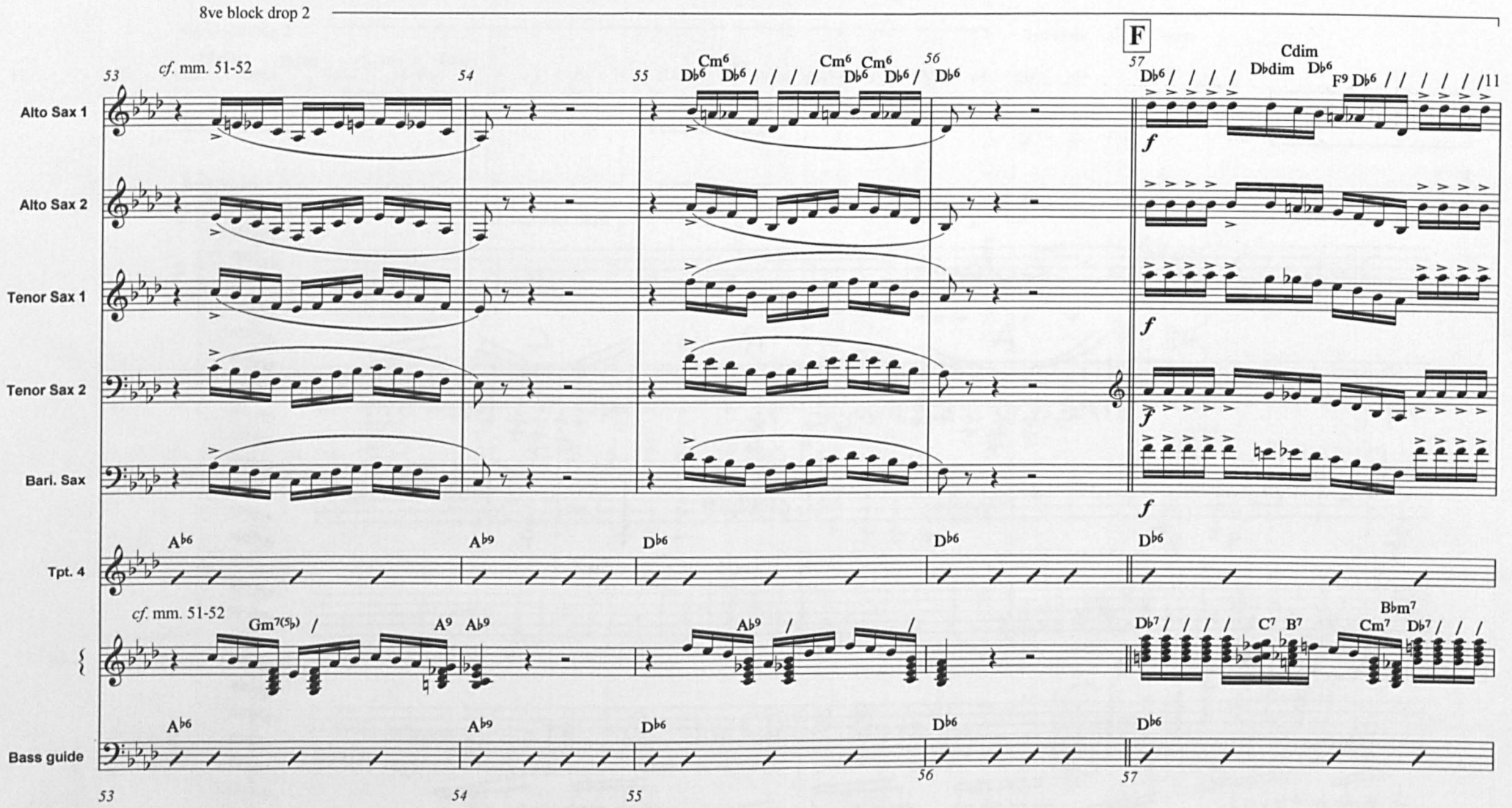
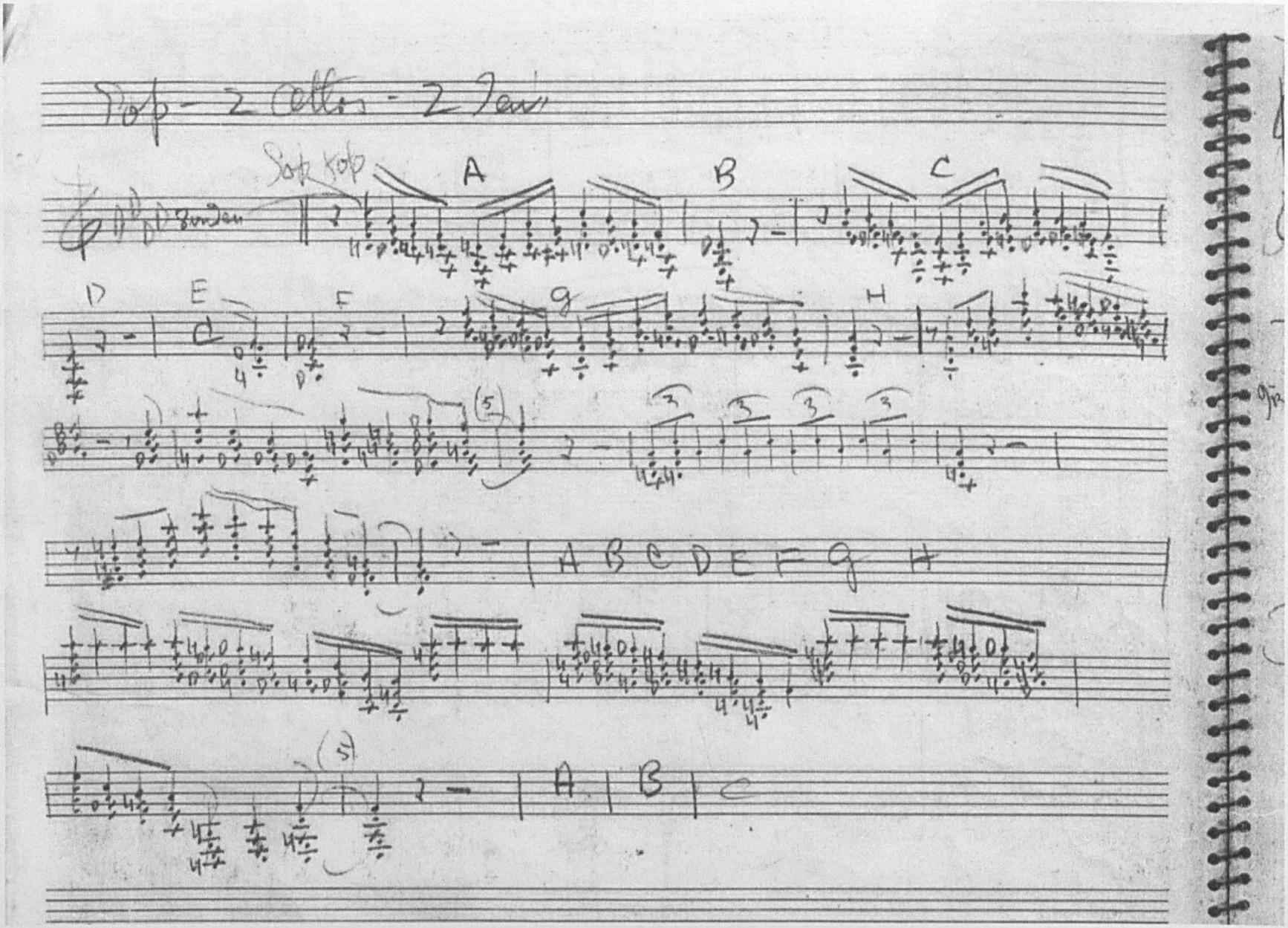

8ve block drop 2
F
cf. mm. 51-52
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 4
Bass guide
Cm6
Cdim
Db6
Db7
Db9
Db6dim
F9
Gm7(5b)
A9
Ab9
C7
B7
Bbm7
Cm7
f

Figure 98



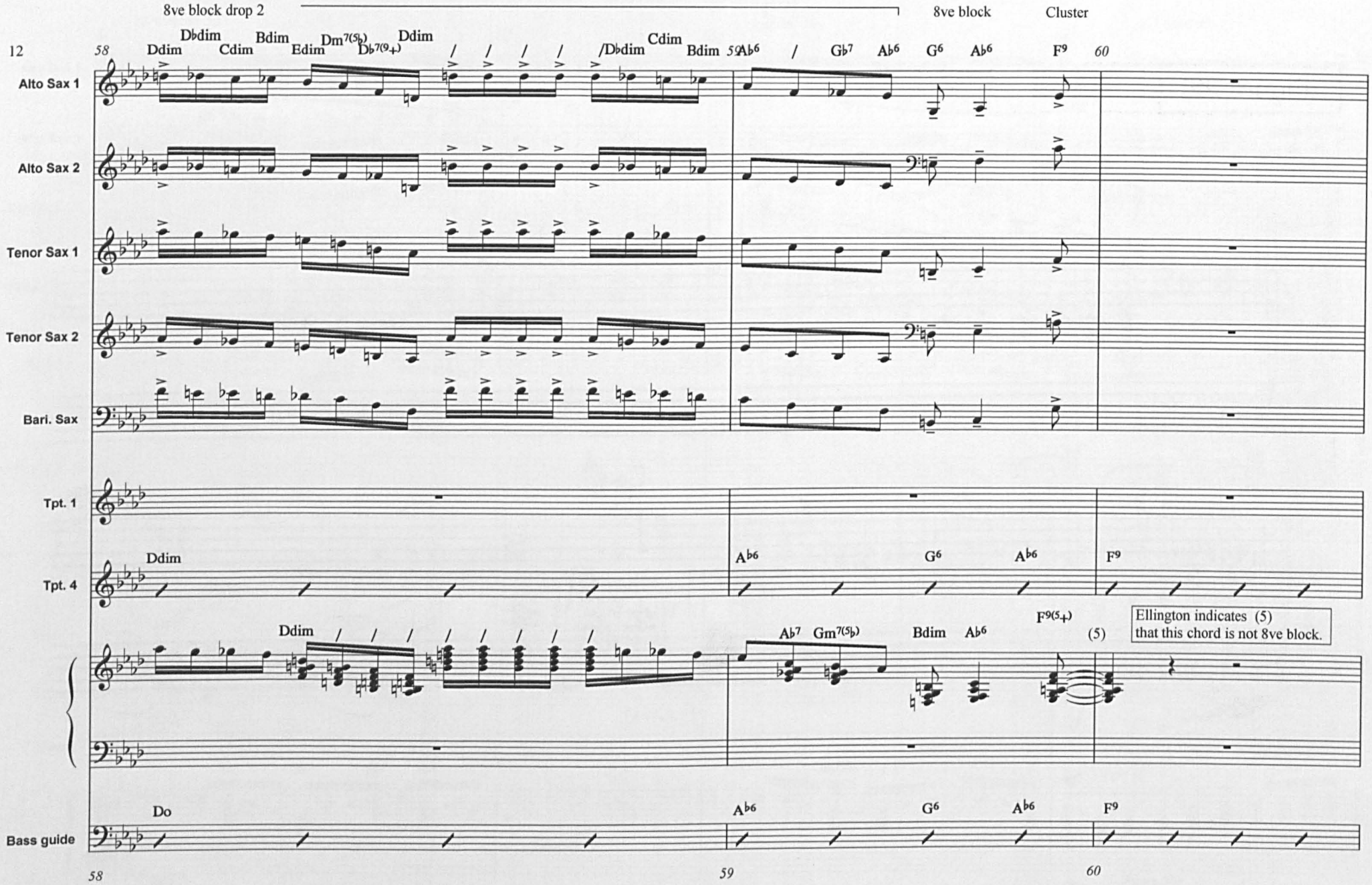
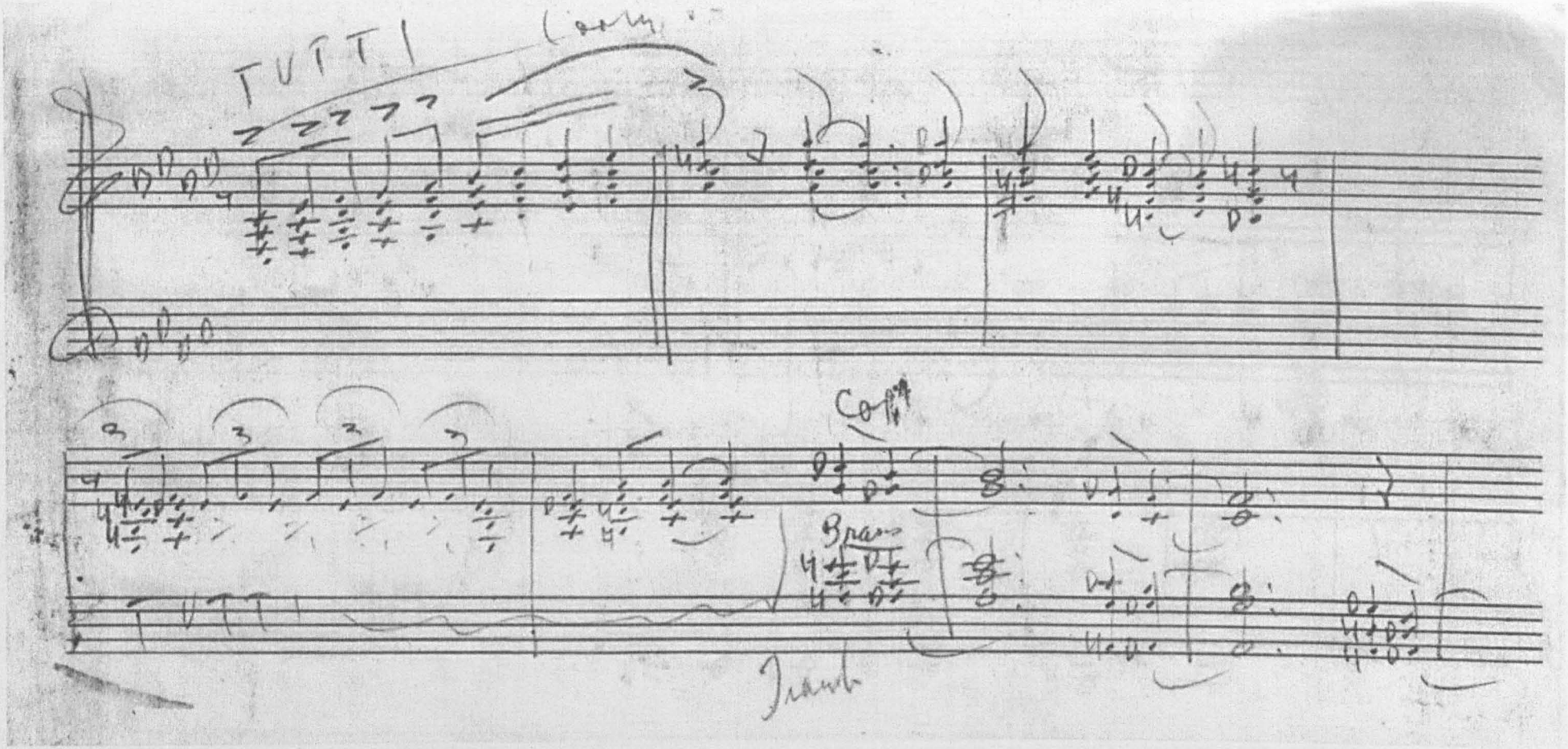

8ve block drop 2
8ve block
Cluster
12
58
59
60
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 1
Tpt. 4
Bass guide
Ddim
Dbdim
Cdim
Bdim
Edim
Dm7(5b)
Db7(9+)
/Dbdim
Ab6
Gb7
G6
F9
Ab7
Gm7(5b)
F9(5+)
(5)
Do
Ellington indicates (5)
that this chord is not 8ve block.

