

CULTURAL OSMOSIS AS PORTRAYED  
IN DUKE ELLINGTON'S *FAR EAST SUITE*

by

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Of scholarly work in the above mentioned discipline.

## ABSTRACT

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Cultural Osmosis as Portrayed in Duke Ellington's *Far East Suite*

Thesis directed by Associate Professor Dr. John S. Davis

Duke Ellington and Billy Strayhorn composed eight of the nine movements known as the *Far East Suite* after participating in a 79-day tour of performances to a dozen countries in the Middle East and Far East with Ellington's orchestra. The tour was organized by the United States Department of State and took place in the fall of 1963. After allowing the memories of the music and cultures of those countries to ruminate in their minds, Ellington and co-composer Strayhorn began writing music for the suite in 1964. The music they composed distinctly expressed many of their impressions from the tour. By placing this work in the context of Ellington's previous work it is shown that the *Far East Suite* is unique in the ways that he and Strayhorn incorporated Middle and Far Eastern musical concepts into their own musical molds. An historical overview of the tours to the Middle and Far East in 1963 and to Japan in 1964 and 1966 offers insight into the impetus for the suite. A complete musical analysis of each of the nine movements reveals the remarkable writing processes of Ellington and Strayhorn, and brings to light the various ways they integrated Middle and Far Eastern musical elements into their own personal idioms of musical expression.

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## INTRODUCTION

Duke Ellington's *Far East Suite* is a landmark work of nine movements that reflects a musical journey of Ellington's creative imagination. In this work Ellington managed to assemble a number of diverse musical forms with cohesion and continuity, at the same time exploring unique musical landscapes within each movement. He and co-composer Billy Strayhorn met the challenges of writing music that captured the feelings and moods of new places while retaining their individual compositional styles for Ellington's jazz orchestra. Ellington and Strayhorn musically depict the experiences of cultural exchanges that took place between the Ellington Orchestra and the people of over a dozen countries. Most of these foreign states were culturally very different from the United States and the music of the *Far East Suite* is a reflection of the first visits Ellington and his orchestra made to these countries in the mid-1960s. This paper will show through detailed musical analysis that Ellington's *Far East Suite* contains many elements that reflect cultural osmosis of the countries he visited. It is music that synthesized Middle and Far Eastern musical sounds with his own Blues-based African-American orientation.

The *Far East Suite* is, in the words of Ellington, a "tone parallel"<sup>1</sup> to the foreign tours the Ellington Orchestra took of the Middle and Far East in 1963 and of Japan in 1964. It is rich in

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<sup>1</sup> Ellington used the term "tone parallel" to describe music he wrote which had some degree of descriptive intent without necessarily being overtly programmatic. In 1943 he referred to his large-scale work *Black, Brown and Beige* as "a tone parallel to the history of the Negro in America." In 1951 he subtitled his *Harlem Suite* "A Tone Parallel to Harlem." In using the word *parallel*, Ellington allowed himself to write music that was in one sense like a tone poem (descriptive imagery through music), while in another sense was like a soundtrack (music that accompanies such imagery and does not necessarily try to portray the imagery, but rather compliments it.) This distinction allowed him to be flexible in the ways that he elicited musical imagery. It also allowed him the freedom to either respond to the imagery in mind through music, or to write music that took a different trajectory than what the initial image may have suggested to him. Another interesting use by Ellington of the word appears in *Music Is My Mistress*: "Composers try to parallel observations made through all the senses" (Ellington 1973, 457).

imagery of a wide range of emotions and experiences. These cultural exchange tours brought Ellington and Strayhorn in contact with new ideas of harmony, melody, rhythm, and sound. More than half of the nine pieces heard in the suite exhibit substantially new means of expression for the two composers. Furthermore, each piece of the suite is a microcosm of unity and coherence while fitting purposefully into the work as a whole. This document will include a detailed analysis of each piece within the *Far East Suite* and will point to inter-relationships that exist among the movements<sup>2</sup> of the suite.

A brief historical overview of Ellington's work as a composer will precede the analysis of *Far East Suite*, providing a contextual basis for understanding how this work relates to his other works. The events of the tour to the Middle and Far East during the fall of 1963 had a significant impact on Ellington, prompting him to write the *Far East Suite*. The itinerary, and certain significant events during this tour, will be examined, including notable cultural, political, and personal experiences that Ellington and his Orchestra encountered. Source materials used in this section include documents issued by the United States Department of State, which are included in the Ellington Collection at the Museum of American History at the Smithsonian Institute; Ken Vail's book *Duke's Diary –Part Two: The Life of Duke Ellington – 1950 – 1974*; Ellington's autobiographical memoir, *Music Is My Mistress*; and Penny Von Eschen's book *Satchmo Blows Up the World*, which documents the U.S. State Department-sponsored Jazz Ambassador tours from 1956 until the late 1970s, of which Ellington's 1963 tour was a part.

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<sup>2</sup> The term "movement" is used less in jazz-based repertoire than "piece," particularly when there are individual titles ascribed to the movements. However the term "movement" will be used interchangeably with "piece" to describe the individually titled sections of the *Far East Suite*. The term "work" or "suite" will be interchangeably used to describe the entire collection of pieces contained within the *Far East Suite*.

In order to place these three months of touring into the context of Ellington's day-to-day roster of professional activities, this paper examines a brief synopsis of his professional activities from the first eight months of 1963, showing a pace of professional activity that was tireless, varied, and truly international in scope. The analysis of the music contained in the *Far East Suite* follows the historical background. Source materials for the musical analysis include the compact disc reissue of the original 1966 recording of *Far East Suite*, transcribed scores of the suite made by Brian Priestley, David Berger, Bill Dobbins, and the author, original sketch scores by Ellington and Strayhorn, and original parts for the Ellington band made by Ellington's chief copyists, Tom Whaley and Herbie Jones. The original source materials (the composers' sketch scores and the copied parts) are from the Ellington Collection in the Museum of American History at the Smithsonian Institution in Washington, D.C. Jack Cooper of the University of Memphis provided the transcriptions made by Priestley, Baker, and Dobbins.

# CHAPTER ONE

## HISTORICAL BACKGROUND

### Ellington's Growth as a Composer

Duke Ellington composed his first piece of music, "Soda Fountain Rag," sometime between 1914 and 1915 while working at the Poodle Dog Café in his hometown of Washington D.C. He wrote the piece because, "the only way I could learn how to play a tune was to compose it myself and work it up..." (Hasse 2005, 37). By late 1917 or early 1918 Ellington had become a band leader, forming The Duke's Serenaders, performing popular music of the day for dances in the Black community of Washington. The repertoire of this early band is undocumented but likely included published blues by W. C. Handy, ragtime pieces by Scott Joplin, popular songs by Irving Berlin and other New York-based writers, and instrumental dance styles (tangos, waltzes, fox-trots, and two-steps) (Hasse 2005, 46). While it is unknown if Ellington was also composing original music for this group at the time, it is certain that as a bandleader he was assimilating the music he was hearing on recordings, in theaters, and played by pianists in the pool halls that he frequented. During these formative years in Washington, Ellington sought the tutelage of prominent music teachers Oliver "Doc" Perry (for piano) and Henry Grant (for theory) and demonstrated a concerted effort to master the basics of harmony and music theory. By honing a dual set of skills -- of playing by ear and writing music in a concise way -- Ellington established for himself a way of working that would continue to develop over the next fifty-five years of his life.



It should come as no surprise that an individual as self-motivated, commercially ambitious, and autodidactic as Ellington would produce a body of musical works in his lifetime that far outnumbered that of almost any other American composer of the twentieth century. It would be unfair (and untrue) to say that the majority of his 2000-plus compositions tended to fall within the “popular” music categories that had been a part of American musical culture since the advent of record companies and periodicals such as *Billboard* and *Variety*. Several of Ellington’s compositions fit well within the popular style of the time in which they were written, such as “Mood Indigo,” “I’m Beginning To See The Light,” and “Don’t Get Around Much Anymore.” It could be argued, however, that many of these kinds of pieces attained a higher degree of aesthetic sophistication than the average pop song appearing concurrently on the radio. More important is the fact that Ellington consistently wrote pieces throughout his career that exhibit an altogether new way of organizing and presenting musical material of beauty and wit. These pieces stand out as masterpieces of composition that reflect neither a conformance to popular notions of what a song or instrumental composition should be nor to the idea that his music must sound like “jazz,” “classical,” or any other type, or category, of music. This line of thinking on Ellington’s part seems to have begun as early as 1931, with his eight-minute composition “Creole Rhapsody,” and continued with his tribute to his mother, the fourteen-minute “Reminiscing In Tempo” in 1935, in which there is very little improvisation and the thematic development displays a musical mind that was intent on self-expression through the medium of his ensemble, which *happened* to have been a jazz orchestra.