Figure 99



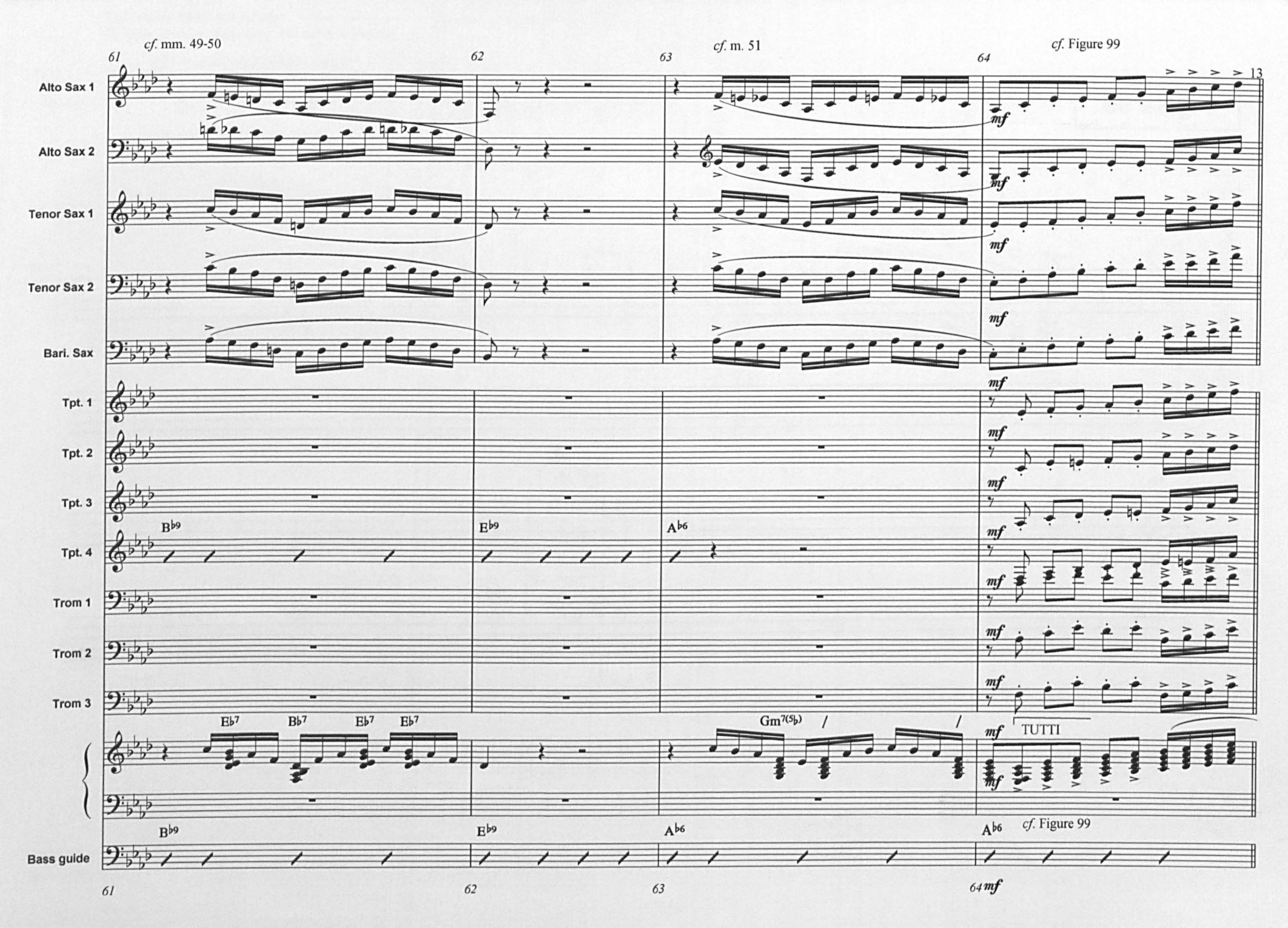
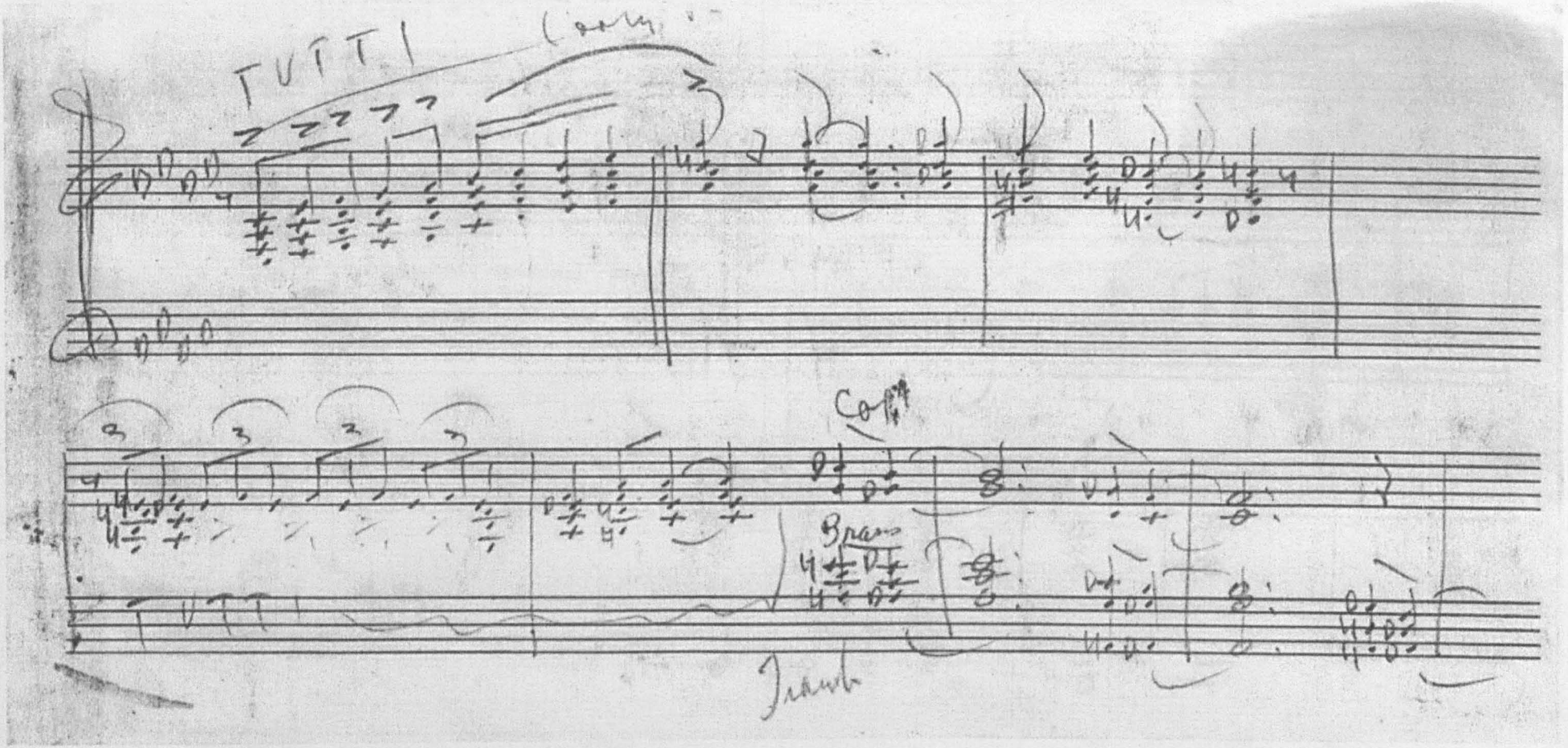

cf. mm. 49-50
cf. m. 51
cf. Figure 99
61
62
63
64
13
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Trom 1
Trom 2
Trom 3
Bass guide
mf
B♭9
E♭9
A♭6
E♭7
B♭7
Gm7(♭5)
TUTTI
cf. Figure 99

Figure 99



Each section leader gets melody.
Voicings do not contain chord root, unless in melody.

G Saxophones play block drop 2

65 66 67 68

Alto Sax 1
Alto Sax 2
Clar.
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Trom 1
Trom 2
Trom 3
Bass guide

mp

To tenor

A7 Ab9

Trumpets
A9 Ab9
Trombones

G
Bb13 Eb9 E9 Eb13 Ab6 Ab6 Ab° Ab6 Eb7

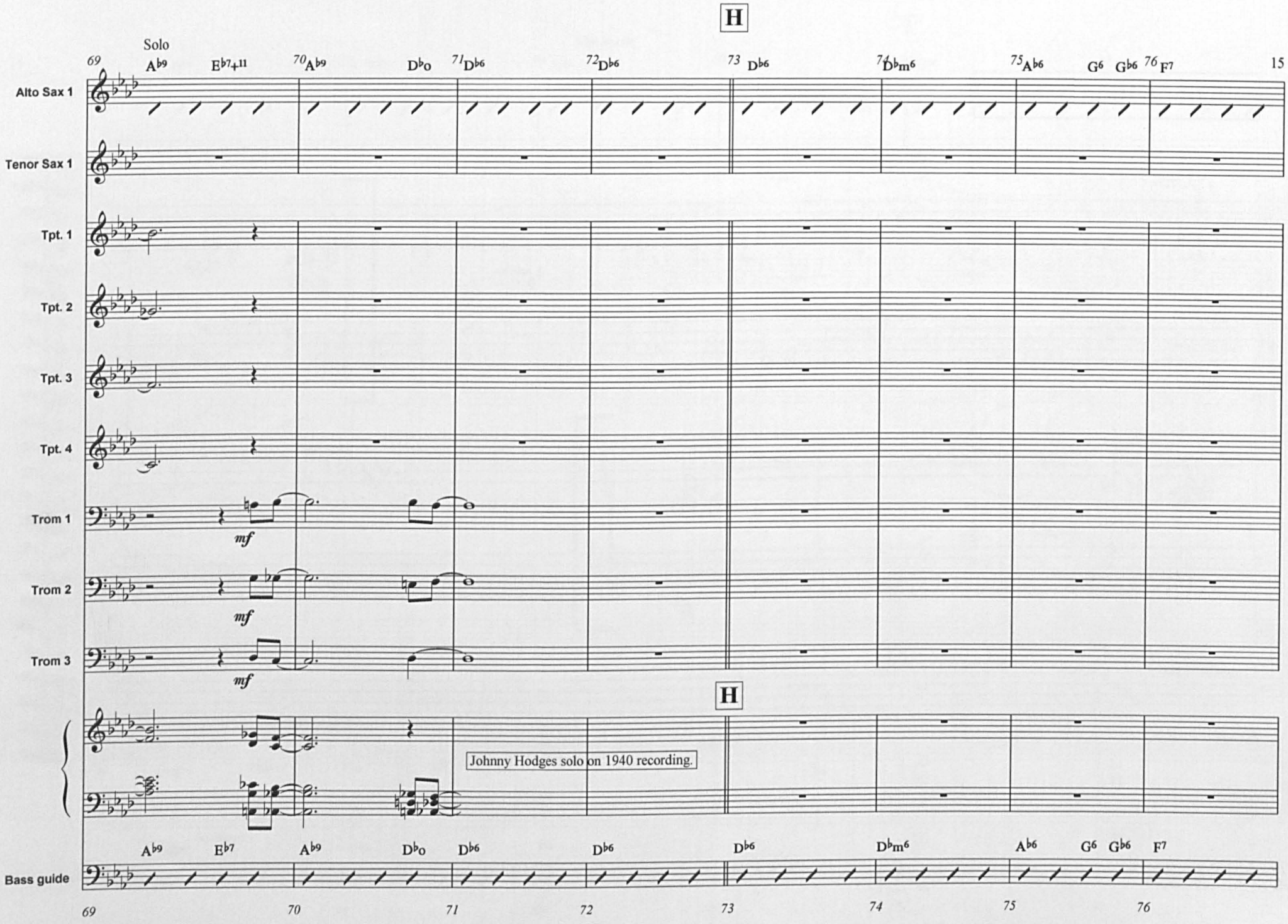
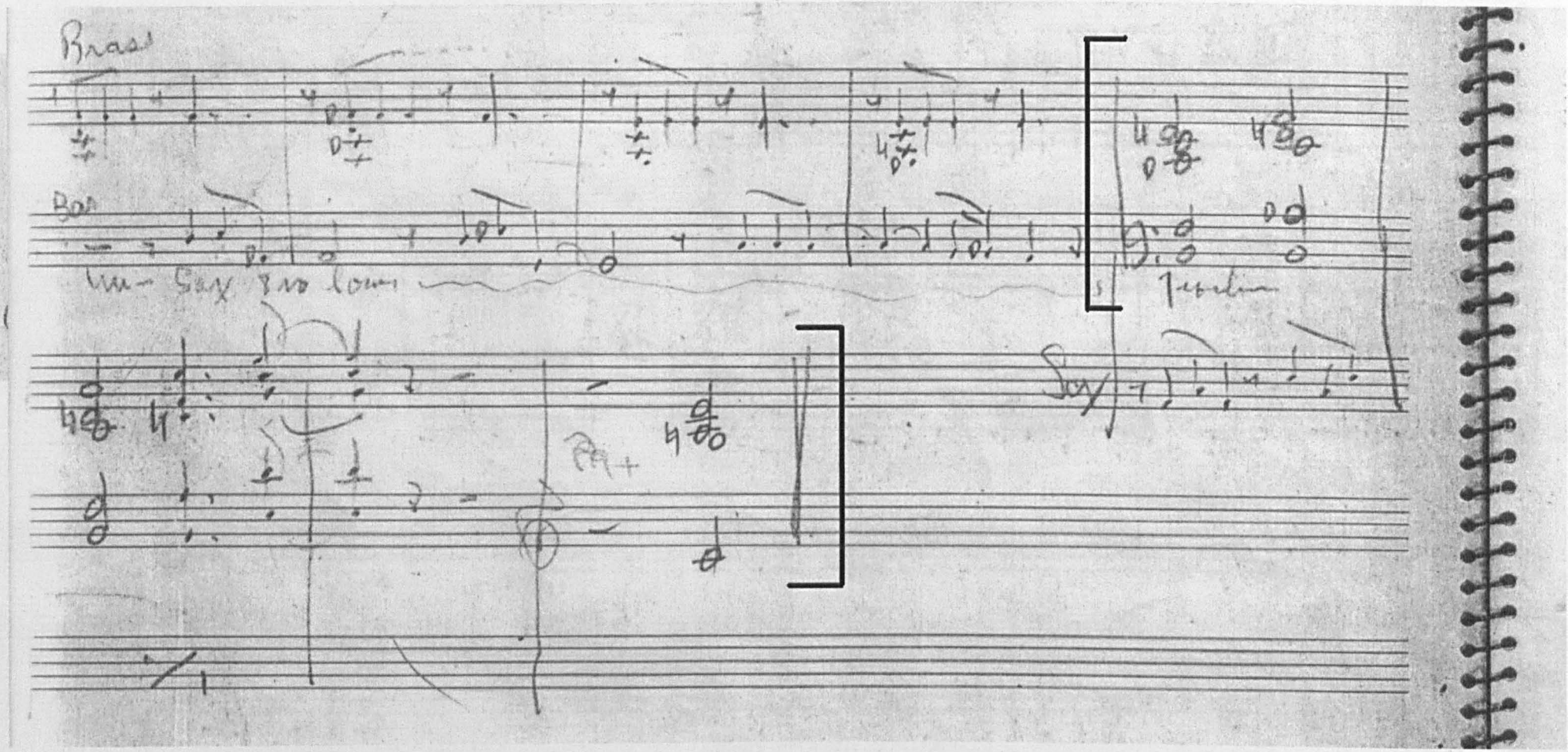
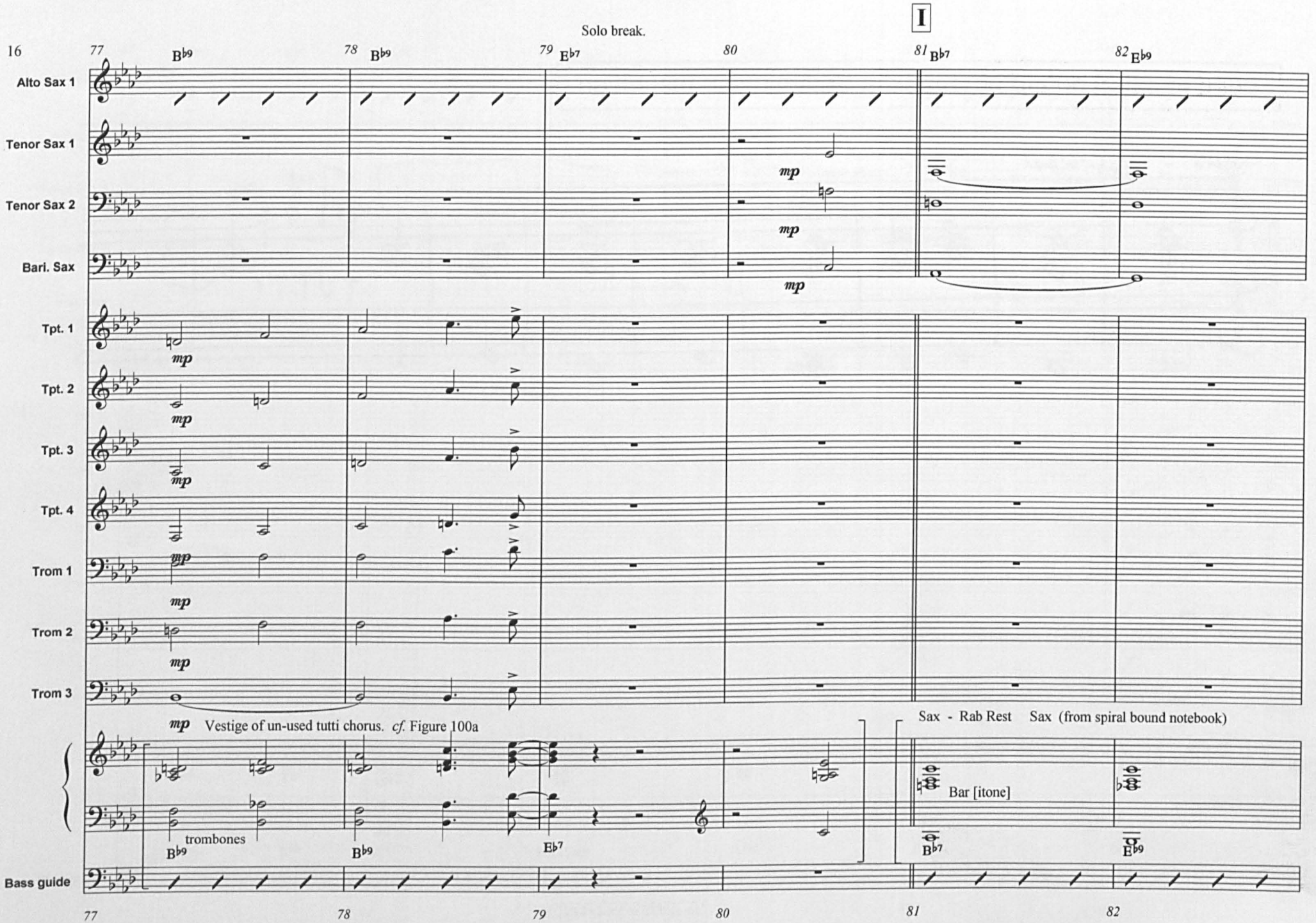

H
Solo
69
A♭9
E♭7+11
70
A♭9
D♭o
71
D♭6
72
D♭6
73
D♭6
74
D♭m6
75
A♭6
G6
G♭6
76
F7
15
Alto Sax 1
Tenor Sax 1
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Trom 1
mf
Trom 2
mf
Trom 3
mf
H
Johnny Hodges solo on 1940 recording.
A♭9
E♭7
A♭9
D♭o
D♭6
D♭6
D♭6
D♭m6
A♭6
G6
G♭6
F7
Bass guide
69
70
71
72
73
74
75
76

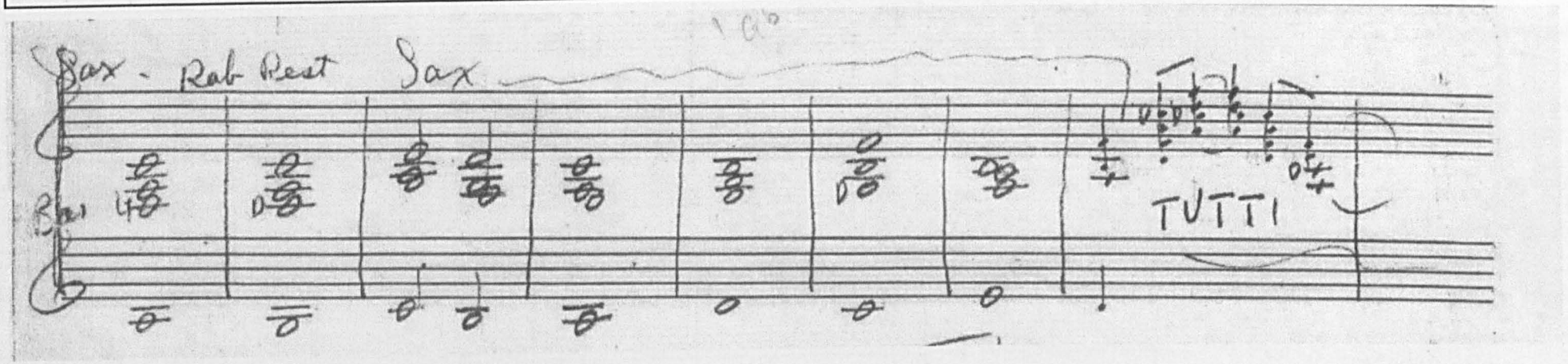
Figure 100a detail

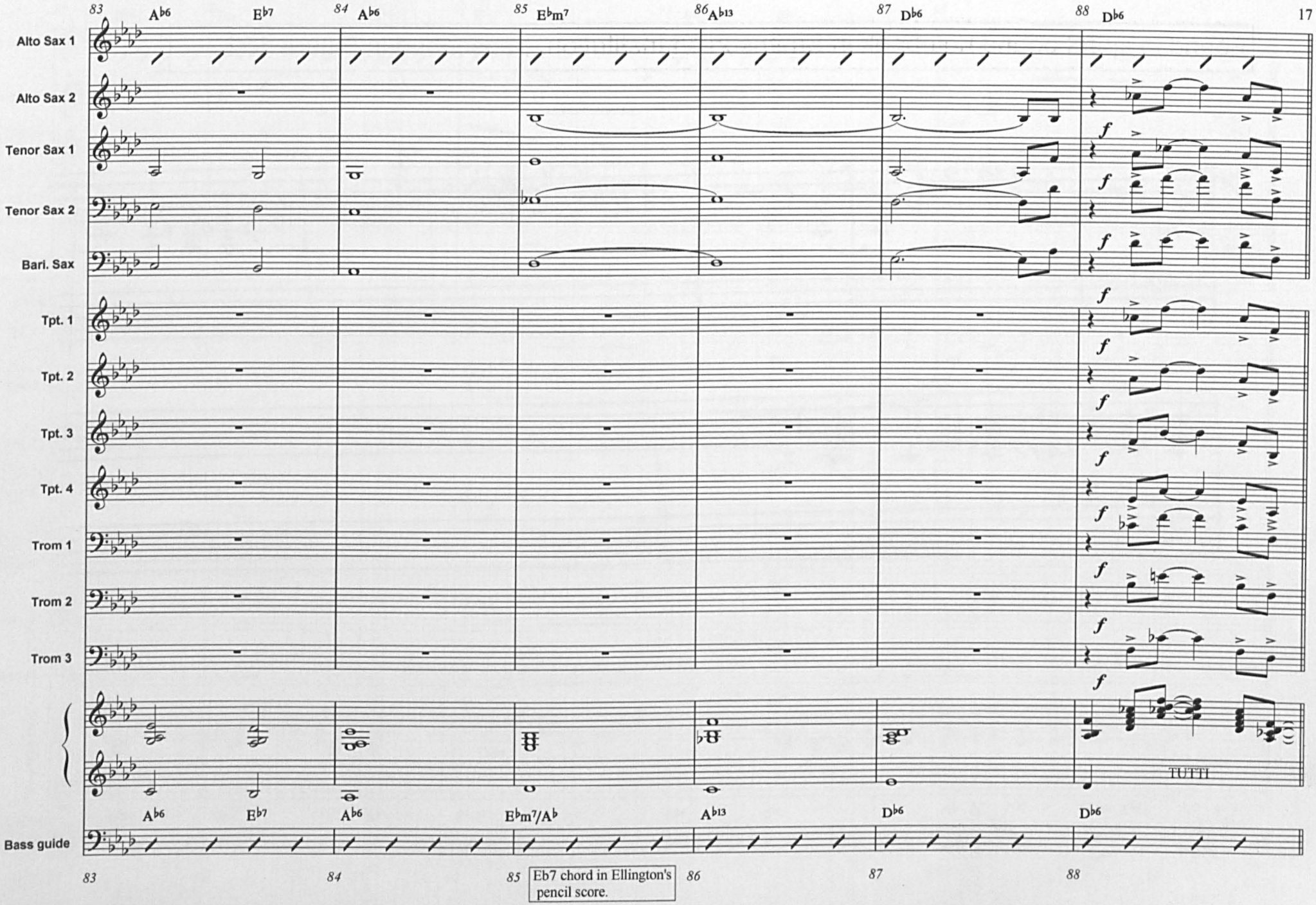




(Rab - "Rabbit" Hodges's nickname.)

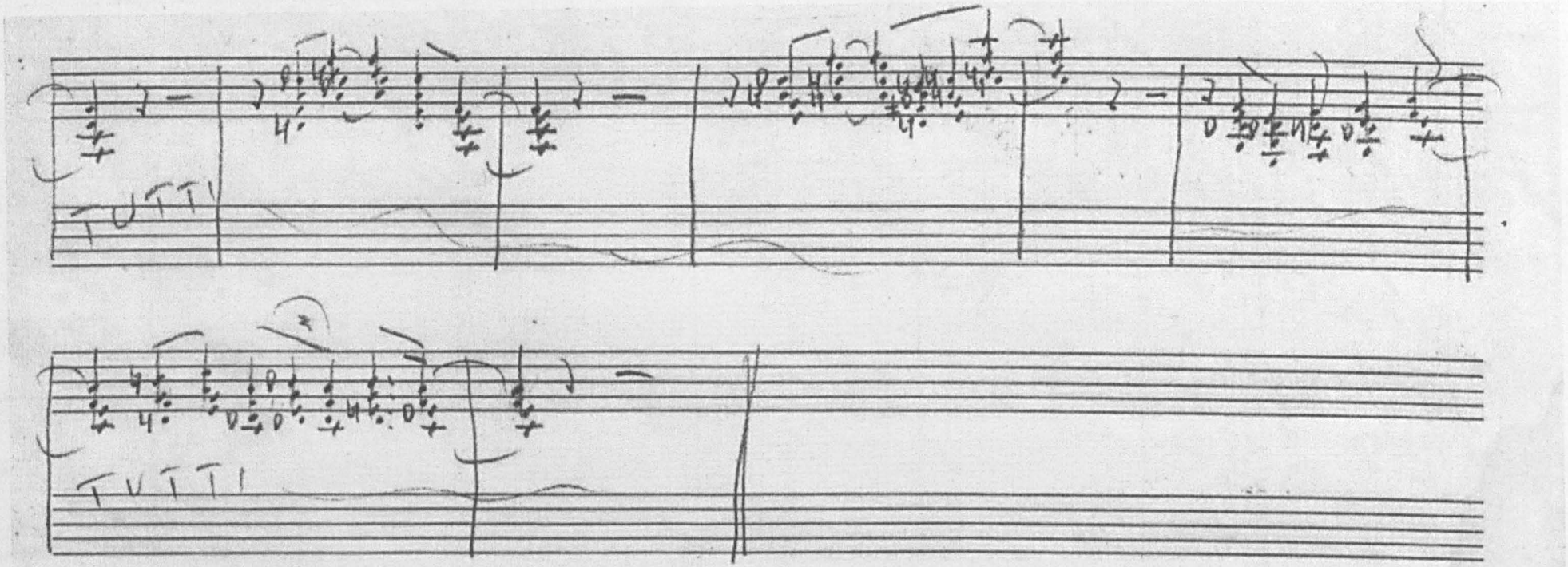
Found in spiral bound notebook in Smithsonian Institution

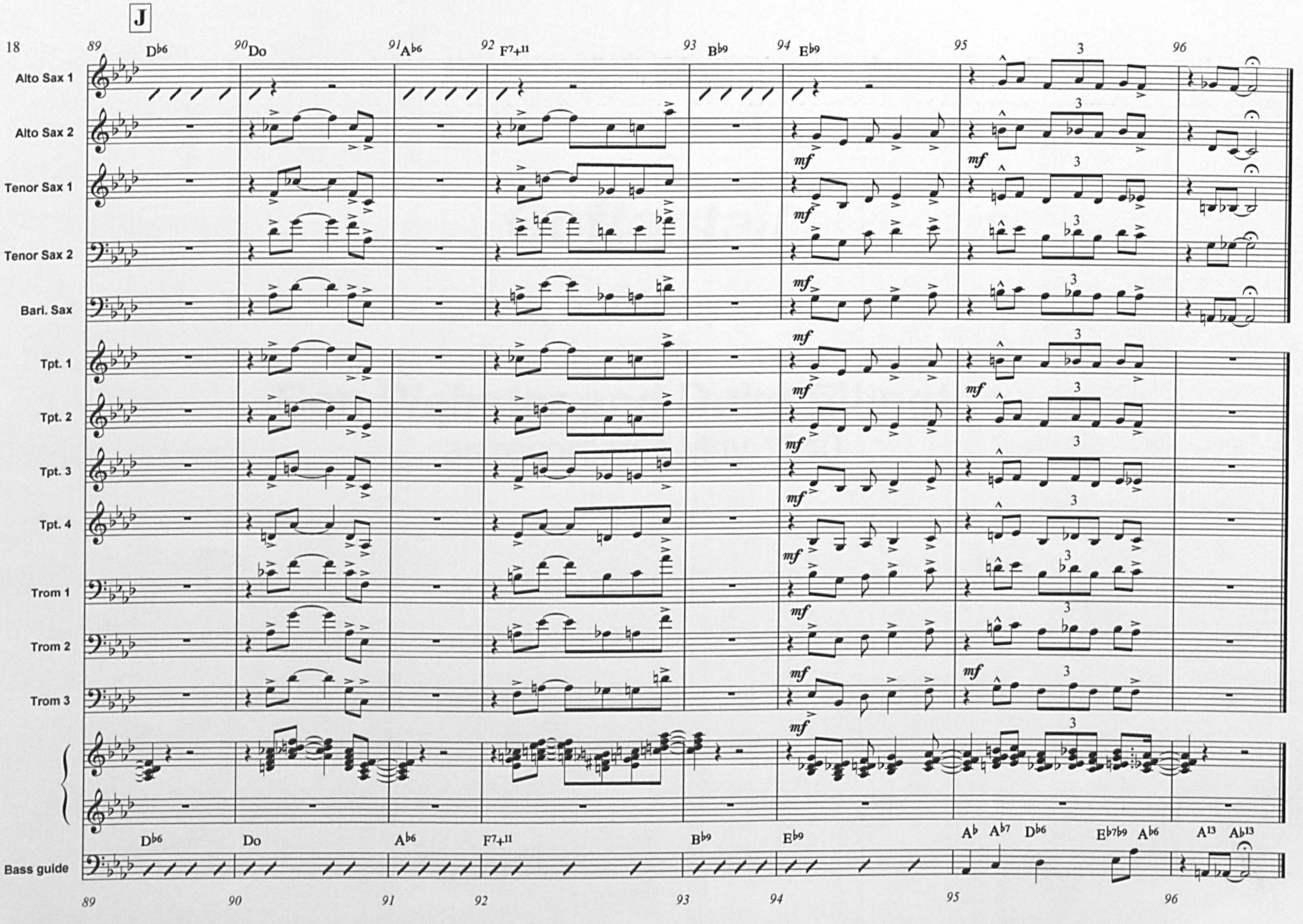




Eb7 chord in Ellington's pencil score.

Found in spiral bound notebook in Smithsonian Institution, transcribed in Figure 102




J
18
89
90
91
92
93
94
95
96
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Trom 1
Trom 2
Trom 3
Bass guide
D♭6
Do
A♭6
F7+11
B♭9
E♭9
A♭ A♭7 D♭6
E♭7♭9 A♭6
A13 A♭13
mf
3

Cottontail

music by

Ben Webster and Duke Ellington

as recorded 4 May 1940

Cottontail

(recorded 4 May 1940)