By the mid-1940’s Ellington was composing and presenting concert music, particularly for a series of annual concerts at Carnegie Hall beginning in 1943, which continued to defy

categorization (and baffle critics.) His insistence upon writing music for the sake of “the music”, guided by his own ideals and creative imagination (along with a close musical partnership with Billy Strayhorn), gained momentum throughout the 1950’s, 60’s and into the 70’s. To Ellington, the music that he composed, and which his orchestra performed and recorded, was non-categorical. Late in his life he said, “If ‘jazz’ means anything at all, which is questionable, it means the same thing it meant to musicians fifty years ago – freedom of expression. I used to have a definition, but I don’t think I have one anymore, unless it is that it is a music with an African foundation which came out of an American environment” (Dance 1970, 2).

### **Formal Designs in Ellington’s Music**

In order to show the breadth and complexity of Ellington as a composer, a brief examination of his music follows a chronological perspective, illustrating how some of his pieces conformed to popular musical trends in America while others did not. Table 1 and 2 are lists of a small sampling of pieces Ellington wrote that are considered “standards” among performers and listeners of American popular music. Most of these pieces generally follow commonly used song-form designs that were popular at the time in which they were written, such as the classic **AABA** and **ABA<sub>1</sub>C** 32-bar forms, and maintain a tuneful and singable melody. The lists of pieces in Tables 1 and 2 are by no means complete and are merely intended to illustrate the variance in formal designs between Ellington’s “songs” and his instrumental works. It is noteworthy that the complexity of form in Ellington’s instrumental works increases somewhat chronologically, yet even his earliest pieces exhibit tripartite forms.

**Table 1. A short list of Ellington's most popular songs**

<u>Title</u>	<u>Year of Publication</u>	<u>Form</u>
Mood Indigo	1930	AA'BA CC'DC'' AA'BA
It Don't Mean a Thing (If it Ain't Got that Swing)	1932	Verse, Chorus: AABA
Sophisticated Lady	1933	AA'BA'
Solitude	1934	AABA
In a Sentimental Mood	1935	AABA
Prelude to a Kiss	1938	AA'BA'
I Let A Song Go Out of My Heart	1938	Verse, Chorus: AABA
I Got it Bad	1941	Verse, Chorus: AABA
Don't Get Around Much Anymore	1942	Verse, Chorus: AABA
Do Nothin' Till You Hear From Me	1943	AABA
I'm Beginning to See the Light	1944	AABA
Love You Madly	1950	AABA
Satin Doll	1958	AABA

**Table 2. A short list of Ellington's successful stand-alone instrumental works**

<u>Title</u>	<u>Year of Publication</u>	<u>Form</u>
Black and Tan Fantasy	1927	ABBCCCC <sub>1</sub>
East St. Louis Toodle-oo	1927	Intro(A) AABACCAC <sub>1</sub> A <sub>1</sub>
Creole Love Song	1928	(A) A Solos (Blues) AA <sub>1</sub> A
The Mooch	1928	Intro AABCC <sub>1</sub> C <sub>1</sub> C Intro AAB <sub>1</sub>
Rockin' in Rhythm	1931	Intro ABCDDABC tr.* DDABC <sub>1</sub>
Diminuendo in Blue	1937	AABCDCC <sub>1</sub> C <sub>2</sub> C <sub>3</sub>
Ko-Ko	1940	Intro AA <sub>1</sub> A <sub>1</sub> A <sub>2</sub> A <sub>3</sub> A <sub>4</sub> A <sub>5</sub> Intro <sub>1</sub>
Cottontail	1940	AABC [: A <sub>1</sub> A <sub>1</sub> B <sub>1</sub> A <sub>1</sub> :] [: A <sub>2</sub> A <sub>2</sub> B <sub>2</sub> A <sub>2</sub> :]
Harlem Airshaft	1940	ABBCBDDC <sub>1</sub> DB <sub>1</sub> B <sub>1</sub> C <sub>2</sub> B <sub>1</sub> B <sub>2</sub> B <sub>2</sub> C <sub>3</sub> B <sub>3</sub>
Concerto for Cootie	1940	Intro AA <sub>1</sub> BA <sub>2</sub> CC <sub>1</sub> A <sub>3</sub> Coda
In a Mellotone	1940	Intro ABAC A <sub>1</sub> B <sub>1</sub> AC A <sub>2</sub> B <sub>2</sub> A <sub>2</sub> C <sub>2</sub>

\*tr. denotes transitional section

Ellington's extended works contain pieces that further utilize extended compositional devices, including through-composed growth in form, use of modal pedal points, and extended variations on blues forms, in addition to more conventional forms, similar to some of those

found in the pieces listed in Table 1. The extended works also include elaborations of tripartite forms, like those used in some of the instrumental works listed in Table 2 (“East St. Louis Toodle-oo” and “Rockin’ and Rhythm”). Table 3 is a list of thirty-two extended works that Ellington composed between 1931 and 1973. These works include approximately 227 separate movements or pieces. With the exception of the three *Sacred Concerts*, *My People*, and a few movements from other suites, all of the pieces within the remaining extended works are instrumental, without vocals. In a few cases the extended works are single-movement works of significant duration, such as *The Tattooed Bride* (11:43), *Harlem Suite* (13:48), and *Toot Suite* (21:34). The vast majority of Ellington’s extended compositions are multi-movement works, variously containing between two parts (“Creole Rhapsody”) and 12 movements (*Such Sweet Thunder* and *The River*) while his 1956 work *A Drum is a Woman* consists of 16 movements. The *Far East Suite* consists of nine movements.

**Table 3. A list of Ellington's extended works**

<u>Title</u>	<u>Year of Publication</u>	<u># of Movements</u>
Creole Rhapsody	1931	2
Reminiscing in Tempo	1935	4
Black, Brown and Beige	1943	6
The Perfume Suite	1944	4
Deep South Suite	1946	4
Liberian Suite	1947	6
The Clothed Woman	1947	1
The Tattooed Bride	1947	1
Harlem Suite (A Tone Parallel to Harlem)	1951	1
A Drum is a Woman	1956	16
Newport Jazz Festival Suite	1956	3
Such Sweet Thunder	1957	12
Toot Suite	1959	1
The Queen's Suite	1959	6
The Nutcracker Suite (adaptation)	1960	9
The Peer Gynt Suite (adaptation)	1960	5
Suite Thursday	1960	4
Afro-Bossa Suite	1963	11
Timon of Athens (Incidental music)	1963	19
My People	1963	8
First Sacred Concert	1966	11
Far East Suite	1967	9
Second Sacred Concert	1968	13
The Degas Suite	1968	11
Latin American Suite	1970	7
The River	1970	12
New Orleans Suite	1970	9
Togo Brava Suite	1971	7
Afro-Eurasian Eclipse	1971	8
The Goutelas Suite	1971	6
The Uwis Suite	1972	3
Third Sacred Concert	1973	8

## **An Argument for Greater Exposure of Ellington's Music**

Upon listening to Ellington's repertory of extended works, it could be argued that his range of expression and compositional imagination were unmatched during his lifetime. Ironically, he left an extensive body of work that has been neglected by musicians and scholars, and as a result, is largely lost to the public at large. While a mere handful of his songs (such as a few of those listed in Table 1 above) are performed virtually on a daily basis the world over, the vast majority of Ellington's compositions and all but a few of his extended works, never receive a hearing except by die-hard record collectors and a small handful of Ellington scholars. Since their inceptions in the early 1990's, jazz repertory ensembles such as the Smithsonian Jazz Masterworks Orchestra and the Lincoln Center Jazz Orchestra have occasionally programmed extended works by Ellington, but even that has become a rare occurrence in recent years. Instead, one is more likely to find a program of Ellington songs or a replaying of the more familiar and frequently performed instrumental works. European-based jazz orchestras, such as Tony Faulkner's Ellington Repertory Orchestra in Leeds, England and some of the European radio jazz big bands (particularly in Denmark, Netherlands, Sweden, and Germany), have performed a few of Ellington's suites. Ironically, in the country of his birth the recording and performing of Ellington's suites and extended works is a rarity. One notable exception is the 1998 recording by Anthony Brown's Asian American Orchestra of Ellington's *Far East Suite*, the only known commercially released recording of the complete suite other than Ellington's. Brown's recording captures the spirit of the work admirably as it uses a slightly smaller orchestration than Ellington's and utilizes a few Asian and Middle Eastern instruments, such as

the sheng, dizi, neh, suona, karna, and the daf<sup>3</sup>, in addition to the usual jazz orchestra instrumentation of saxophones, brass, and rhythm section.