Ben Webster and Duke Ellington

♩=228

A

Johnny Hodges
Alto Saxophone

Otto Hardwick
Alto Saxophone

Ben Webster
Tenor Saxophone

Barney Bigard
Tenor Saxophone

Harry Carney
Baritone Saxophone

Wallace Jones
Trumpet in B♭

Cootie Williams
Trumpet in B♭

Rex Sterwart
Trumpet in B♭

Lawrence Brown
Trombone

Sam Nanton
Trombone

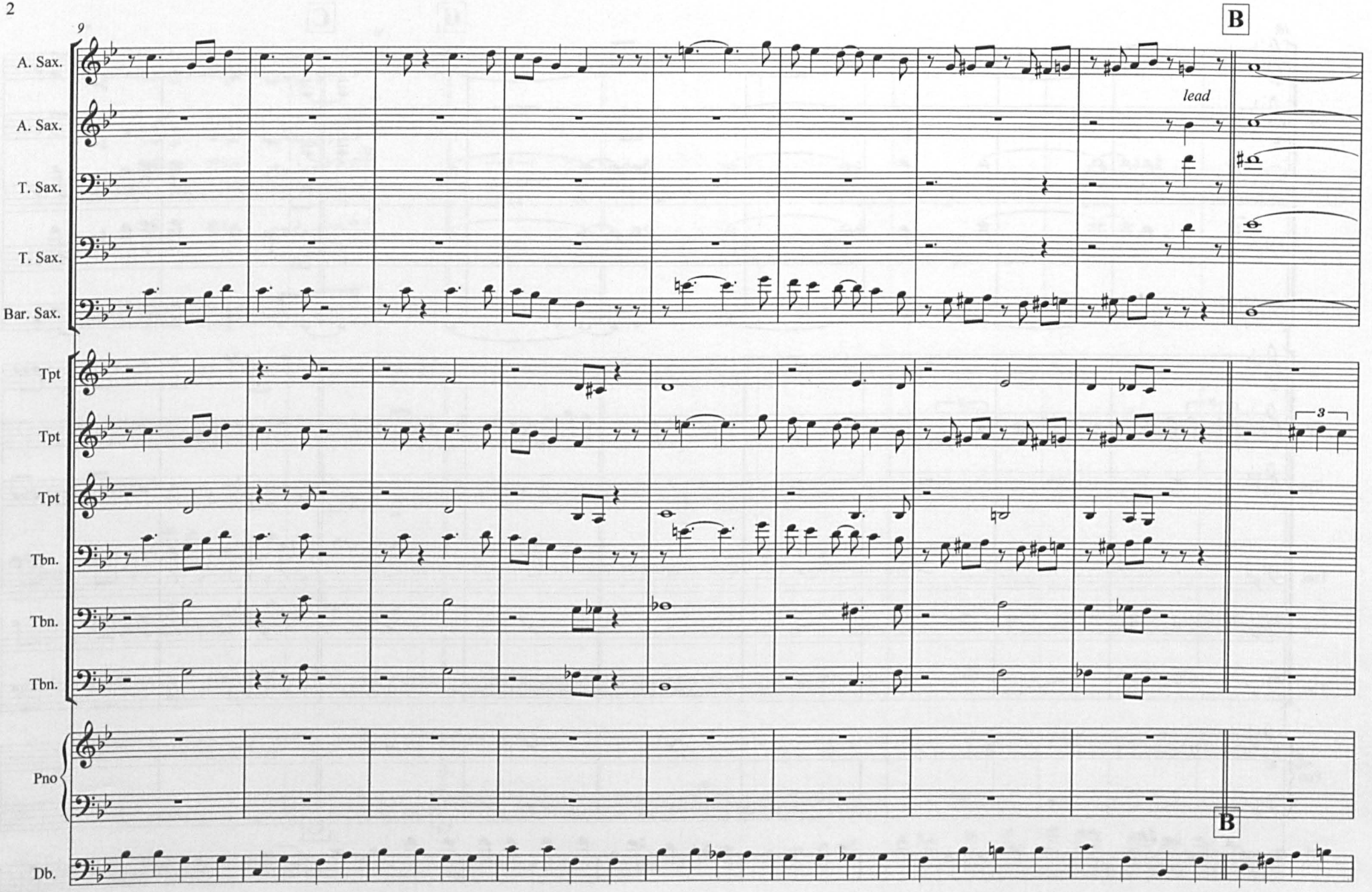
Juan Tizol
Trombone

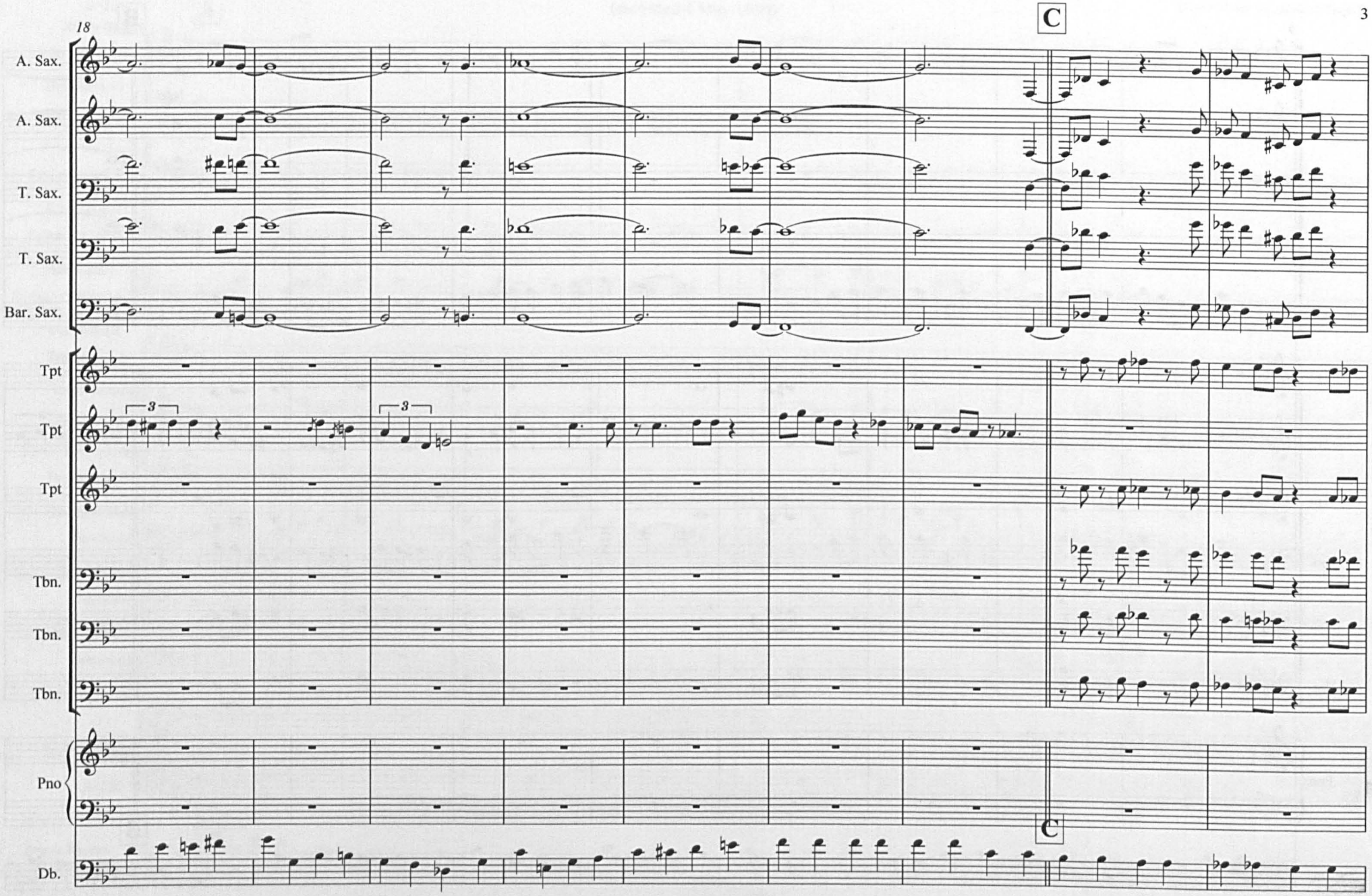
Piano

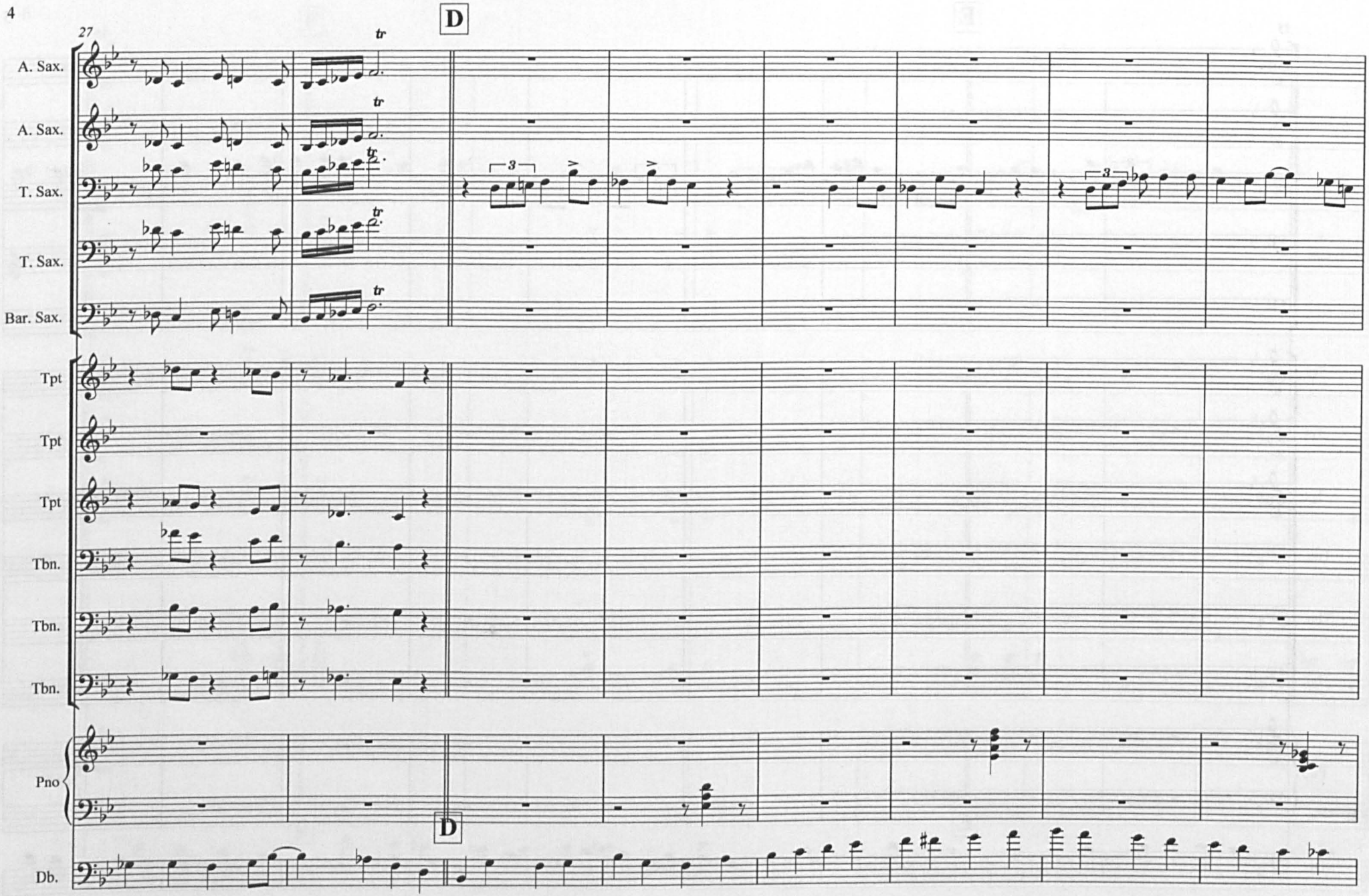
♩=228

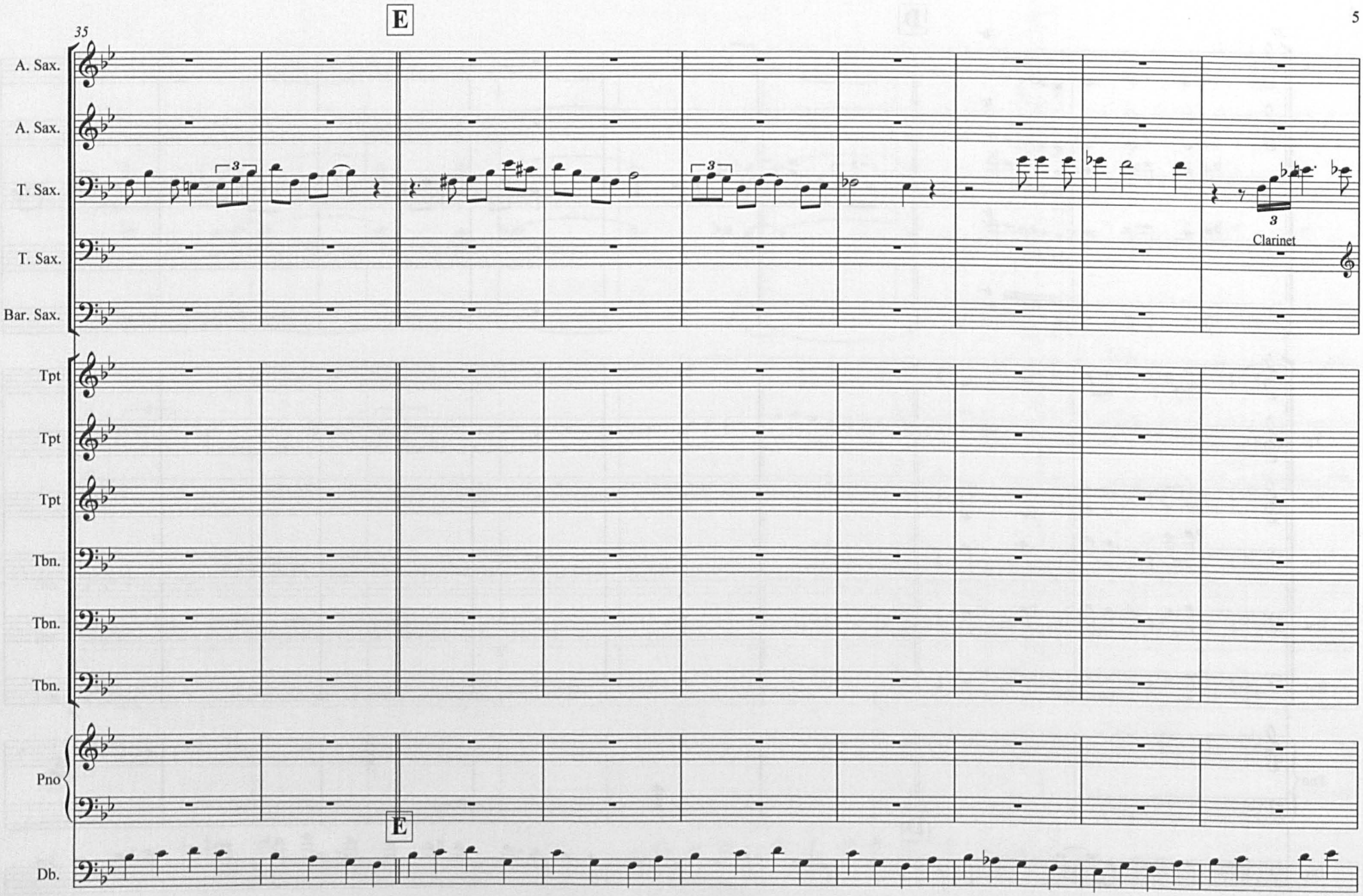
A pizz

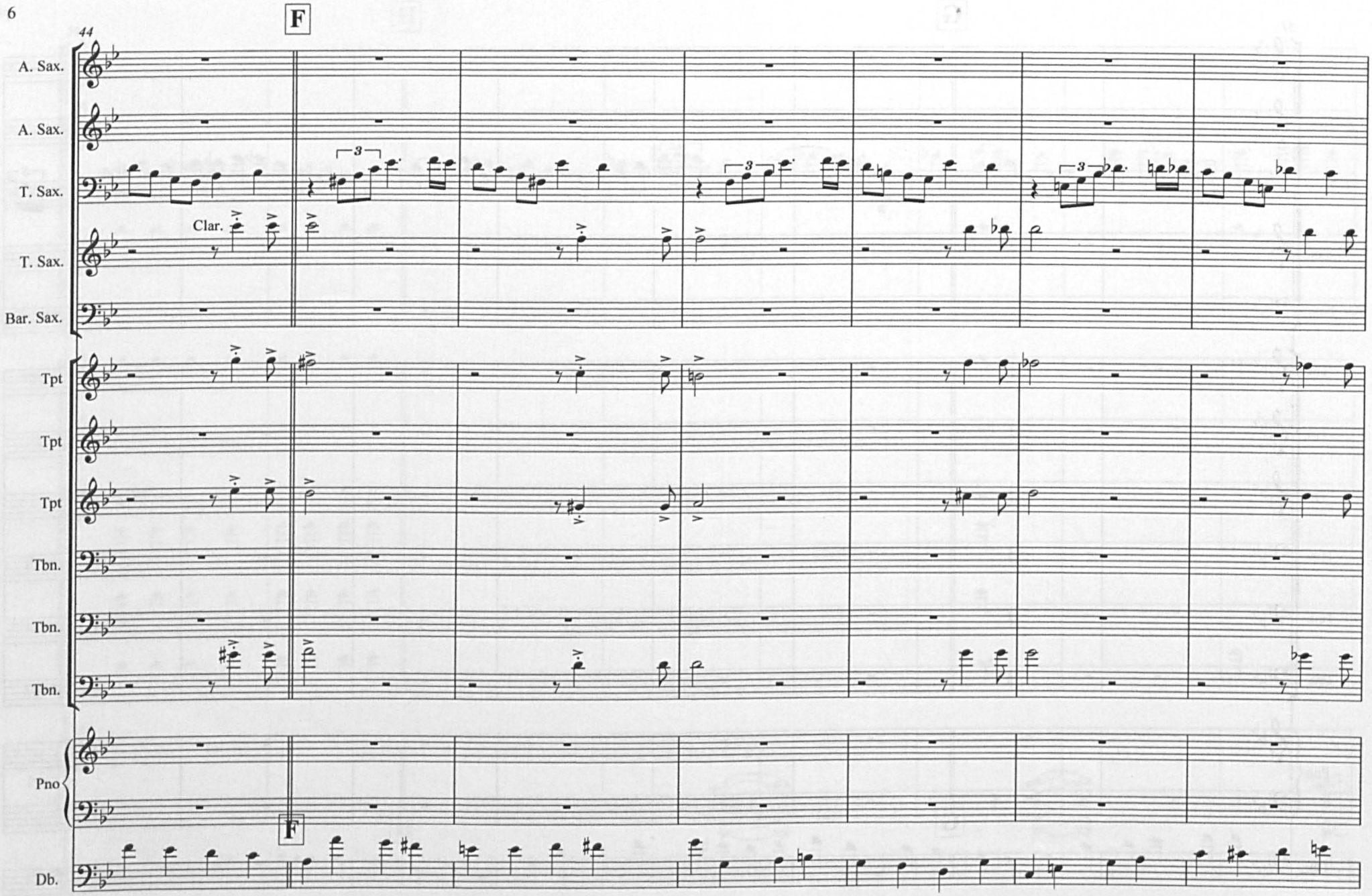
Jimmie Blanton
Double bass

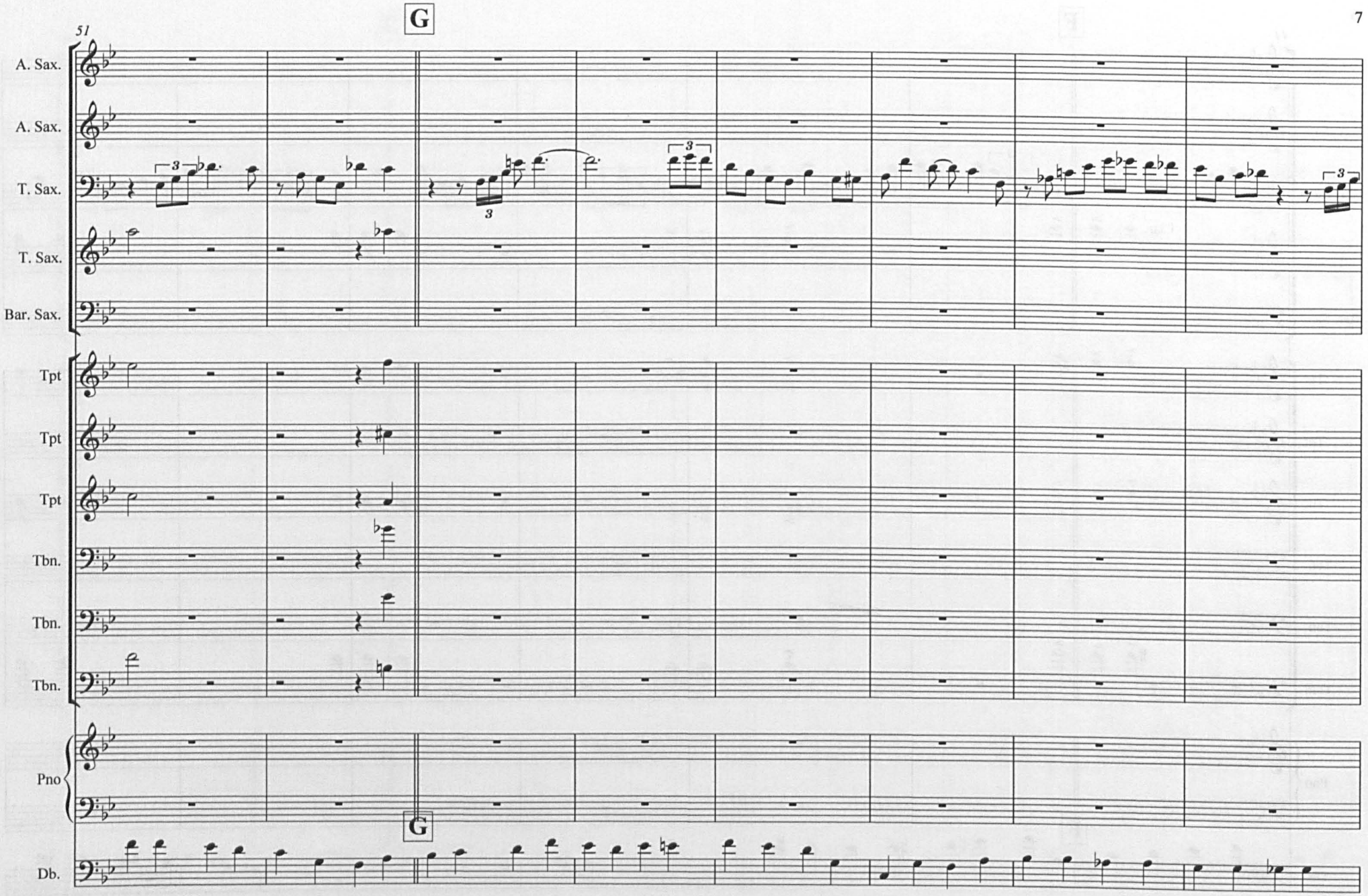

9
B
A. Sax.
A. Sax.
lead
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
3
Pno
B
Db.

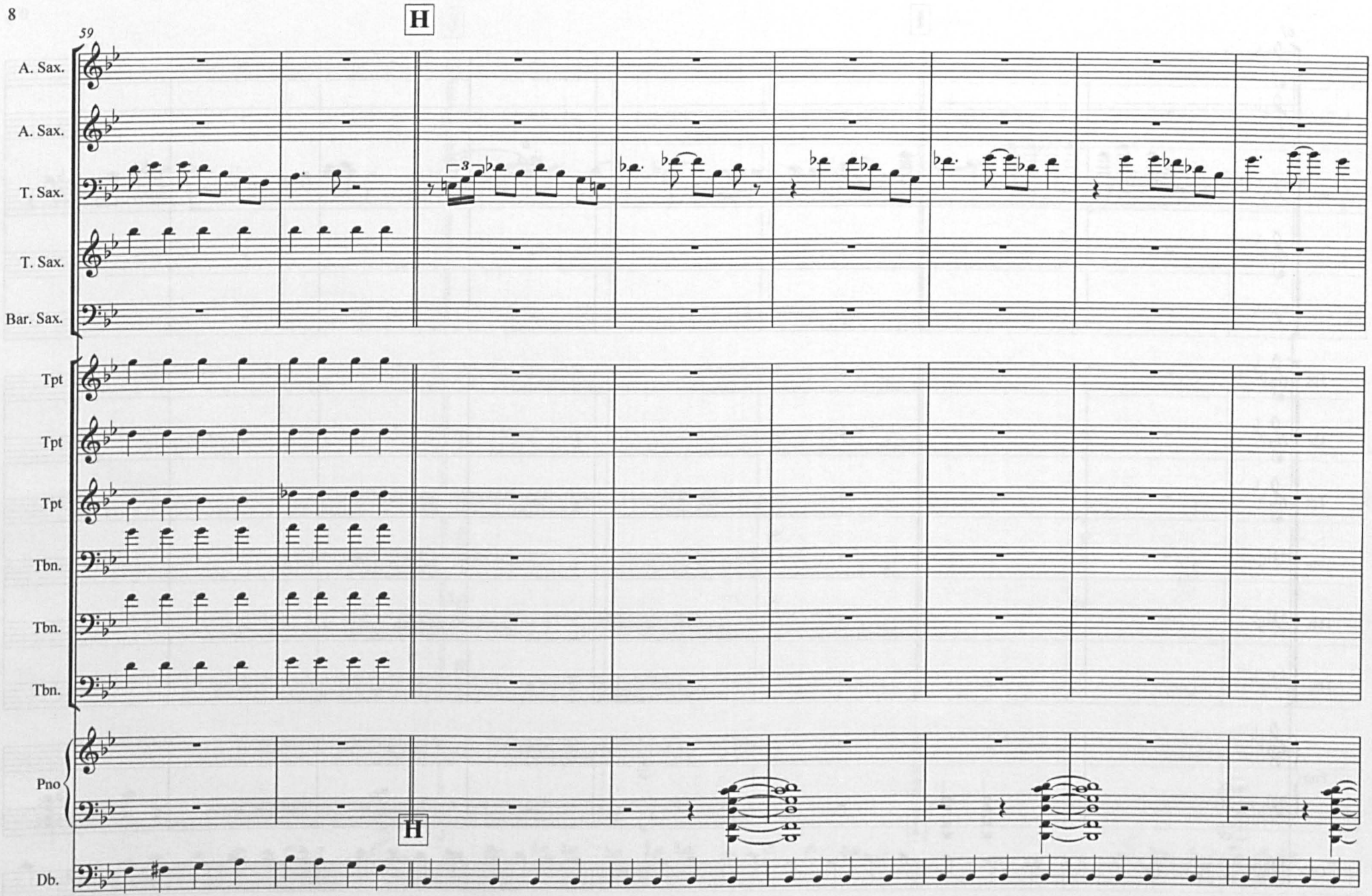

18
C
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
C

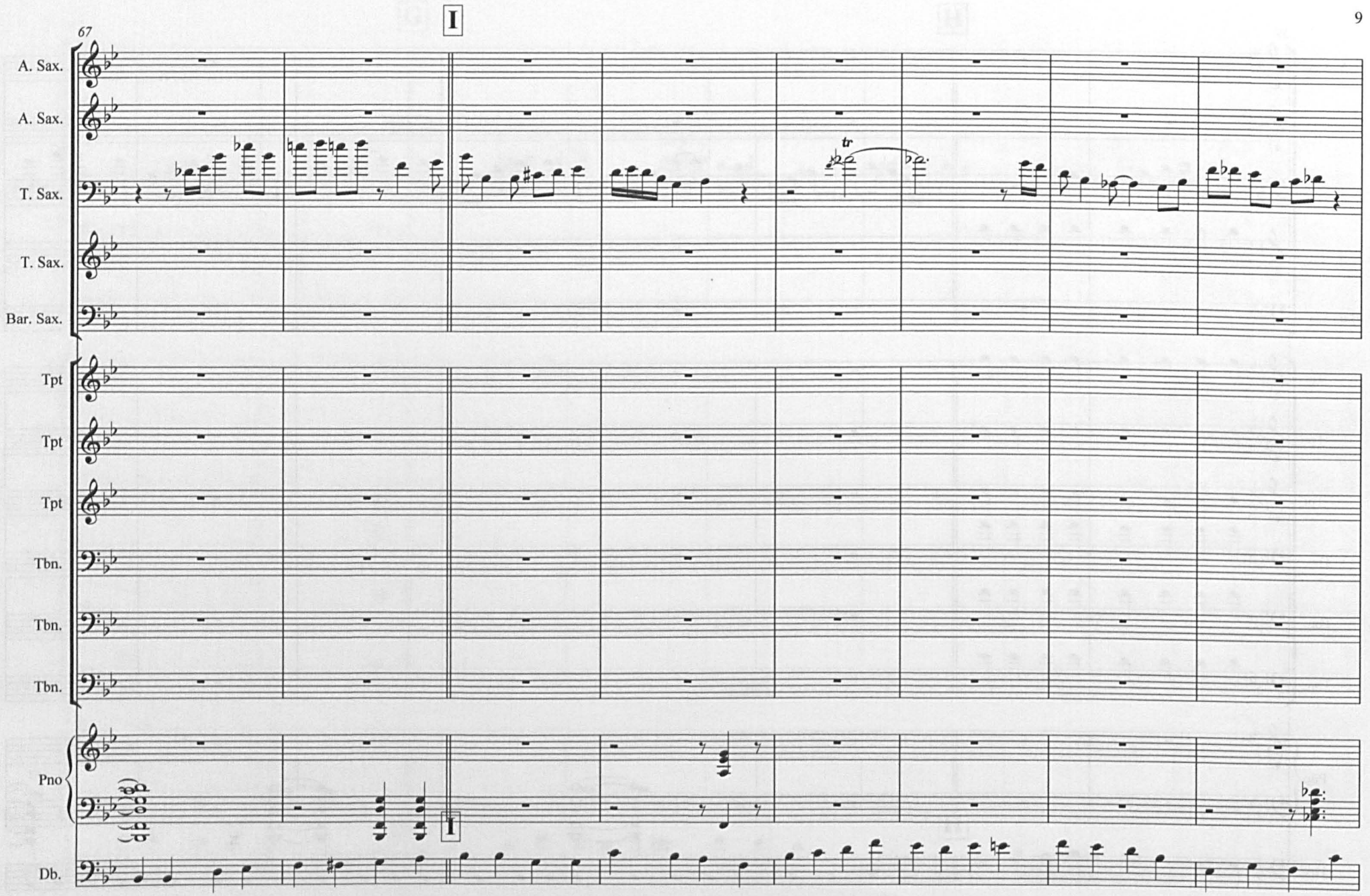

27
D
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.

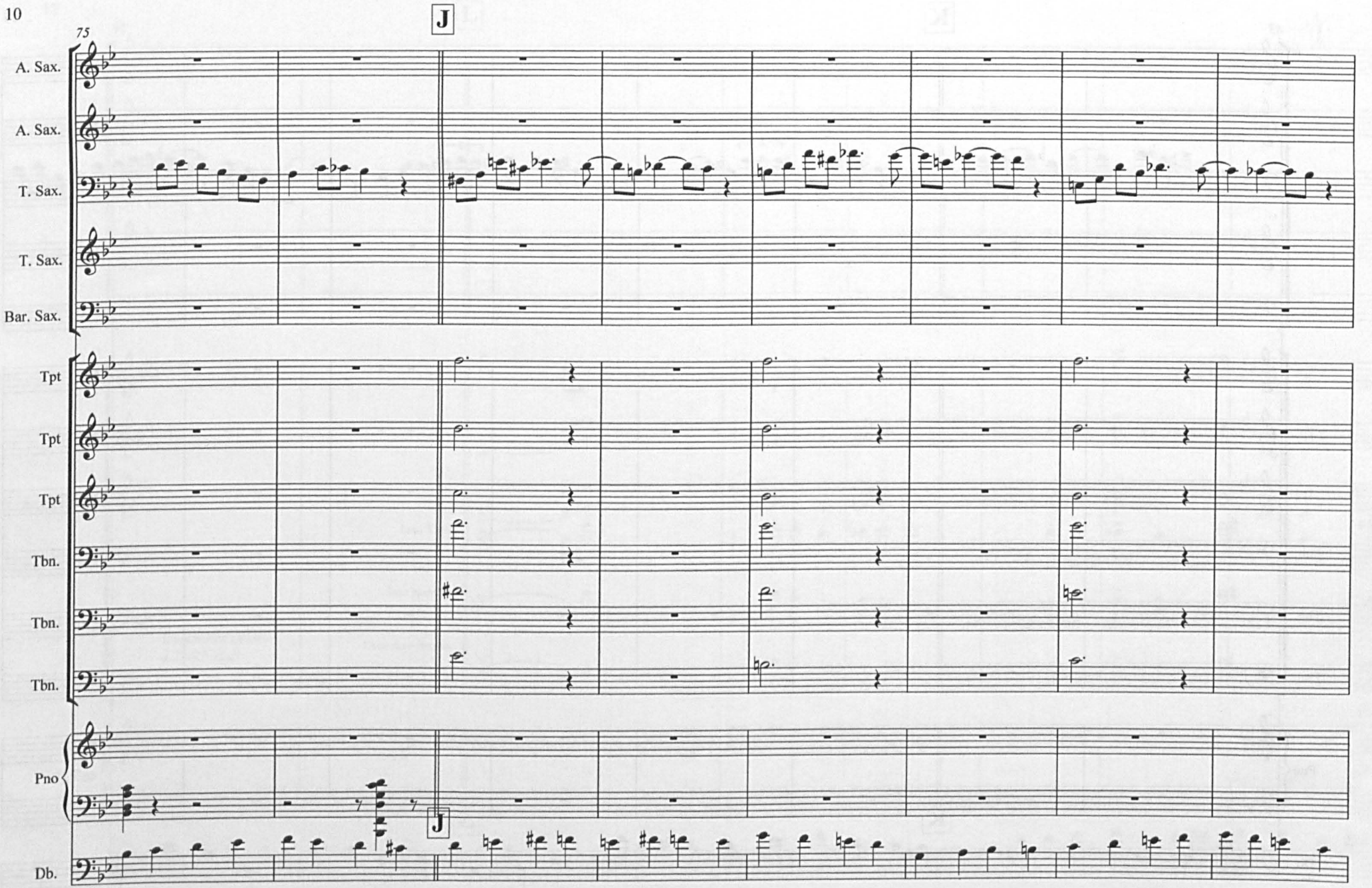

35
E
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Clarinet
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
E
Db.

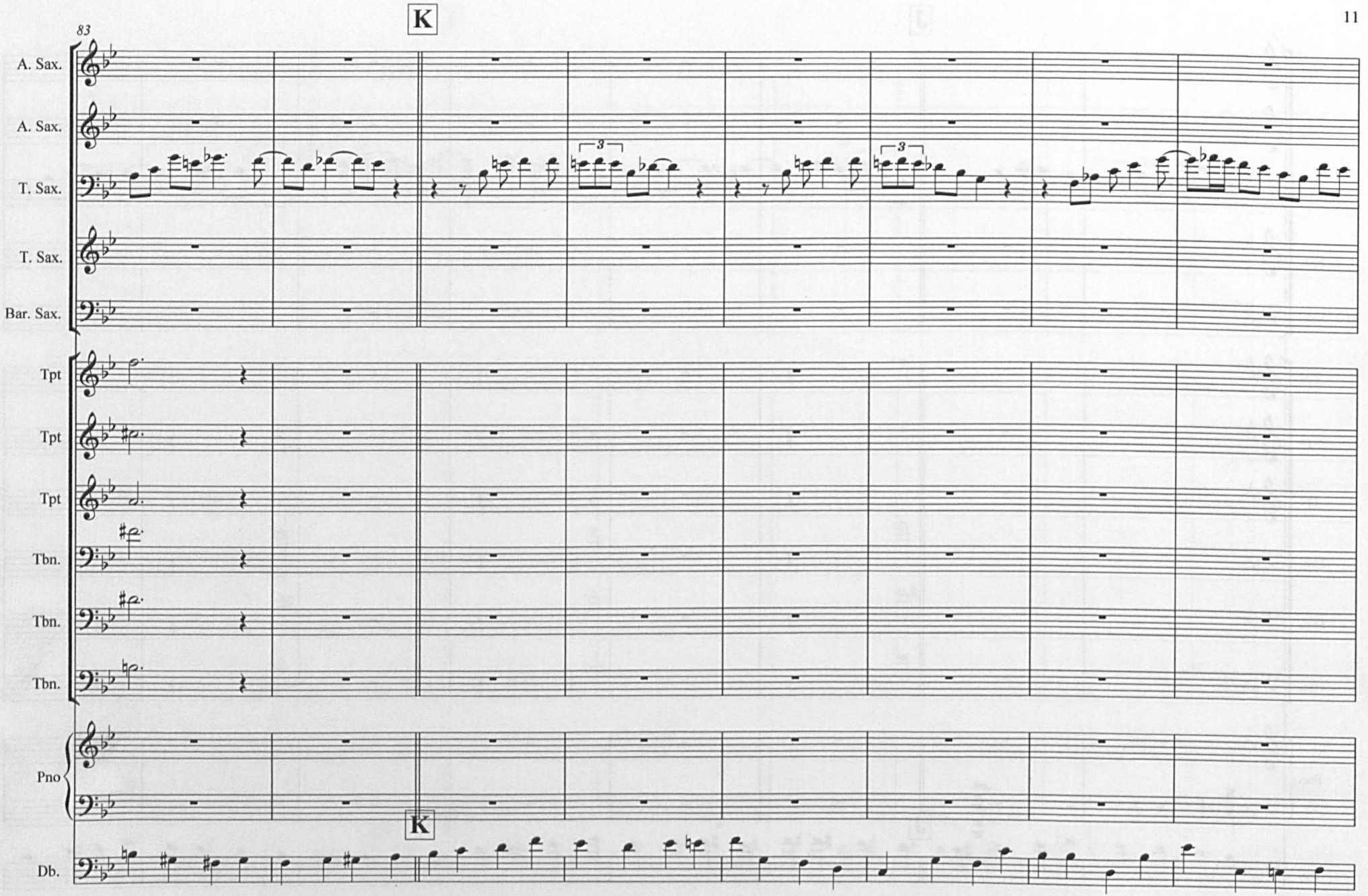

44
F
A. Sax.
A. Sax.
T. Sax.
Clar.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
F
Db.

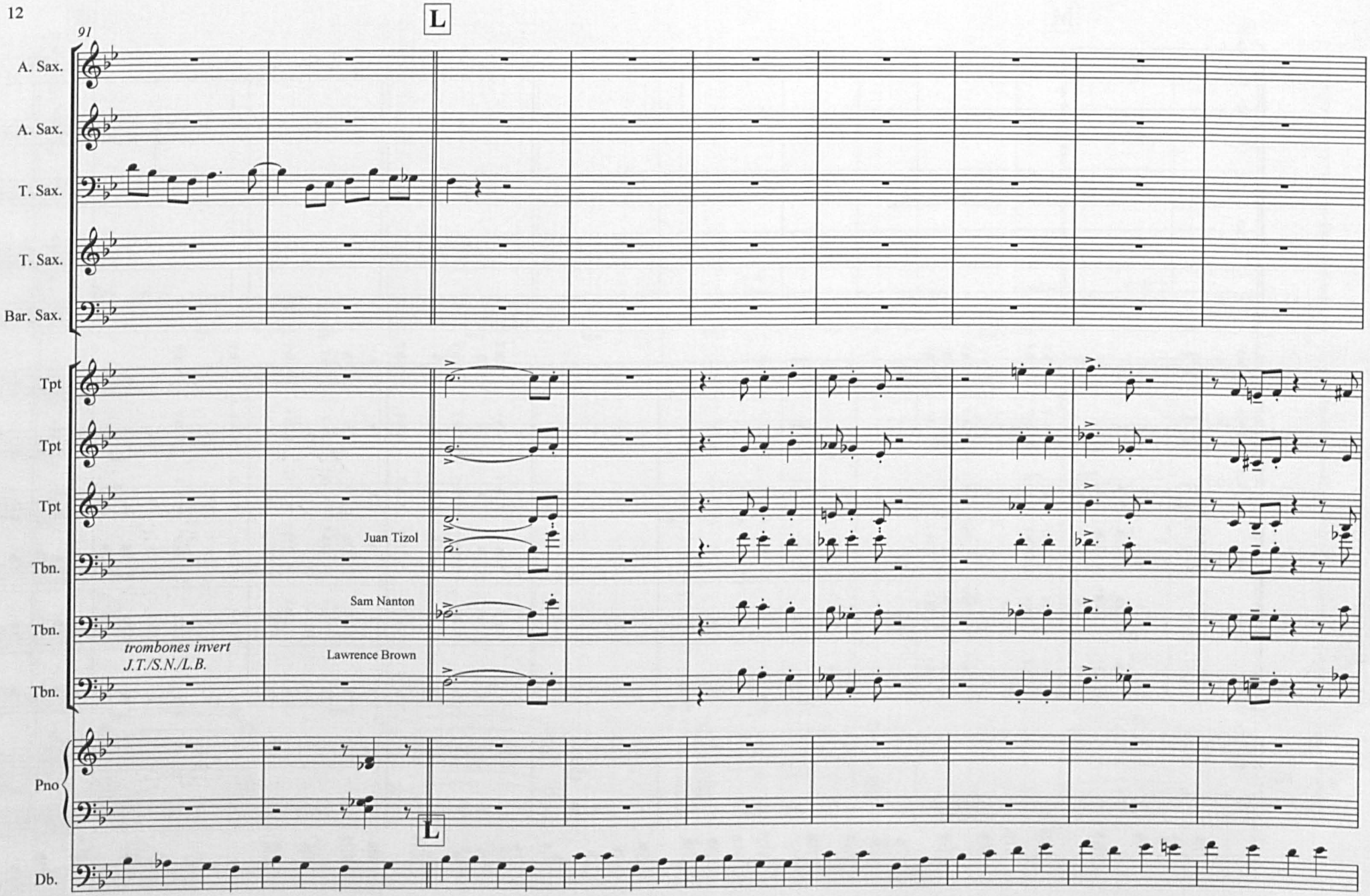

G
51
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
G
Db.