It is lamentable that only a small fraction of Ellington's music is performed anymore, even by the Duke Ellington Orchestra under the current direction of Duke's grandson, Paul Mercer Ellington (Ellington 2010). One impediment to programming Ellington's vast opus today is the lack of published scores and parts. Unlike the paradigm found in the Western European "classical" world, where composers had their music published in order to receive public performances of their pieces, Ellington had his own orchestra and toured with it worldwide, presenting his music on a regular basis. Therefore his scores didn't need to be published for his music to be heard. A broader market was found in the publication of his songs via sheet music. Other large ensembles that wanted to perform his works had to hire arrangers to transcribe or re-arrange the pieces for their bands.

Ellington consistently maintained a very busy tour schedule with his orchestra from 1931 until his death in 1974, always mixing new compositions into the classic repertory of familiar pieces. When the band was not touring, or on days off when the group was in New York, Chicago, or Los Angeles, Ellington regularly took them into the studio to record new works, both for commercial release and for his "private collection," also known as the "stockpile." These were private recordings that he made at his own expense. According to Ellington biographer Stanley Dance, these sessions "enabled him to hear what he had written the previous night; to try out pieces with his virtuosi; and also, later, to get a musical return

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<sup>3</sup> A *sheng* is a Chinese reed instrument consisting of vertical pipes. A *dizi* is a Chinese transverse flute. A *neh* is an end-blown flute of Middle Eastern origin. A *suona* is a double reed instrument of Central Asian origin. A *karna* is double reed instrument with a brass body of Persian origin. A *daf* is a large frame drum of Middle Eastern origin.

from those musicians on regular salary during the band's occasional lay-offs" (Dance 1989).

Saja records released a set of ten CDs of these private recordings beginning in 1987 that were recorded between 1956 and 1971. The music consists of many works that Ellington had never recorded, as well as re-arrangements of older pieces and two extended suites, *The Degas Suite* and *The River*.

It seems plausible that his body of work isn't reproducible without his handpicked musicians to play it and without his own unique charm of directing the band, both from center stage and from the piano. This raises the issue of repertory orchestras and their ability to successfully recreate the Ellington sound. It remains a perplexing issue as to why, in the words of Ellington scholar and biographer John Edward Hasse:

[Ellington]...has still found no meaningful place in the offerings of most college and university music departments. In fact, Ellington's music is taught in only a minority of American colleges and universities and then only in jazz courses – not in music history, musicology, music theory, composition, or orchestration. Most American college textbooks on music or Western music fail even to mention Ellington. Were it not for cultural gerrymandering, Ellington would have found his rightful place in the academic and cultural pantheon; but the categories based on race, instrumentation, and venue that Ellington found so confining still haunt his music and restrain his legacy (Hasse 2005, 397).

In any case, it is fortunate that compact disc reissues of many of Ellington's works have become available for us to enjoy and study. Regardless of whether Ellington's music can be adequately recreated today in a way that matches the sound and style that his personally chosen group of musicians did on a nightly basis, his music *can* and *should* be performed more regularly by jazz ensembles so that his rich musical legacy can be experienced and appreciated by a greater number of audiences.



## Ellington's Musical Activities in 1963

A brief survey of Duke Ellington's musical activities during the first eight months of 1963 will serve to illuminate the incredible extent to which he remained active with performing, composing, recording, and touring at the age of sixty-four. The culmination of this flurry of activity would be a three-month long tour to the Middle and Far East, scheduled to begin September 6, 1963. In all the Ellington Orchestra travelled abroad for a total of 163 days in 1963, including eighty-four days in Europe.

Ellington and his Orchestra ushered in the New Year playing for a dance at the Waldorf Astoria Hotel in New York City. The performance was broadcasted nationwide throughout the evening over the CBS Network. On January 3 – 5 the orchestra recorded in New York for Reprise records. On January 8 Ellington and his rhythm section recorded in trio format for Reprise records. At a press conference in November 1962, Frank Sinatra announced that Ellington would serve as head of A & R for Sinatra's then eighteen-month-old record company. Hasse indicates that Ellington was given "carte blanche" to record what he wanted (Hasse 2005, 349).

From January 9, 1963 until March 4, 1963 Duke Ellington and his Orchestra toured England, France, Sweden, Finland, Austria, Germany, Netherlands, Switzerland, and Italy, presenting thirty-five concerts. The band also spent ten days in recording sessions in Paris, Stockholm, Hamburg, and Milan, and appeared on television programs in London and Stockholm. Concerts in Paris were recorded and later released in two albums, one for Reprise called *Duke Ellington's Greatest Hits*, and the other for Atlantic called *The Great Paris Concert*. The band recorded with the Paris Symphony, the Stockholm Symphony Orchestra, the Hamburg

Symphony, and the La Scala Symphony Orchestra. In 1964 Reprise released an album taken from these recordings called *The Symphonic Ellington -- Duke Ellington and His Orchestra and 500 of Europe's Finest Musicians*. It includes a three-movement work "Night Creature," which is a tone parallel for piano, jazz band, and orchestra that Ellington composed in 1955. He wasn't able to convince any record company to invest in the project before his association with Sinatra's company. Also recorded for the album were "Non-violent Integration," "La Scala, She Too Pretty to Be Blue," and "Harlem." On February 22 in Paris, Ellington recorded with a combination he called "The Three Violinists," including his own band member Ray Nance, Stephane Grappelli of France, and Svend Asmussen of Copenhagen (who actually played viola). This record was not released until 1976, on Atlantic records, under the title *Duke Ellington's Jazz Violin Session*. In late February and early March, Ellington recorded with Swedish singer Alice Babs, releasing the album *Serenade To Sweden* in 1966 on Reprise.

Ellington was forced to stay in Paris for ten days after his band returned to New York because he contracted viral pneumonia (Vail 2002, 215). Eleven days after returning home Ellington appeared as soloist with the Waterbury Symphony in Connecticut, performing his *New World A-Comin'*, a fifteen-minute quasi piano concerto. Two days later he performed with his Orchestra and the Detroit Symphony Orchestra. The program concluded with a performance of *Night Creature*, which the band had recorded with the Stockholm Symphony three months earlier.

*Afro Bossa* was recorded the previous November and released on Reprise records in April 1963. The month of April included fifteen theater performances with his Orchestra in the eastern United States and two recording sessions with a small group that included Ray Nance,

Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, and Harry Carney, along with the rhythm section. The final week of April was spent in New York performing at the Apollo Theater in Harlem. In May the band gave five more concerts, the small group recorded on four more dates, after which the Orchestra left for a thirty-two day tour of Germany, Sweden, and Denmark, giving twenty-four concerts in Sweden, one in Denmark, and one in Germany.

After four days at home in New York City, Ellington left for Stratford, Ontario where he worked on the score to incidental music for the Shakespeare Festival production of *Timon of Athens*. On July 4 he appeared on NBC-TV's "The Tonight Show" where he was interviewed by Johnny Carson and performed two pieces with the studio orchestra. On July 5 and 6 Ellington and his Orchestra performed at the Newport Jazz Festival in Rhode Island. *Downbeat* magazine named Ellington the number one big band leader and arranger-composer in the magazine's 1963 International Critics Poll. Ellington accepted the plaques for the awards on July 6 at the Newport Jazz festival from Father Norman O'Connor, known affectionately as the "jazz priest." In lieu of an acceptance speech, Ellington sang an excerpt from his upcoming show *My People* to the more than 12,000 people in attendance.

During the rest of July, Ellington traveled between engagements in Chicago, New York, Ohio, and New Hampshire. He also visited Stratford, Ontario again to discuss the production of *Timon of Athens*, which opened July 20. The Orchestra recorded a session on July 18 in New York, and on July 19 opened for a month of weekend engagements at New York's Basin Street East nightclub where his Orchestra shared the bill with a different jazz group each week. August 10 was the final engagement at Basin Street East. After a performance at the Berkshire Music Barn in Lenox, Massachusetts on August 11 Ellington flew back to Chicago to oversee the

rehearsals for *My People*. He made it back to New Hampshire on August 13 for a “one-nighter” and performed with his Orchestra in Montreal, Canada on August 14.