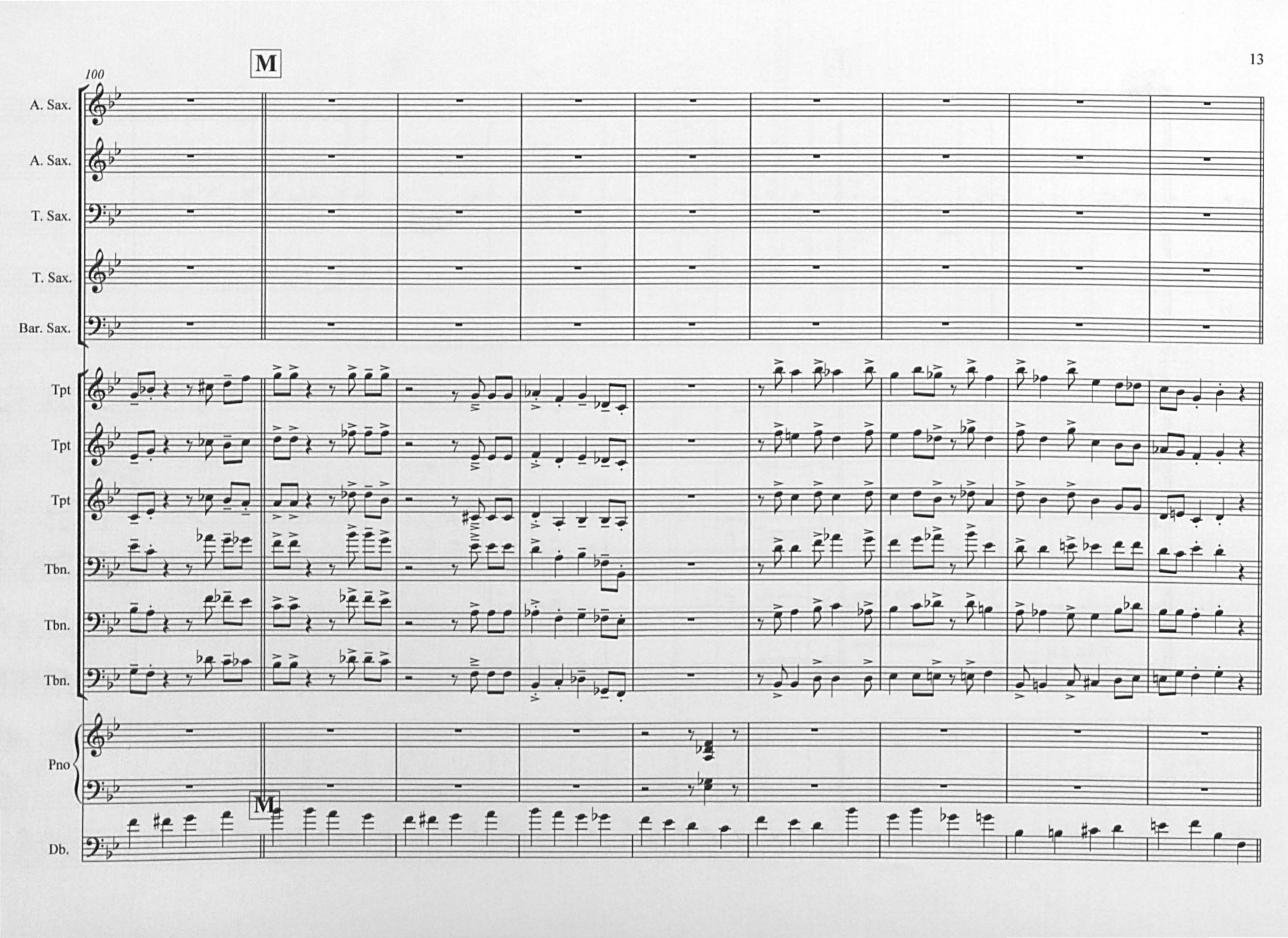

H
59
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
H

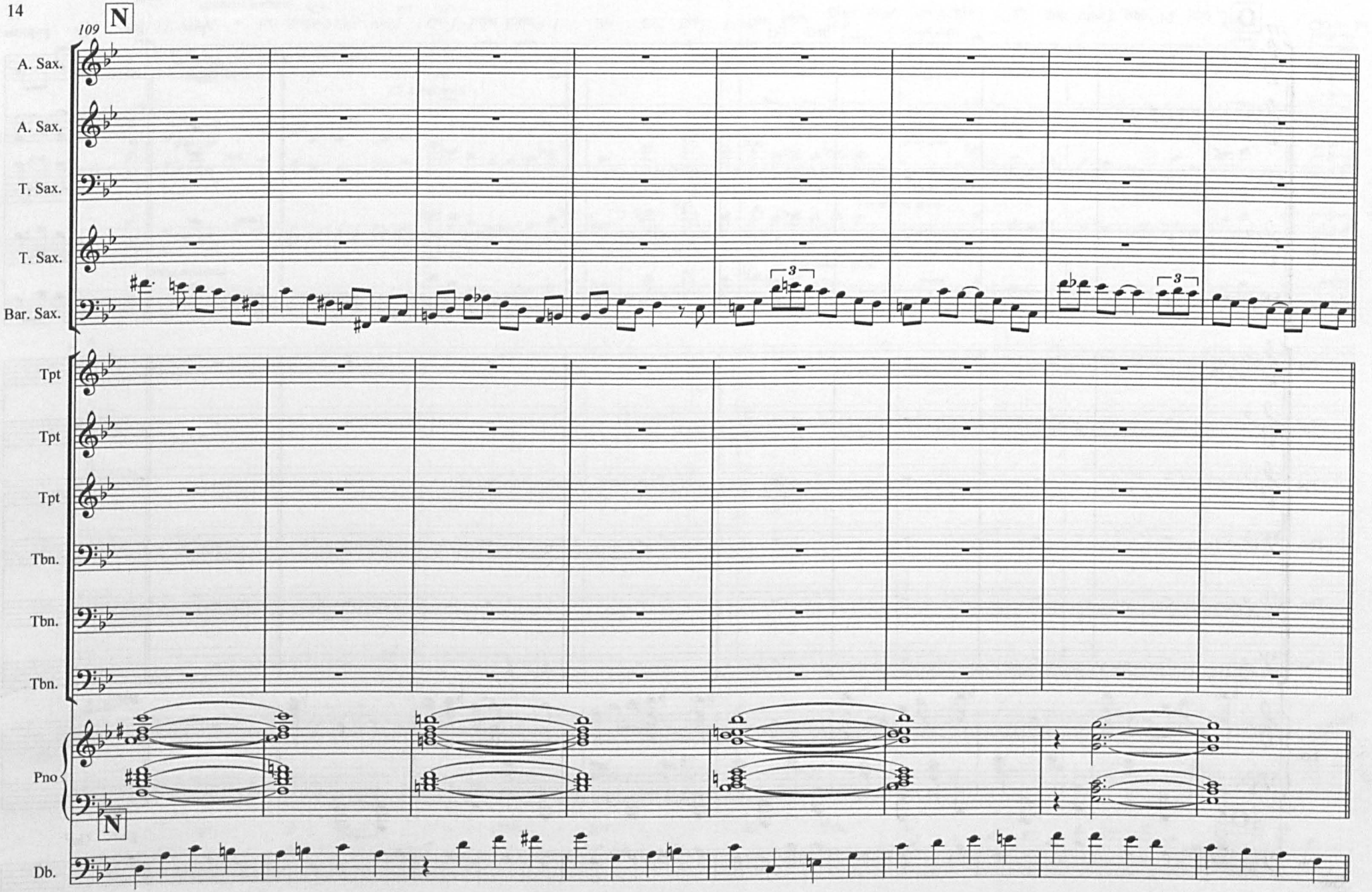

67
I
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
tr

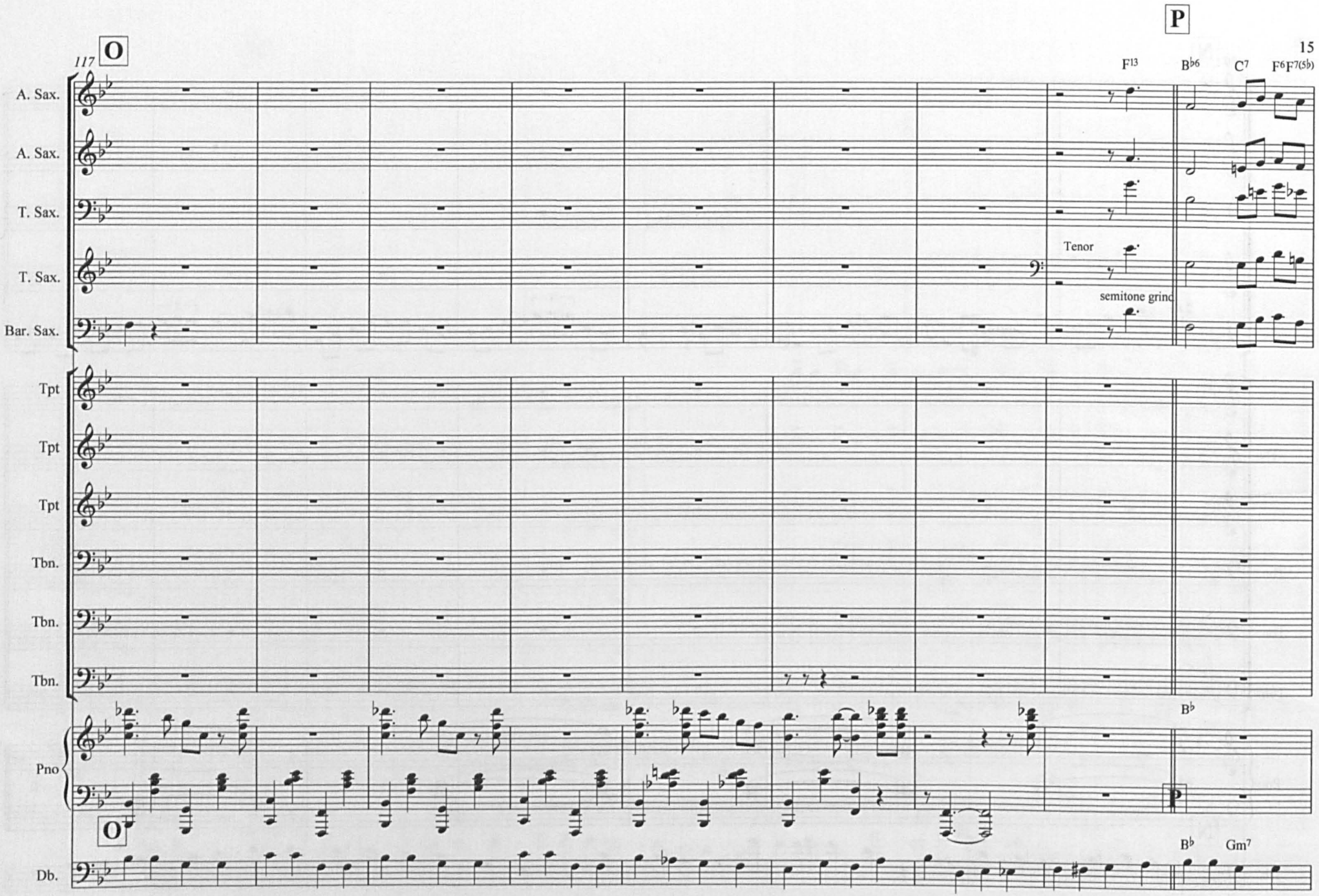

J
75
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
J


83
K
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
K
Db.


L
91
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Juan Tizol
Tbn.
Sam Nanton
Tbn.
trombones invert
J.T./S.N./L.B.
Lawrence Brown
Tbn.
Pno
L
Db.

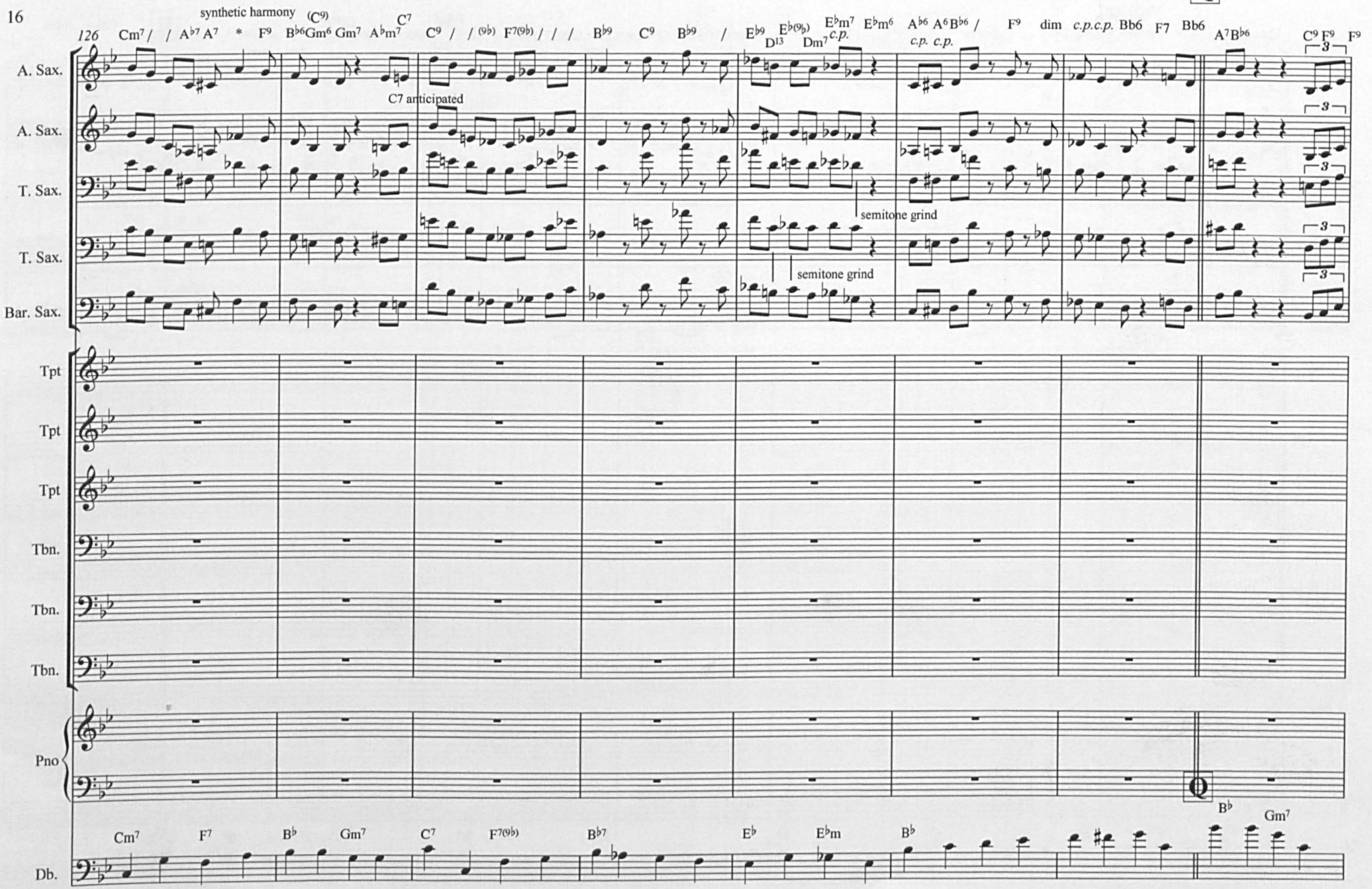

100
M
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
M
Db.

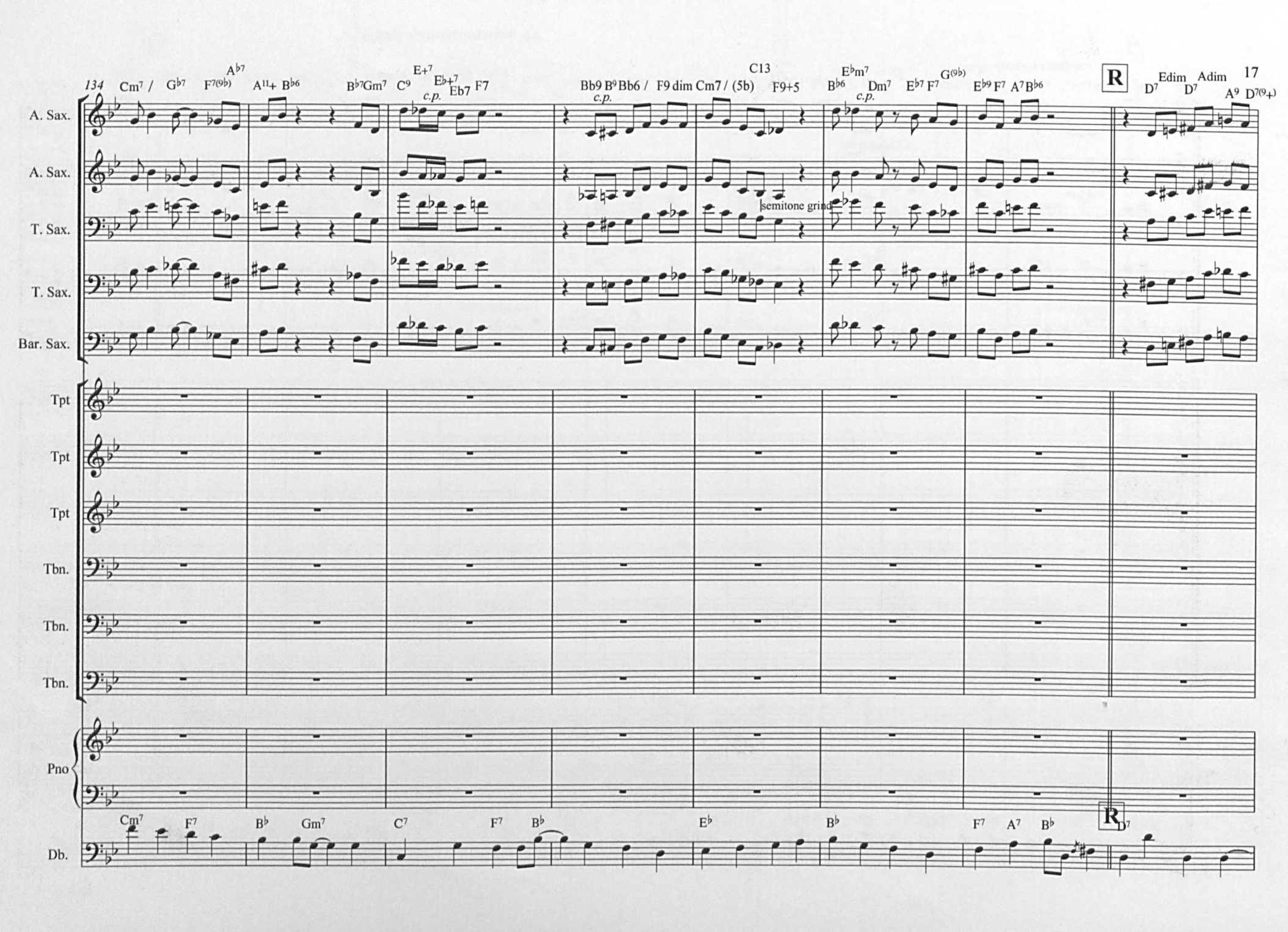

N
109
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
N
Db.

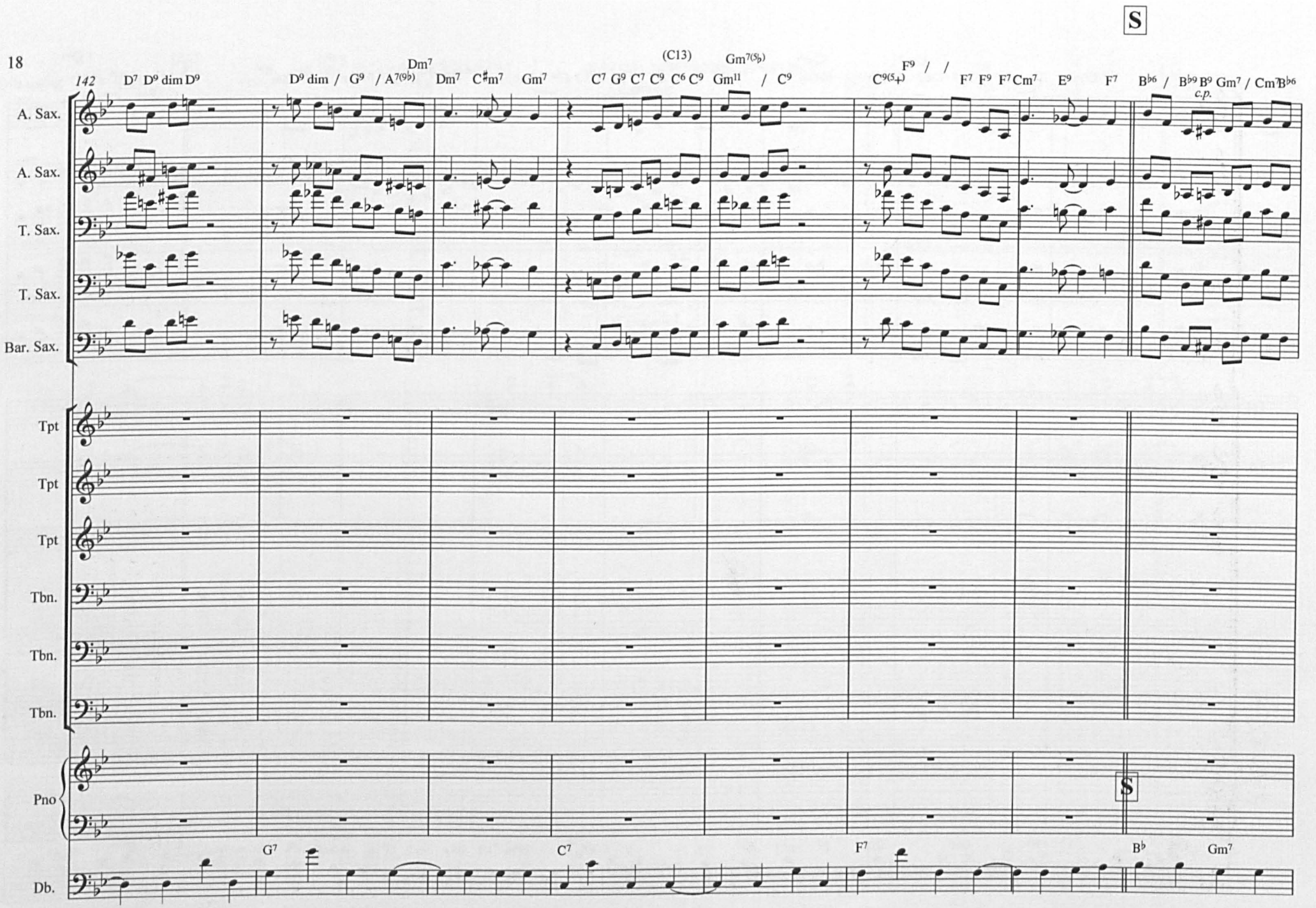

O
117
P
F13
B♭6
C7
F6 F7(5♭)
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Tenor
semitone grind
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
B♭
Pno
O
B♭
Gm7
Db.

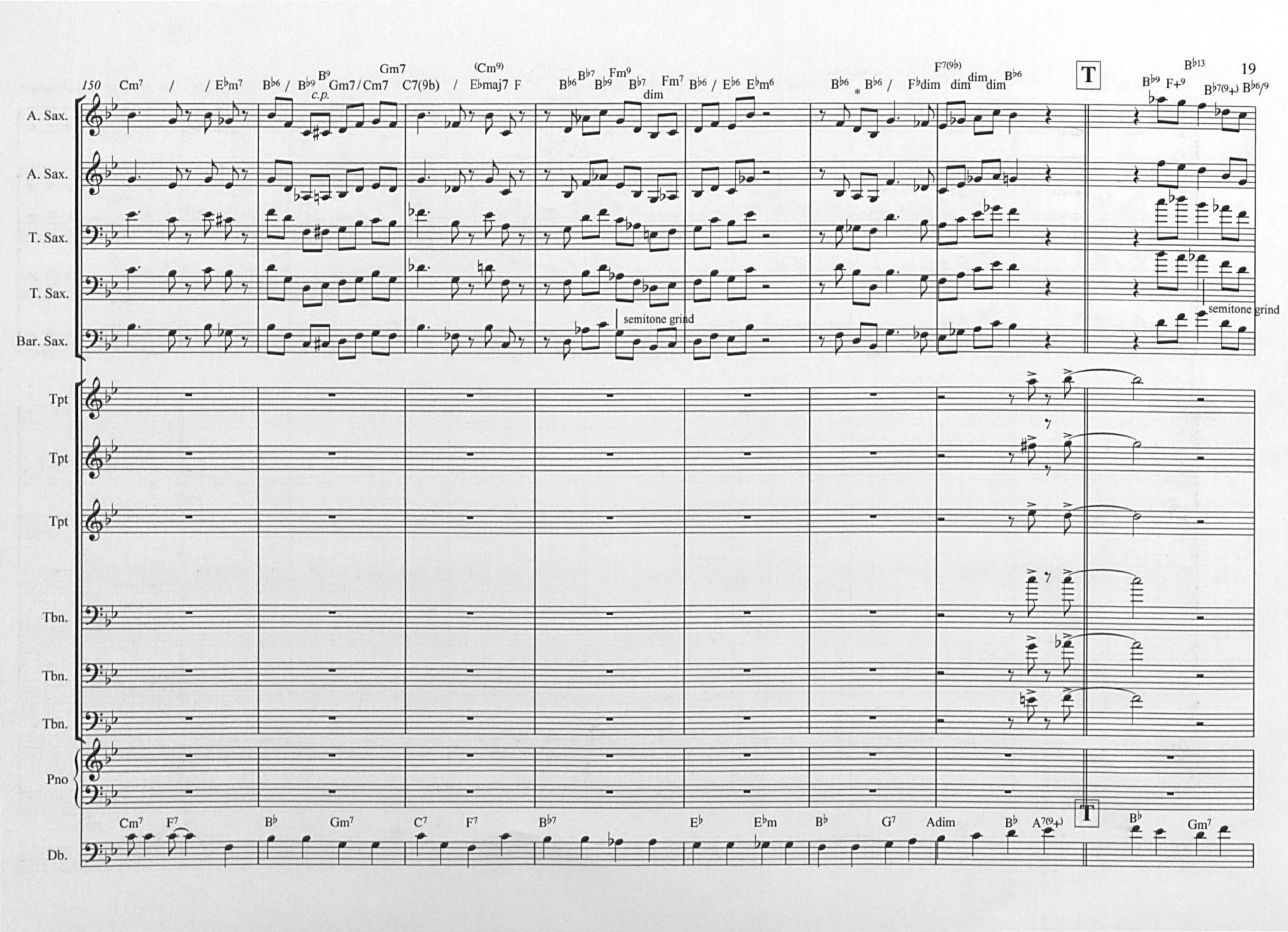
c.p. indicates chromatic planing

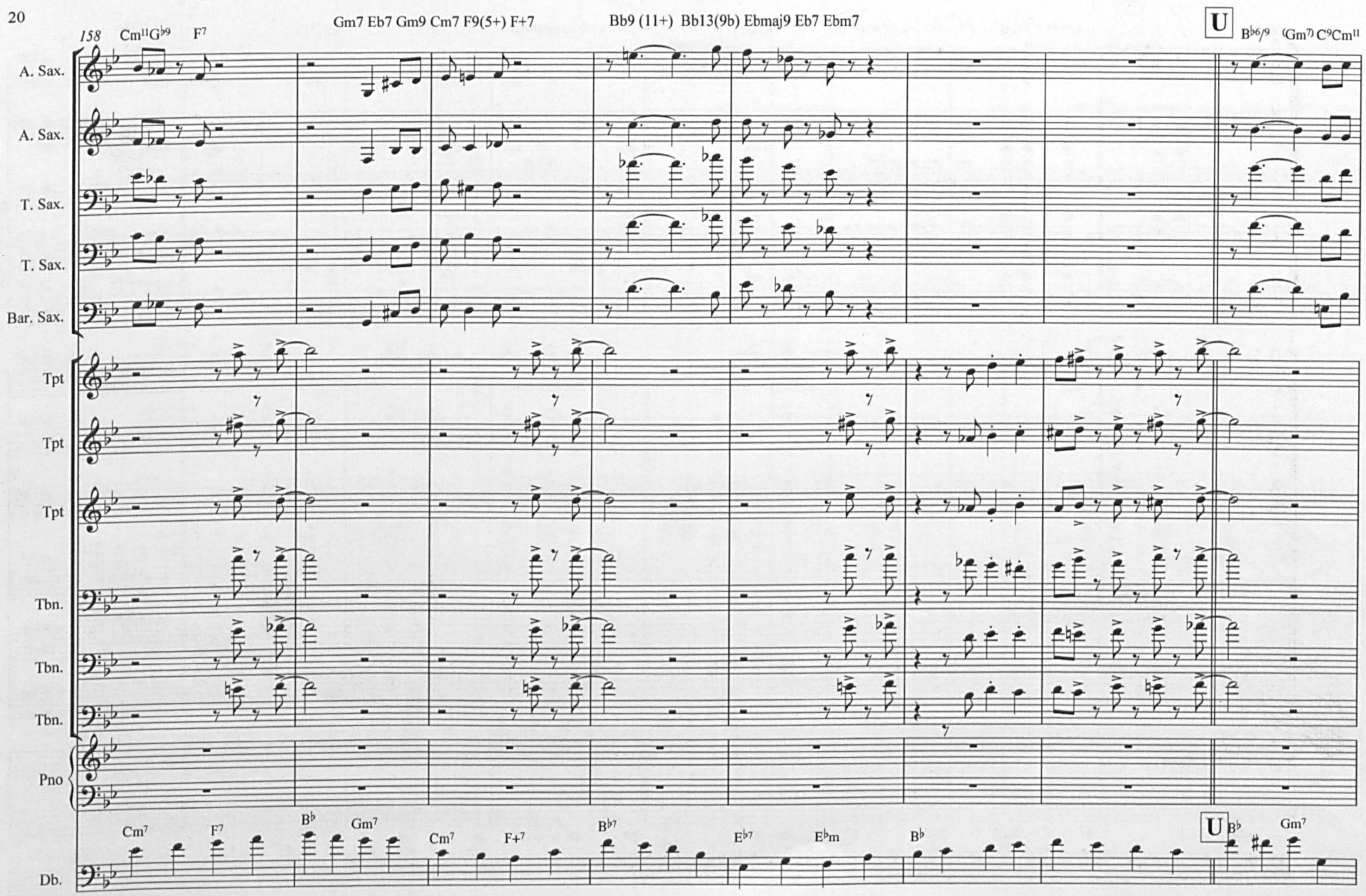
Q

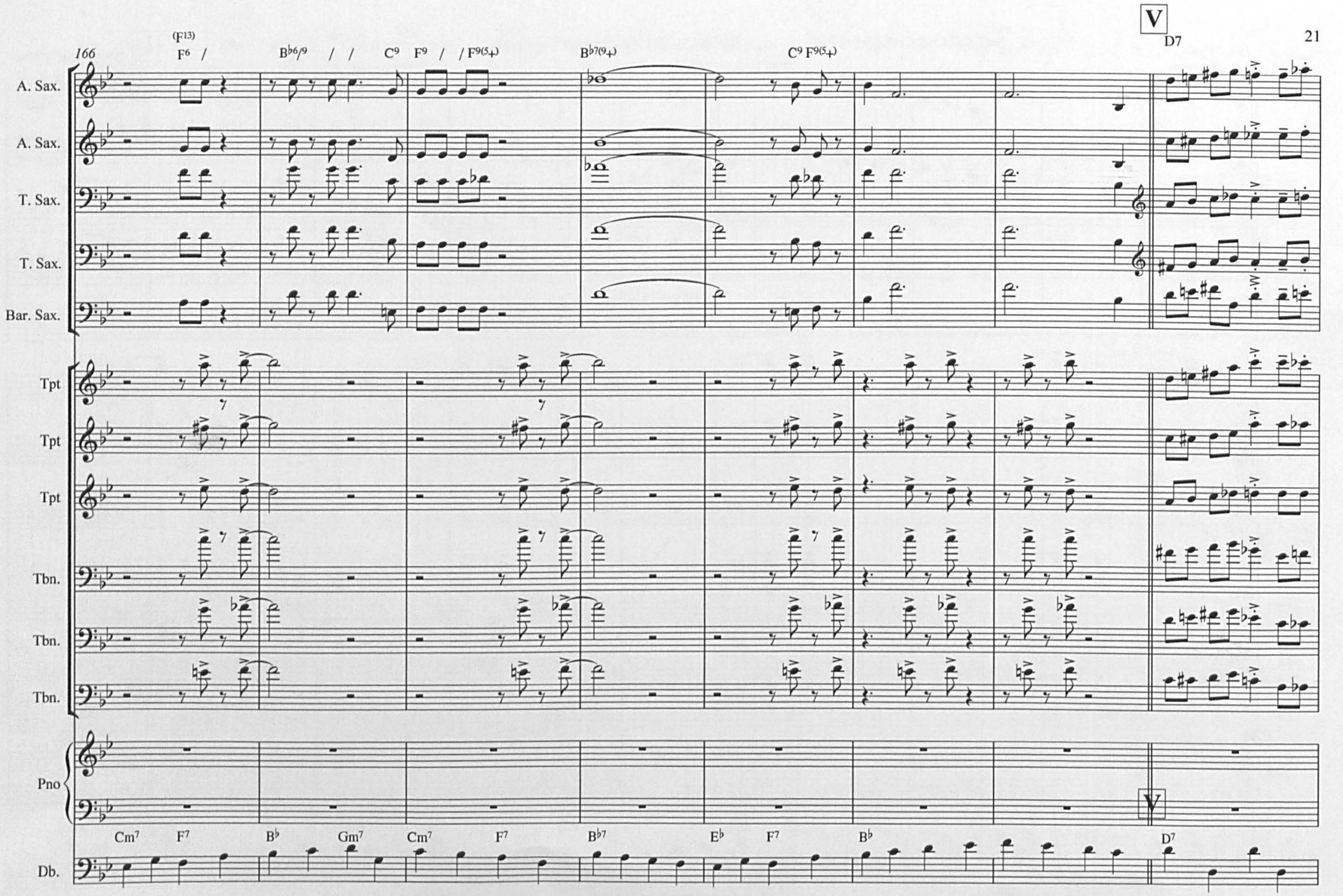


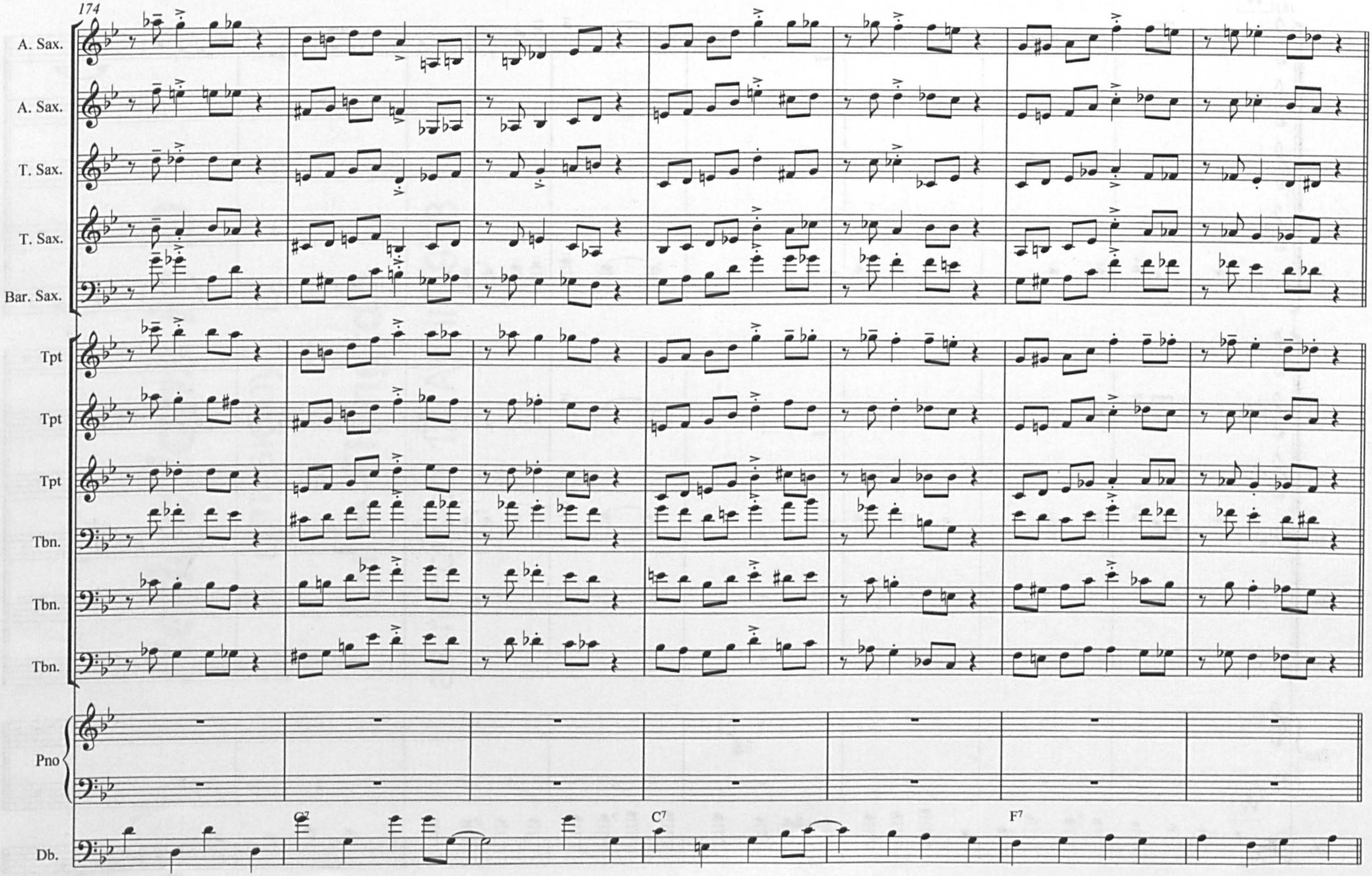

134
17
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
Cm7 / G♭7 F7(9♭) A♭7 A11+ B♭6 B♭7Gm7 C9 E+7 E♭+7 Eb7 F7
Bb9 B9 Bb6 / F9 dim Cm7 / (5b) F9+5 C13 E♭m7 B♭6 Dm7 E♭7 F7 G(9♭) E♭9 F7 A7 B♭6
D7 Edim D7 Adim A9 D7(9+)
c.p.
semitone grind
R
Cm7 F7 B♭ Gm7 C7 F7 B♭ E♭ B♭ F7 A7 B♭ D7

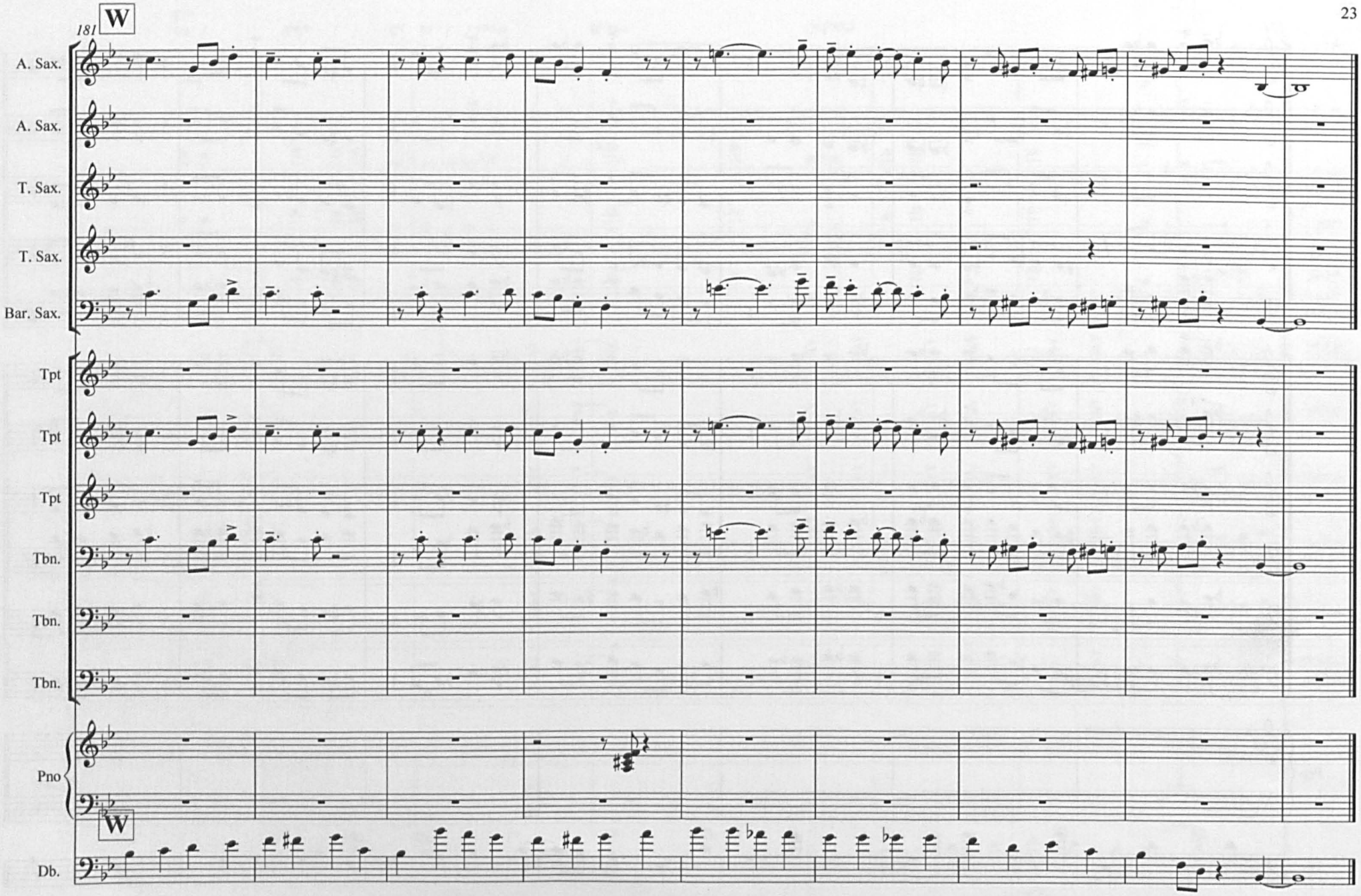

S
142
D7 D9 dim D9
D9 dim / G9 / A7(9b)
Dm7
Dm7 C#m7 Gm7
(C13)
C7 G9 C7 C9 C6 C9
Gm7(5b)
Gm11 / C9
F9 / /
C9(5+)
F7 F9 F7 Cm7 E9 F7
Bb6 / Bb9 B9 Gm7 / Cm7 Bb6
c.p.
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
S
G7
C7
F7
Bb
Gm7
Db.