*My People* ran from August 16 – September 2 in Chicago at the Century of Negro Progress Exhibition at McCormick Place for the Emancipation Centennial Authority. Pianist Jimmy Jones conducted the production, which included a big band, chorus, and dancers performing updated renditions from Ellington’s *Black, Brown and Beige* suite, along with new pieces. Ellington was involved in every aspect of the production including the choreography and painting the backdrops. In his autobiography Ellington wrote about the hectic pace of his life during the summer of 1963:

I was writing the music for this show and for the Stratford Shakespearian Festival ...at the same time. This meant going to Stratford to work, flying into Chicago to rehearse the choirs...doing my one-nighters with the band between, dashing back to New York to work with the choreographers, Alvin Ailey and Tally Beatty, returning to Stratford, and so on and on. Working from all angles at once in music and the theater was the greatest kind of fun for me. I wrote the music, words, and orchestrations for *My People*, directed it, and did everything but watch the loot, which was good for the people who did (Ellington 1973b, 197-8).

Ellington and the Orchestra played for six days at the Michigan State Fair in Detroit on August 22 – 27 and then played for six days at the New York State Exposition at Empire Court in Syracuse from August 28 – September 2. With this flurry of activity leading up to the month of September, the upcoming trip to the Middle and Far East must have seemed a bit like a vacation to Ellington. In one sense it would be a time for travelling to strange new lands with a comfortable schedule of fewer performances, providing the opportunity to take in the foreign cultures they would be visiting. Nonetheless, the demands placed on Ellington to socialize and

be a good American diplomat, as well as having to live and eat in under-developed countries and constantly travelling from one country to the next, led to his hospitalization in India.

## **CHAPTER TWO**

### **THE TOUR OF THE MIDDLE AND FAR EAST – FALL 1963**

What was to have been a 100-day tour, leaving New York for Rome (and on to Damascus by way of Ankara) on September 6 and wrapping up in Athens on December 14, 1963 turned out to last only 79 days due to President Kennedy's assassination on November 22. The State Department, which had sponsored the tour, made all the arrangements, and escorted the band through nearly a dozen countries, canceled the remainder of the tour with the explanation that it would appear disrespectful to perform music in a time of national mourning, particularly music that had been advertised as jazz. Ellington had a differing viewpoint; instead, he was ready and willing to stay up around the clock to compose a memorial for the slain Kennedy that could be played in the remaining countries (Turkey, Egypt, Cypress, and Greece.) The State Department's decision stood and the band arrived back in New York on November 29 after several days of not performing (Vail 2002, 231).

#### **U.S. Department of State Involvement with the Tour<sup>4</sup>**

Prior to the commencement of the tour Ellington was given a plethora of data from the State Department covering political, cultural, and geographic aspects of countries he was to visit. Details ranged from customs and salutations, religious preferences, and monetary exchange units, to political structures, persuasions, and the threat of Communist extremists in each country. Ellington received packets full of such information for each country that he

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<sup>4</sup> The Jazz Ambassador tours that were funded and organized by the U.S. Department of State between 1956 and 1978 had the explicit agenda of countering the rise of Soviet backed Communism in the countries where the American jazz musicians performed. It was felt that this American art form would counter-balance the Soviet Union's superiority in Classical music and ballet, and at the same time serve to dispel the notion of racial inequalities by presenting the finest of the United States' African-American jazz musicians (Von Eschen, 2004, 6).

would visit. He also received an eight-page statement (dated March 28, 1963) by Edward R. Murrow, Director of the U.S. Information Agency that was addressed to the Subcommittee on International Organizations and Movements of the Committee on Foreign Affairs of the House of Representatives. In his address Murrow outlined various strategies for combating Communism and promoting “freedom” through “truth” throughout the world. Among other briefing literature that Ellington received was a six-page guideline titled “Suggestions on Methods of Answering the Critic of the United States Abroad.” Among the suggestions are the headings: DON’T ARGUE; ANSWER WITH A ‘YES, BUT’; FIND OUT WHAT THE CRITIC REALLY HAS IN MIND; and DRAW ON YOUR OWN EXPERIENCES. A six-page day by day itinerary for the tour, with the heading “Cultural Presentations Program,” issued by the Department of State, lists Thomas W. Simons (replacing Kenneth Oakley, whose name is crossed off) to be the U.S. State Department Representative and Liaison Officer. These documents are among Ellington’s possessions that are currently housed in the Ellington Collection at the National Museum of American History of the Smithsonian Institution in Washington, D.C.

### **The Middle East**

The countries that the Ellington Orchestra visited were all of strategic interest to the United States during this time of heightened Cold War tensions. Syria, the first stop on the tour, had experienced in the previous year its second CIA-assisted coup in six years (Von Eschen 2004, 127). Ellington describes the ancient city of Damascus in his autobiography, *Music Is My Mistress*, as a place that stimulated all five senses. “... [T]he atmosphere of the East is in its bazaars and that maze of tangled lanes which is the famous Hamidiyyah Bazaar. There are the smells of spices and garlic and exotic perfumes. There are marvelous brocades, oriental rugs,

glass and copper trays, inlaid and engraved...The cats in the band go crazy about everything they see, and Billy Strayhorn was always at the head of the line. There are swarming masses of people everywhere, and the busses are jam-packed ..." (Ellington 1973b, 301). On September 9 Duke Ellington and his Orchestra performed a concert at the Trade Fairgrounds in Damascus for an audience of 1,700 people. They gave a second performance two days later. The band members included Ellington (piano), Ray Nance, Cootie Williams, Cat Anderson, and Rolf Ericson (trumpets), Lawrence Brown, Buster Cooper, and Chuck Connors (trombones), Jimmy Hamilton (clarinet and tenor sax), Johnny Hodges (alto sax), Hilton Jefferson (clarinet and alto sax), Paul Gonsalves (tenor sax), Harry Carney (baritone sax), Ernie Shepard (bass), and Sam Woodyard (drums) (Vail 2002, 225). Arranger/composer Billy Strayhorn was also on the tour with the Orchestra<sup>5</sup>.

On September 12 the band flew to Amman, Jordan and stayed for six days, taking a day trip on September 15 to Jerusalem, Israel to give a lecture/demonstration and a concert at the Ramallah Friends Boys School. In Jordan the band presented a concert in the outdoor Roman Theatre on the 13 and a lecture/demonstration on the 16 at the Jordan Army Officers Club. This would be the pattern for the remainder of the tour: travel days followed by briefing and press conferences; a performance followed by a reception (usually held at an Ambassador's residence or embassy); a daytime lecture/demonstration occasionally followed by an evening performance; a day free for sightseeing; another performance; travel to the next location. Rarely was there more than one performance activity per day and most of the band performances were in the evening.

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<sup>5</sup> See Appendix 1, "Ellington Repertoire," a three-page program that was used throughout the tour.



One of Ellington's star soloists suffered a nervous breakdown while in Amman, attributed to drinking, stress, and fatigue. Prior to the band's performance at the Roman Theatre Ray Nance refused to stand during the playing of the national anthem. Nance's unusual "behavior" brought about the decision to send him back to the United States within the first two weeks of the tour (Von Eschen 2004, 128). None of this is recounted in Ellington's autobiography. Instead, he wrote, "...Everybody drinks *arak* [an aniseed-based alcohol beverage]. The music of Jordan is haunting, formidable, beautiful, and compelling. It is here, I think, that we learn to love the Depk dance<sup>6</sup>. We have a wonderful visit in Amman" (Ellington 1973b, 303). Trumpeter Herbie Jones was flown in from the U.S. a month later to replace Nance, whose chair was left vacated except for a few nights in late September when the leader of New Delhi's Ambassador Hotel filled the chair (Vail 2002, 226).

### **The Far East**

From Amman, the band flew to Kabul, Afghanistan, making the ten-hour flight in a cargo plane. Ellington was much less enthusiastic about this leg of the journey, dubbing the plane "a cattle-car for Negroes," arguing that better arrangements would "surely" have been found for a classical orchestra (Von Eschen 2004, 129). According to their State Department Liaison Officer Thomas Simon, once on the ground the entourage displayed "their warmth and friendliness" as well as their "readiness to talk to students and other young people on equal terms" (ibid). Ellington recalled playing "our concert in a large sports field – before a frankly curious audience – the Victor of Kabul, who once won a big battle with the British, is in the front row..." (Ellington 1973b, 305). Simon recalled differently during a 2003 interview with Penny Von Eschen: that

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<sup>6</sup> Ellington used the word *Depk* to describe a dance known as *Dabke* (also spelled *Debka*), which is a popular folk dance that is performed at ceremonial gatherings, such as weddings and festive occasions throughout the Levant.

the band played for an audience of 4,000 “in a hall with 15,000 seats” (Von Eschen 2004, 130). Perhaps the “hall” was part of the sports field. In any case, Ellington and the band members took issue with the fact that the majority of the audience was foreigners (German, British, American, and Russian) and that invitations to the local population were insufficient. This issue was a concern in subsequent countries they visited as well (ibid).