150
19
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
c.p.
dim
semitone grind
semitone grind
T
T


158
Cm11G♭9
F7
Gm7 Eb7 Gm9 Cm7 F9(5+) F+7
Bb9 (11+) Bb13(9b) Ebmaj9 Eb7 Ebm7
U
B♭6/9
(Gm7) C9Cm11
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
Cm7
F7
B♭
Gm7
Cm7
F+7
B♭7
E♭7
E♭m
B♭
U
B♭
Gm7


166
(F13)
F6 / / /
B♭6/9 / / /
C9 F9 / / /
F9(5+)
B♭7(9+)
C9 F9(5+)
V
D7
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
Cm7 F7 B♭ Gm7 Cm7 F7 B♭7 E♭ F7 B♭
V
D7


174
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
Db.
G7
C7
F7


181
W
A. Sax.
A. Sax.
T. Sax.
T. Sax.
Bar. Sax.
Tpt
Tpt
Tpt
Tbn.
Tbn.
Tbn.
Pno
W
Db.

Reflections in D

music by

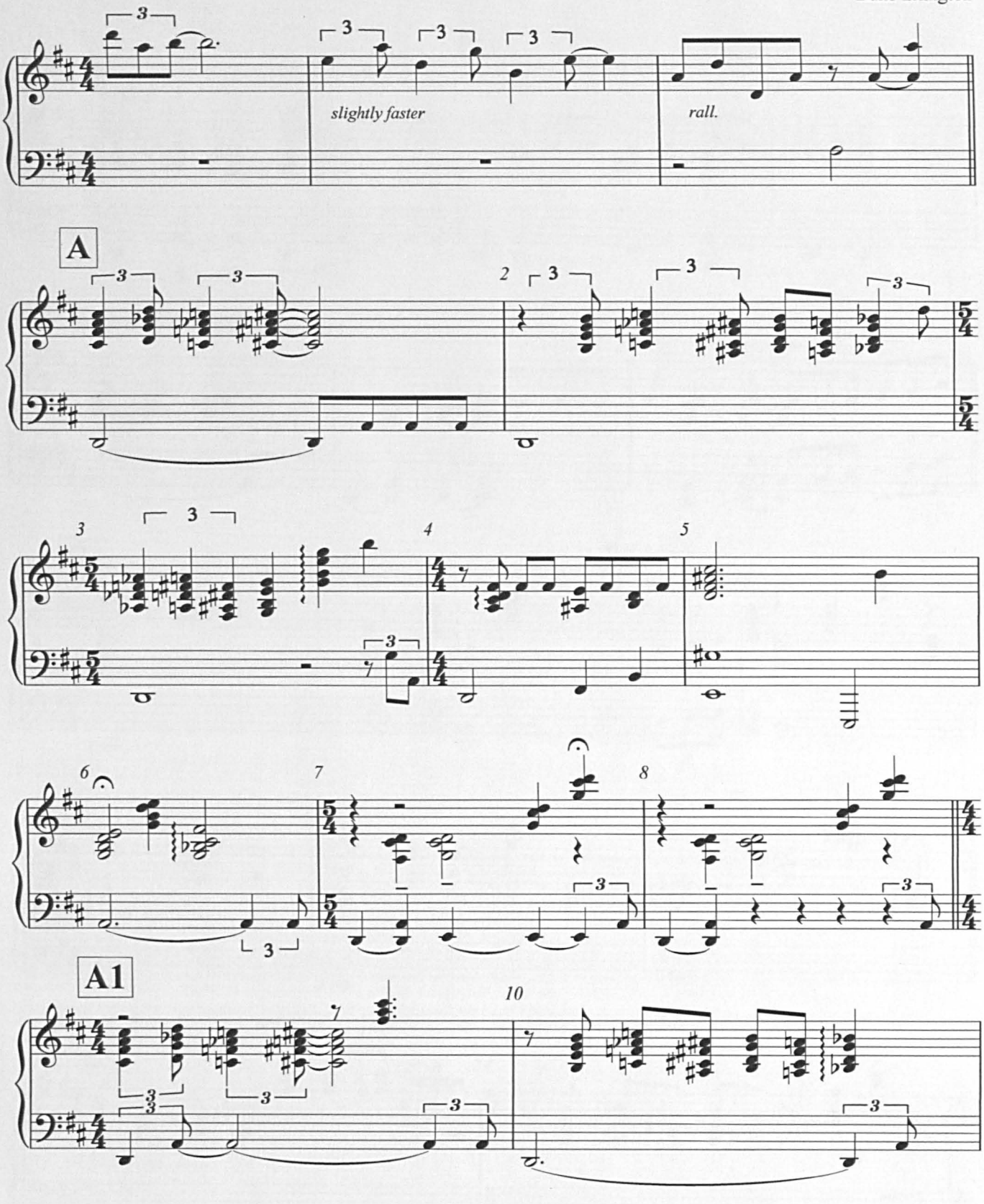
Duke Ellington

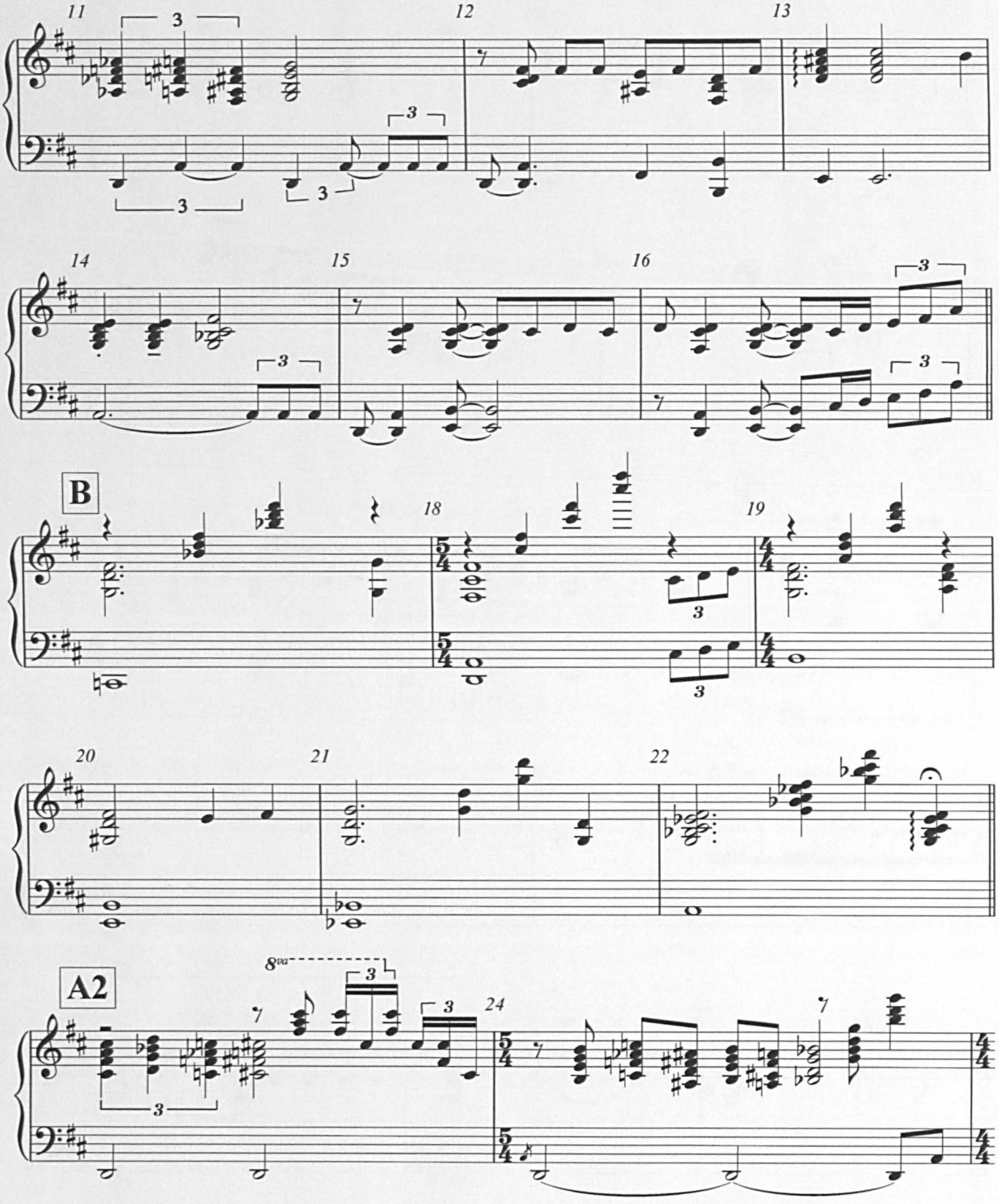
as recorded 14 April 1953

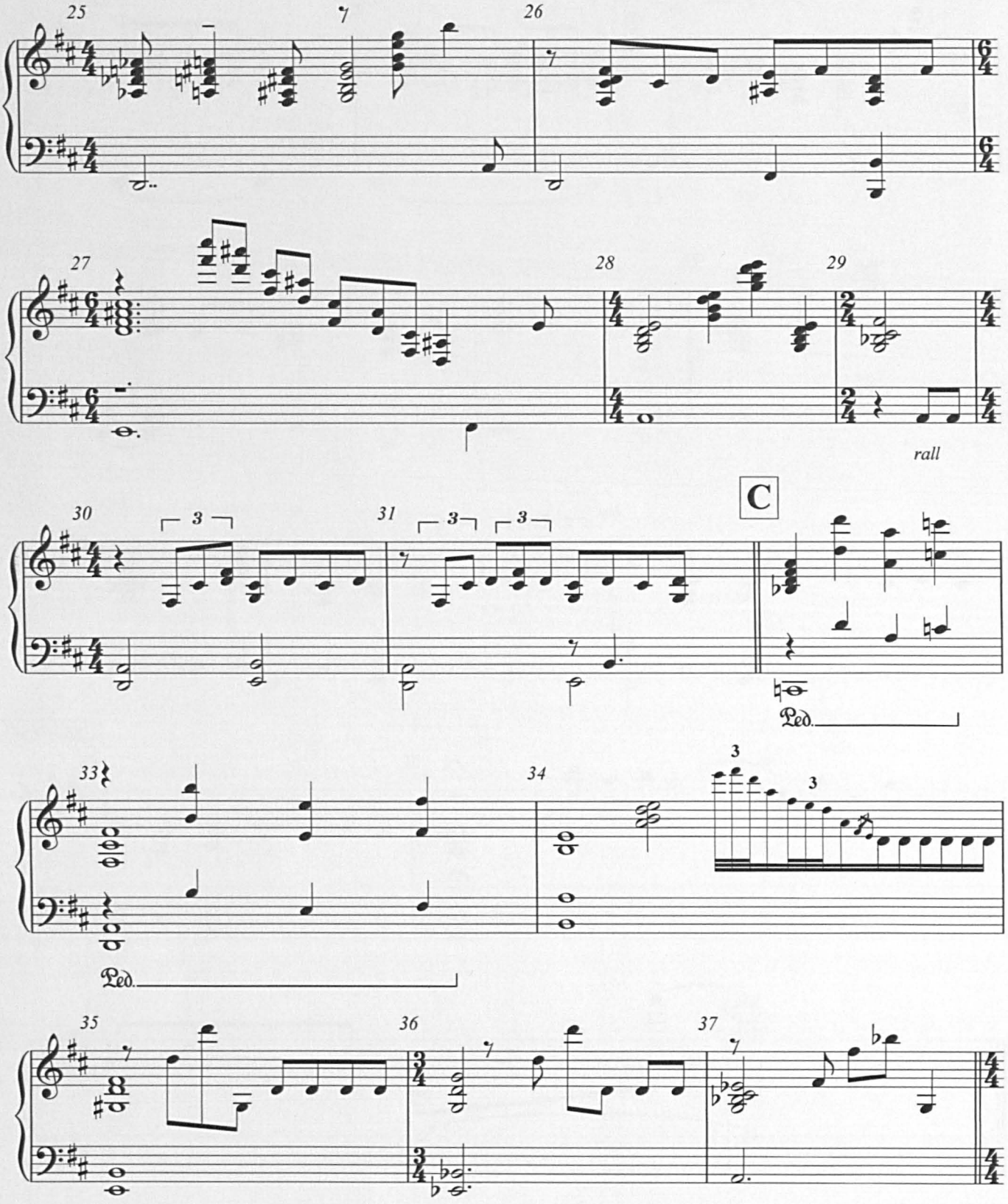
Reflections in D

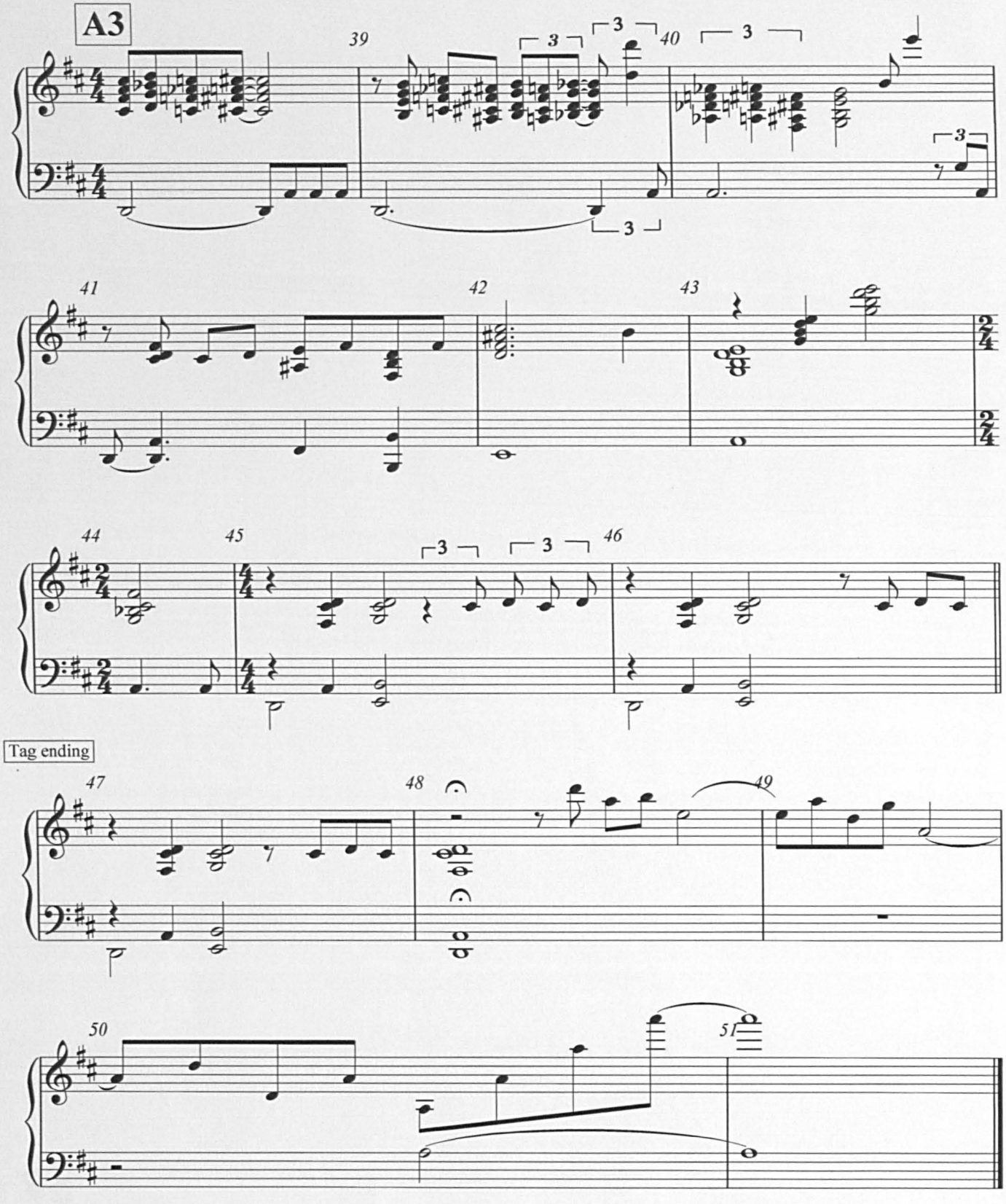
Rubato

Duke Ellington




11
12
13
14
15
16
B
18
19
20
21
22
A2
8va
24


25
26
27
28
29
rall
C
30
31
3
3
3
Ped.
33
34
3
3
Ped.
35
36
37


A3
39
40
41
42
43
44
45
46
Tag ending
47
48
49
50
51