From Kabul, the band flew to New Delhi, India on September 21 and spent the following forty-six days travelling and performing in India, Ceylon (present day Sri Lanka), and Pakistan (including what is present day Bangladesh.) According to trombonist Buster Cooper, the only surviving member of the Ellington Orchestra that travelled on this trip (as of July 2010), nearly everyone in the band got dysentery during this segment of the tour (Cooper 2010). By the second day in New Delhi, Ellington contracted a fever and was hospitalized for several days and put on rest after that. During this time Billy Strayhorn played with and directed the band as it travelled down one coast of India and up the other, playing in New Delhi, Hyderabad, Bangalore, and Madras. Ellington had missed two weeks of engagements due to the illness and finally met up with the band in Bombay on October 8. During the following four days the band gave three performances, one of which was a “lecture/demonstration” for “University Jazz Buffs” (Department of State Itinerary) at the Sri Shanmukhananda Sabha. During these few days in Bombay Ellington found the diversity of races, skin tones, and religions “endlessly fascinating.” He reflects on this and the fact that India is one of the oldest civilizations in the world in his autobiography. He points out that the “mixing of different strains and the coexistence of different races has long been a source of wonder to foreigners” (Ellington 1973b, 317).

On October 13 the band traveled to Calcutta, in the far northeastern arm of India, and stayed for six days giving three performances and one lecture/demonstration. It should be noted that the press reviews were very complimentary of Ellington and the band throughout their stay in India. The *Indian Express* in Madras had deemed the concerts of October 6 and 7 “a triumph for every player, each no less important than the other...Duke Ellington’s Orchestra played the poetry of jazz. We lost our hearts...” (quoted in Von Eschen 2004, 130). From Calcutta, the band flew to Madras and then on to Colombo, the capital of Ceylon. Between October 21 and 25 the band presented four performances on the island and participated in jam sessions with the staff at Radio Ceylon. The members of the Ellington Orchestra were even treated to the Ceylonese Music Group’s rendition of Billy Strayhorn’s composition “Take The ‘A’ Train” played on traditional instruments (ibid). Ellington wrote in his memoir that Kandy, located in the center of present-day Sri Lanka was:

...the cultural center of Ceylon. Sixteen hundred feet up in the mountains, it is the home of writers, artists, musicians, and dancers. The festival there includes extraordinary dancing, astonishing costumes, stupendous pageantry and processions, all of it accompanied by the throbbing Kandy drums. Strayhorn is most impressed by the elephants he sees bathing at Katugastota on the Mahaweli Ganga River. Perhaps I should say “bathed” as they are very zealously attended (Ellington 1973b, 322).

As will be further explored below, the image of attendant elephants may have had an appearance in one of Strayhorn’s musical contributions to the *Far East Suite*, “Bluebird of Delhi (Mynah).”

On October 26 the band left Colombo and flew to Dacca, which is the capital of present-day Bangladesh. At the time Dacca was the capital of the province of East Pakistan, which later became independent Bangladesh in 1971. Relations between the United States and Pakistan

had become strained, particularly following the infamous 1960 U-2 incident, in which an American spy plane was shot down over Russian soil after having taken off from a Pakistani airbase where a secret U.S. intelligence facility had been established in the late 1950s under President Dwight Eisenhower (Kundi 2009, 194). This incident caused tensions between Pakistan and Russia. By the early 1960s the land dispute between India and Pakistan over Kashmir was one in which the United States exerted its political leverage in order to quell any possible influence the Russians might have attempted impose upon these two large countries. President John F. Kennedy developed a policy of “Pivotal Statecraft,” in which the United States funded India with military aid, to be used against China, while it continued to arm Pakistan, India’s archenemy dating back to the 1947 “Partition of India” into the Republic of India and the Islamic Republic of Pakistan (Khan 2007, 12). Kennedy’s hope was to gain a peaceful settlement to the Kashmir “problem” by having both countries indebted (and therefore allied) to the U.S. These were the circumstances at the time that Ellington’s Orchestra visited both countries during his diplomatic tour. Peace would not, in the end, prevail. Kennedy was assassinated the following month and the Indo-Pakistan War of 1965 occupied the region for a six-month period just two years after Ellington’s visit.

Ellington’s group only stayed two days in Dacca, giving one performance, before flying to Lahore in West Pakistan, where they performed two concerts for the Pakistan Red Cross Society. According to the American Consul General in Lahore, an “aura of good feeling (was) generated by the visit” and had a “welcome mitigating” effect on the tensions between the two countries -- the U.S. and Pakistan (Von Eschen 2004, 131). On November 1 they flew to the

southern port city of Karachi, Pakistan and performed two concerts at the Hotel Metropole before flying to Tehran, Persia (present day Iran) on November 5.

### **Persia and Iraq**

The band performed in Tehran on the 5 of November for students and gave a public performance on the 6. On the 7<sup>th</sup> they travelled to Isfahan and gave a two-hour performance in the evening. Of Isfahan, Ellington wrote, "...a city of poetic beauty, where they give you poems instead of flowers...There is so much to be seen here, notably the huge *maidan* where Shah Abbas used to watch polo games. Beside it are two imposing mosques in which blue tiles have been refreshingly used" (Ellington 1973b, 325). Billy Strayhorn had written an alto saxophone feature for Johnny Hodges earlier that summer called "Elf." The piece was re-named in early 1964 and performed under the title "Isfahan." It was eventually included in the recording of the *Far East Suite* as the third piece of the suite.

On the November 8 the band travelled to the city of Abadan in western Persia and gave a performance that evening. The next day they were invited to the consul's opulent home for dinner and a reception. Ellington subtly intimates his sense of spirituality (and poetic humor) in recounting a conversation he had with a woman at the reception, who "has something to do with the State Department." After telling her what countries they had been to so far she exclaimed, "India – that's a terrible place! ...All those starving, sick people...They need birth control." Ellington expressed his disagreement, saying, "Birth control is one thing, but the same amount of money that would make birth control work would give them twice as many healthy people." The lady demurred, "Oh, dear, you men..." Ellington, seizing the opportunity to wax

poetic in the land of poetry told her, “Now suppose that the life ambition of a woman in India is to have twenty children, and you come along with your birth control and cut her off after she has had the nineteenth. Not only does she have a terrible disappointment, but the child you’re cutting off is destined to be the world’s greatest poet. So what happens? He flies around the universe for five thousand years and, by the time he comes back to earth, poetry is no longer in style” (Ellington 1973b, 326-7).

On November 10 they flew to Kuwait then on to Baghdad, Iraq where, according to the itinerary, the band was to give three public performances on November 12 – 14. On November 11, their day off, the band visited the ancient city of Ctesiphon, once a cultural center of Mesopotamia, located about 22 miles south of Baghdad. That evening they played for 400 Iraqis and Americans at the U. S. Ambassador’s home for a party in celebration of the 188<sup>th</sup> anniversary of the founding of the U.S. Marine Corps (Von Eschen 2004, 132). The concert on November 12 at Khuld Hall was completely sold out and an Iraqi television station broadcast the concert live under the name “Le Roi du jazz Americaine, Duke Ellington et son Orchestre” (i-tunes podcast). At the conclusion of the concert the band was told to quickly board the bus for the hotel. Trombonist Buster Cooper recalled the evening:

They had a little coup there. I mean, it was like the funniest thing man; we’d be there playing the concert and everything. By the time we got through with the concert the ambassador ran backstage and told us to get on the bus to the hotel right now, and they said don’t even let your *mother* into your room. If you need the lights, put a towel over the lamp...The President [of Iraq], he was sitting right in the front seat at the concert. All hell coulda broke loose then, you know? So the next morning I went out on the back of the hotel and I saw this long plane, you know, this fighter plane came right over our hotel, because the Palace was maybe nine miles from us; it was that far. And all of a sudden, boom, it was just one bomb that they hit it with, and it was all over with. But in the meantime, the help downstairs at my hotel, okay now, they was putting all these,

uh, bullets and things, you know, putting those things in their machine guns to shoot back at the plane. I said, boy, what the hell is goin' on? I told Duke the next day, I said, Duke, man, I should be getting combat pay instead of trombone pay. It was something (Cooper 2010)!

Cooper and the band were apparently unaware that the CIA was in close contact with the State Department throughout the tour. In retrospect, Cooper said, "It's a funny thing, but we didn't even know the CIA was even with us. They were moving with us but we didn't know it!" Von Eschen writes that the curfew that had been imposed was quickly lifted the next day and Ellington's second scheduled concert went on and was again a sellout.

### **The Iraqi Political Situation**

The small coup of November 1963 was more of a reshuffling of power among the military wing of the government, taking control from the Ba'athists who had ousted 'Abd al-Karim Qassim in a much larger coup earlier that year in February 1963. Qassim had led a nationalist revolt against the Iraqi monarchy in 1958, establishing a regime that was pro-communist and friendly towards the United Arab Republic. These alliances created challenges to the policies of the United States politically and economically, particularly with respect to oil interests. Since the 2003 United States invasion of Iraq, much has been written about the United States Central Intelligence Agency's involvements in the 1963 coup and the coup of 1968 that firmly reinstated the Ba'ath party into Iraqi leadership.<sup>7</sup> In 1959 Allen Dulles, then director of the CIA, described the situation in Iraq, with the ascendancy of Qassim, to be "the

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<sup>7</sup> Journalists from major news organizations around the world have written copiously about the CIA's involvement with the Ba'athist party over the past fifty years. Notable articles include Roger Morris's for the *New York Times*, March 14, 2003, Richard Sale's for UPI, April 10, 2003, and David Morgan's in Reuters, April 20, 2003. Books such as Saïd K. Aburish's *Saddam Hussein: The Politics of Revenge* and Andrew & Patrick Cockburn's *Out of the Ashes: The Resurrection of Saddam Hussein*, both present documentation through interviews and research that corroborate the association between the Ba'ath Party, including Saddam Hussein's rise to power, and the United States government intelligence community, including the CIA.

most dangerous in the world” (Metz 1988<sup>8</sup>). Qassim was a threat to the pro-Western Shah of Iran, not only for his communist sympathies, but also because of his claims on Iranian Khuzestan. This is an area of land between Iran and Iraq that lies within the region of partition that was established by the 1937 Tehran Treaty (Schofield 1989<sup>9</sup>). Qassim also had plans to annex Kuwait to the south. Ironically, these were policies that Saddam Hussein would implement decades later as ruler of the Ba’athist party.

On the morning of November 16, 1963 Ellington’s entourage left for Beirut, Lebanon where reporters asked for eyewitness accounts of the coup. Ellington writes in his autobiography, “I light a cigarette and give them a full report: ‘Those cats are swinging, man!’ Next day, in the French newspapers, it looks and reads a little differently: ‘Et à Bagdad, l’atmosphère?’ the reporter asks. ‘Ça swinguait, mon cher,’ I reply. ‘Ça swinguait’” (Ellington 1973b, 329).

### **Lebanon, Turkey, and the End of the Tour**

The band performed four consecutive nights (November 17 – 20) at the Theatre du Liban at the Casino du Liban, located about 30 miles northeast of Beirut on the coast of the Mediterranean Sea. Ellington wrote, “As we ride out at night to work at the Theatre du Liban, we see the huge statue of Our Lady of Harissa (sometimes called Our Lady of Lebanon), which crowns a hilltop fifteen miles from Beirut. This magnificent symbol of Christianity, at the crossroads of the East and West, is illuminated all night” (ibid). Ellington wrote a tone parallel called “Mount Harissa” and placed it exactly in the center of the *Far East Suite*, track 5 out of 9. While the centrality of such programming might not have been evident on the two sided long-

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<sup>8</sup> Accessed online, August 24, 2010

<sup>9</sup> Accessed online, September 6, 2010



playing record (taking its place as the last track of side A), in the scheme of the work as a whole, the placement suggests at least a symbolic gesture of Ellington's deep religious faith.

On November 18 the Ba'ath party was overthrown by the Iraqi Army, squelching U.S. interests and the clandestine government building that the CIA and State Department had been involved in since the Ba'athist revolt in February. It would take another five years before the Ba'ath Party successfully took over the government, leading the way for Saddam Hussein's nearly three-decade rule over the country.

On November 21 Ellington and his Orchestra departed Beirut for Ankara, Turkey where they were to perform on November 23 and 24, followed by performances in Istanbul in Turkey, Cairo and Alexandria in Egypt, and Athens and Thessaloniki in Greece. On the evening of November 22, the band was eating at a special dinner occasion, Ellington having retired for room service, when the news of President John F. Kennedy's assassination in Dallas arrived from the State Department.

The food just sits there and gets cold. Nobody eats, nobody talks, nobody does anything for thirty minutes. When the news hits the city, it apparently has the same effect on the crowds in the street. The people all look as though they are numbed.

"Well, that's the end of the tour," I finally say, for we are in a land where they normally mourn forty days. It is, too. On the way back, we stop in Istanbul, go from there by Swissair to Zurich, and from there to New York (Ellington 1973b, 330).

### **Significance of Ellington's Music to People of the Middle and Far East**

Today it may be difficult to understand the importance of the Ellington Orchestra 1963 performances in regions of the world that had never before heard the sounds of American "jazz" or African-American music of any kind. But at that time American culture had not

significantly reached the general population in many of these countries, particularly Jordan, Syria, Afghanistan, Ceylon, Pakistan, and parts of India, Iran, and Iraq as well. It can only be imagined how people first reacted to Ellington's music, with its collective swing and individual personalities. That Ellington's music was so rooted in its Afro-American identity and was so thoroughly and originally self-produced must have made these concerts confusing for some and enlightening for other native concert-goers. It must have also been satisfying to the Department of State to present a lively concert of uplifting music that represented some of the more positive aspects of American culture and democracy in these places of strategic importance, at a time when ideologies of democratic freedom were competing fiercely with those of Soviet Communism.

### **ELLINGTON'S FIRST TWO TOURS OF JAPAN**

A little more than six months after Ellington and his Orchestra returned home from the Middle East tour they made their first trip to Japan. The trip lasted three weeks, from June 19 – July 9, 1964, and included eighteen concert performances in six cities: Tokyo, Nagoya, Osaka, Kyoto, Kobe, and Hiroshima. On June 24 a CBS camera crew filmed the band's performance at the Dailichi Kaikan in Kyoto, titling the film *Duke Ellington Swings Through Japan*. On this program Ellington performed a solo piano piece that he titled "Ad Lib on Nippon." It is the genesis of what would later become the last piece included in the *Far East Suite* that Ellington and his Orchestra recorded in December 1966. Ellington eventually developed the piece into an extended work lasting more than eleven minutes that featured himself on piano and, during

the second half of the piece, clarinetist Jimmy Hamilton. Ellington wrote of his first visit to Tokyo:

I am awestruck at finding so modern a city. Is this really Tokyo or Scandinavian Modern? Then, on making contact with the people, I am amazed to find how thorough, precise, and, above all, how courteous they are.

The stage setting for us is just unbelievable. The backdrop, the floor of the stage, and the wings are designed in such a way that the name of every musician in the band is displayed in block letters of heroic size. It is the most fantastic and highly personalized stage setting I have ever seen (Ellington 1973b, 331).

In 1966 the band returned to Japan for eleven concert performances from May 13 – 27.

Ellington recounted some of the praises he received from Japanese audiences in his memoir:

After we play “Ad Lib on Nippon,” the cheering response is followed by a backstage visit from those most sincere patrons of music, the Hot Jazz Society of Japan, led by Y. Nakajima, Jake Yamada, and Shoichi Yui. The highest compliment to me is that Duke Ellington, they say, has not resorted to the customary clichés and overtones of Chinese riki-tiki-dik-dik, but has come closest to capturing that blend of Traditional and Modern waves which parallels in music the architecture, painting, sculpture, food, and general gentility of Japan.

As one who dares to title pieces of music in direct association with countries I visit, I explain to them, I must always be on guard against condescension, for that is the vilest of offenses. And that was why Billy Strayhorn and I, after having been in the Middle East, India, Iran, and Ceylon for fifteen weeks, decided not to write any “Eastern” music until we had been away from it for three months – to avoid the re-echoing of those native sounds we had absorbed and the identical retracing of traditional melodies. The titles, nevertheless, were impressions indelibly inscribed in our minds at the moment of exposure to the splendors of the East (ibid, 334).

## CHAPTER THREE

### THE FAR EAST SUITE

#### The Genesis and Development of the *Far East Suite*

The first public appearance of music by Ellington and Strayhorn that bore the heading *Impressions From the Far East* occurred during the band's tour of England in February 1964 and included "Amad," "Agra," "Bluebird of Delhi," and "Depk." The band also played Strayhorn's "Isfahan," which had been composed prior to the 1963 tour and previously bore the title "Elf." These pieces were included again in concerts given in Germany the following week and in Sweden yet a week later (Vail 2004, 235-6). British record reviewer Brian Priestley wrote in his 1969 review of *Far East Suite* that he recalled hearing these pieces in concert (in England) in 1964 and that he had not heard "Harissa" until early 1967 (just after the recording of the album) and speculates that it, along with "Tourist Point of View" and "Blue Pepper," probably had not been written until shortly before the recording sessions, which took place December 19 – 21, 1966 (Priestley 1969, 17-19). "Ad Lib on Nippon" was programmed from time to time since its premier in Japan during the band's summer tour in 1964 and was first recorded on a session for Reprise records on March 1, 1965 (Vail 2004, 262). At that session there were four "parts" recorded, suggesting that, by this time, the piece had been developed into a lengthier composition, beyond that which had originally consisted only of a piano solo.

On December 19, 1966 Ellington and his Orchestra recorded two tracks for the *Far East Suite* at RCA Studio B in New York for Victor. "Tourist Point of View" and "Amad" were the first pieces recorded. On December 20<sup>th</sup> they recorded "Bluebird of Delhi," "Isfahan," "Agra," and "Ad Lib on Nippon." And on December 21<sup>st</sup> they recorded "Depk," "Mount Harissa," "Blue

Pepper,” and re-recorded “Bluebird of Delhi” (Ellington 1995, album notes). The album was released in June of 1967 by RCA-Victor and Ellington won the 10<sup>th</sup> annual Grammy award for Best Instrumental Jazz Performance, Large Group or Soloist with Large Group on February 29, 1968.

## **ANALYSIS OF FAR EAST SUITE**

### **Overview (Large Dimension<sup>10</sup>)**

*Far East Suite* consists of nine pieces: “Tourist Point of View,” “Bluebird of Delhi (Mynah),” “Isfahan,” “Depk,” “Mount Harissa,” “Blue Pepper (Far East of the Blues),” “Agra,” “Amad,” and “Ad Lib on Nippon.” In 1995 the BMG Music imprint Bluebird issued a digitally remastered compact disc bearing the title *Duke Ellington The Far East Suite Special Mix*. For tracks 1 – 9, the order of pieces on the compact disc is identical to that of the 1967 long playing recording. Those are followed on the compact disc by alternate takes of “Tourist Point of View,” “Bluebird of Delhi,” “Isfahan,” and “Amad.” Only tracks 1 -9 are referenced in this paper, although it is informative to study the alternate takes to discern similarities and differences in solo interpretations and improvised material. The following compositional credits are printed on the compact disc reissue beneath the list of titles: “All composed by Duke Ellington and Billy Strayhorn, except “Blue Pepper” and “Ad Lib on Nippon,” composed by Duke Ellington only.” There is evidence to suggest that “Isfahan,” “Bluebird of Delhi,” and “Agra” were mainly (if not completely) composed and orchestrated by Strayhorn (Van de Leur, Hajdu, Cooper).

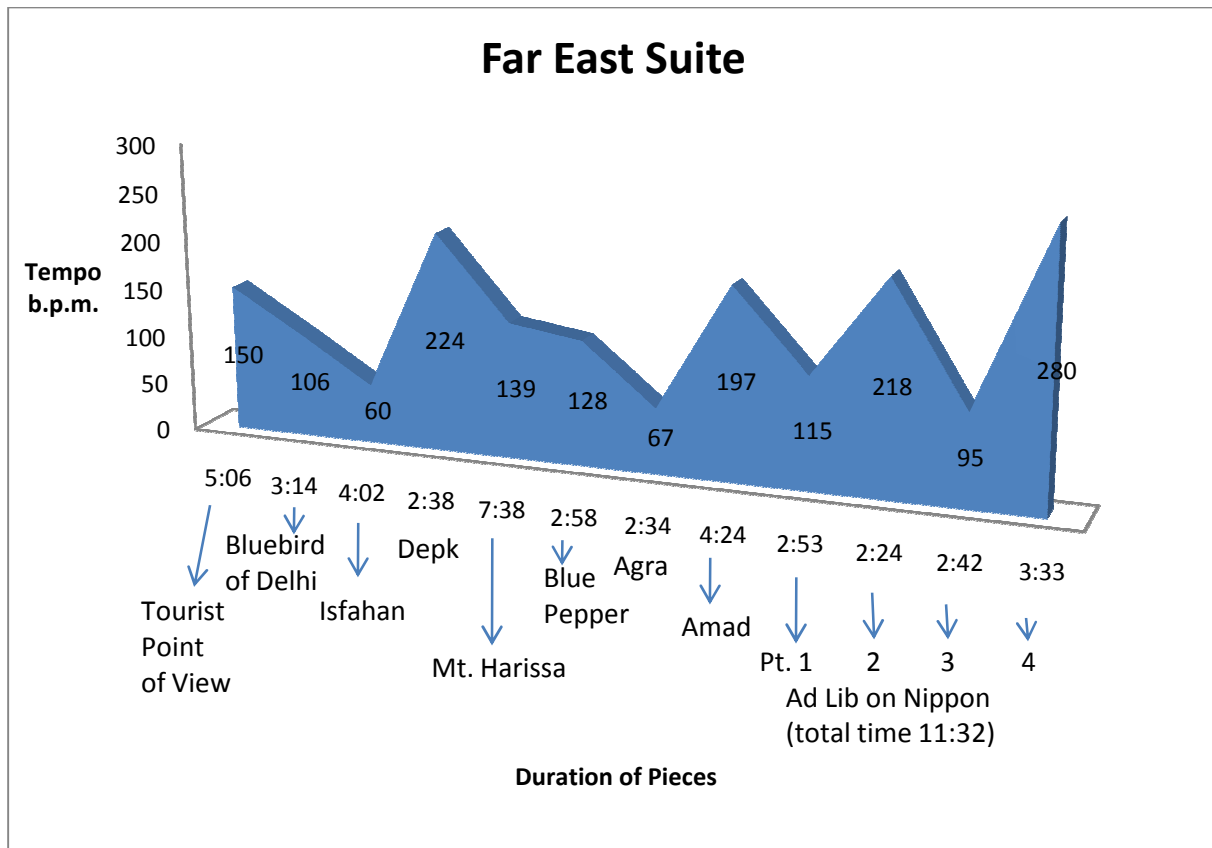
There exists an overarching formal growth and symmetry in that the first (“Tourist Point

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<sup>10</sup> Large, Middle, and Small Dimension are analytical terms used by the theorist Jan LaRue in his book *Guidelines for Style Analysis*, 1992, published by Harmonie Park Press, Warren, Michigan.

of View”), fifth (“Mount Harissa”), and ninth (“Ad Lib on Nippon”) movements of the suite are the three longest pieces. The level of formal development within each of these three pieces is progressively greater, as is the total time of each of these pieces: 5:09, 7:40, and 11:34. *Within* this triumvirate are two sets of three shorter pieces, the middle of which (in each set) contain the two slowest pieces of the suite: “Isfahan” (track 3) and “Agra” (track 7). Table 4 is a graphic illustration of the tempos and durations of the nine pieces. The general slope of change in tempo reveals a pattern of three successively slower movements, followed by a much faster one (“Depk,”) followed by three successively slower movements, followed by a faster one (“Amad,”) followed by “Ad Lib on Nippon,,” which has four distinct sections of contrasting tempi that exhibit growth: medium, fast, slower, fastest.

**Table 4. Graph of tempo and duration of pieces within the *Far East Suite***



The relationship of key centers in the large dimension of the suite is fluid and displays two aspects of tonal contrast: key relations that stay within a step of each other, and key relations that ascend progressively by steps. Over the course of the first four pieces the key centers are D minor, C major, Db major, and C major, creating a firmly chromatic contrast. The centerpiece, “Mount Harissa,” begins in F# minor, modulates to C major, and returns to F# minor, making its internal modulations distant. The key center of the final four pieces proceeds upward from an Eb blues tonality (“Blue Pepper”) to the key of F major/minor (“Agra,”) to G dominant tonality – fifth mode of C minor (“Amad,”) and concludes with five distinct keys areas that are found within “Ad Lib on Nippon” – A minor, F minor, Ab major, G minor, and Bb major. Considering only the key centers of the outer sections of “Ad Lib on Nippon,” the ascending key

areas of the final four pieces of the suite are; Eb, F, G, A/ Bb. To summarize the key relationships between movements, the first half of the suite revolves around Db, stabilizing in C major, and the latter half of the suite ascends a perfect fifth by steps. “Mount Harissa” intercedes the two halves of the suite with its tonal prongs of F# minor and C major.

### **Incorporating Solo Instrumental Voices**

Ellington’s music has long been associated with the unique voices of the musicians in his band and especially of those whom he frequently incorporated soloistically into his pieces. Each movement of the *Far East Suite* relies on individual soloists in either composed (written) musical material and/or in improvisatory playing. A brief summary of the roles of soloists in the nine movements of the *Far East Suite* follows below.

“Tourist Point of View” features two brief eight-measure solo statements of the initial theme by baritone saxophonist Harry Carney and then *extensively* features tenor saxophonist Paul Gonsalves on (some) written thematic material and (mostly) improvised material for nearly 80% of the piece. “Blue Bird of Delhi” features clarinetist Jimmy Hamilton playing both composed thematic material and improvised material over ensemble passages for nearly 75% of the piece. “Isfahan” is an alto saxophone feature for Johnny Hodges, playing written material on all but eight measures. During those eight measures Hodges improvises for five, essentially playing a solo role for 95% of the piece.

“Depk” features Ellington’s percussive piano playing as a rhythmic counterpart to the ensemble as well as in a few short melodic passages in the introduction and in the transition between the first B section and the first variation of the B section. “Depk” relies less on solo playing than do the rest of the pieces in the suite, accounting for only 10% of the piece.



“Mount Harissa” features extended solos of composed and embellished material by Ellington on piano (nearly 42% of the piece) and extensive improvised material by tenor saxophonist Paul Gonsalves (nearly 46% of the piece.) “Blue Pepper (Far East of the Blues)” features alto saxophonist Johnny Hodges playing two choruses of improvised material over the blues form (25% of the piece) and Cat Anderson improvising an obbligato in the high register of the trumpet during the recapitulation and coda (42% of the piece.)

“Agra” features baritone saxophonist Harry Carney on 100% of the piece, interpreting written material throughout and a short improvised cadenza at the end. “Amad” features pianist Ellington during the introduction of the piece, first out of tempo then establishing the tempo, and in a rhythmic manner throughout the exposition of the main theme played by saxophones. Trombonist Lawrence Brown is featured playing and embellishing written thematic material for approximately 30% of the piece. “Ad Lib on Nippon” features Ellington on piano extensively with the bass and drums, including solo bass arco and pizzicato improvisation featuring John Lamb, during the first three minutes and again in the slower, middle section of the piece (a total of about 53% of the piece.) Clarinetist Jimmy Hamilton is extensively featured throughout the final four minutes of “Ad Lib on Nippon” in both improvised and written material (for about 35% of the piece.)

The degree to which Ellington incorporates solo instrumental voices into the music of the *Far East Suite* is substantial and is evidenced by the percentages outlined. A closer examination of each piece will illustrate how he uses these solo voices in one of two distinct ways: one as a truly solo voice (either a cappella or with rhythm section accompaniment) and the other as an added texture to ensemble and tutti passages, during which the soloist plays

more of an embellishing role to Ellington or Strayhorn's written music. Distinctions will also be made between written and improvised solos. In certain instances, the degree of improvisational embellishment of written material will be pointed out.

### **Tonal Organization and Sonic Climaxes**

Within the large dimension of the suite there are contrasting types of harmonic progressions. Five of the pieces have a modal tonal center, some exclusively, others having diatonic progressions that occur within the piece as well as modal ones. The other four pieces in the suite make use of diatonic based chord progressions, mostly in "untraditional" ways. "Isfahan" is the only piece in the suite that utilizes diatonic harmony in a functionally traditional way. Interestingly, this is the only piece that was composed before the band's 1963 tour of the Middle and Far East, suggesting that tonal modalism may have been something that Ellington and Strayhorn were deeply impressed with in the music they encountered on their travels. Or, they at least felt it to be a means of expression which best portrayed their impressions of the Middle and Far East. It is revealing to observe how Ellington and Strayhorn achieved sonic climaxes, particularly in the modal pieces that had limited tonal movement. A brief summary of the types of tonalities used in each piece, as well as the location of the sonic climaxes and their general causes, follows below. Specific references, including printed musical transcriptions, begin on page 42 below.

"Tourist Point of View" is based on a D bass pedal, the mode changing between D major and D minor for 75% of this five-minute piece. Midway, the pedal changes to G, alternating between G major and G minor, before returning to D pedal for the final quarter of the piece. A sonic climax is reached in the ninth measure of the G pedal section (roughly 51% into the

piece,) lasting eight measures, with the full ensemble sounding fortissimo polytonal chords and Cat Anderson's high, piercing solo lead trumpet playing in the altissimo register. The relative sparseness of timbre and texture of the first half of the piece returns for the remainder of the piece.

"Blue Bird of Delhi (Mynah)" is both modally and diatonically organized. A series of open fifths in the bass, based around C minor, moves towards diatonic key area that contribute to the harmonic growth of the piece via a succession of new pedal points. A sonic climax is reached 75% of the way into this piece with the full ensemble playing the secondary theme in unison, followed by three fully harmonized chords that lead back to the original pedal point of C.

"Isfahan" consists of a diatonically based chord progression that includes borrowed chords<sup>11</sup> and chromatic mediant<sup>12</sup>. The slow tempo and carefully placed instrumental accompaniment to Hodges's alto saxophone solo give the piece a reflective and peaceful ambience. A sonic climax is reached approximately 63% of the way into the piece at the point in which a full ensemble passage yields to a two-measure solo break for Hodges.

"Depk" is essentially made up of diatonically based chords, however the use of harmonic parallelism tends to obscure the sense of diatonicity. In the B section (secondary theme) the use of three-measure phrases, hemiola rhythms, and parallel minor chords also serve to obscure the underlying diatonic progression of circle of fifths root movement. The

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<sup>11</sup> A *borrowed chord* is a diatonic chord borrowed from the parallel key (major or minor using the same tonic).

<sup>12</sup> *Chromatic mediant*s are two or more chords whose roots are related by a major or minor third, contain one common tone, and share the same quality (major or minor).

sonic climax occurs 75% of the way into the piece with a full ensemble tutti lasting for six measures followed by silence for seven beats.

“Mount Harissa” utilizes a mixture of chromatic neighboring chords and a diatonically based harmonic progression in the outer sections of the piece. The inner section is approached with a clever modulation (from the key of F# minor to C major) and adheres to a diatonically based harmonic progression that includes a cadence to the chromatically lowered supertonic. The sonic climax occurs at 66% of the way into the piece with a full ensemble tutti.

“Blue Pepper” utilizes the octatonic scale, and other non-Western sounding scales, such as the fourth mode of Bb harmonic minor, over an Eb bass pedal point, and includes frequent alternating between major and minor tonalities. The middle section is a twelve-measure Eb blues progression. After two choruses of Blues solo by saxophonist Johnny Hodges, the piece returns to the pedal point of the beginning for the last 40% of the piece. The climax essentially occurs throughout the last 16 measures of the piece (about 90% into the piece) as Cat Anderson solos intensely in the upper range of the trumpet over the full tutti ensemble.

The tonality of “Agra” is entirely based upon an F bass pedal point. There is extensive use of parallel diminished chords and chromatic harmony placed over the pedal point, creating an ambiguous sonority in support of the plaintive melody played on baritone saxophone. The sonic climax occurs 71% of the way into the piece during the recapitulation of the opening five measures with full tutti ascending chords.

“Amad” is a modal piece that is built entirely upon a G bass pedal point with a tonal center of C harmonic minor and other non-Western sounding scales. The sonic climax occurs approximately 88% of the way through the piece with the full ensemble playing a thickened line

with rhythmic syncopation. This thick and loud texture is contrasted greatly by the ensuing texture of Lawrence Brown’s solo trombone in the upper register.

“Ad Lib on Nippon” has two contrasting tonal types. The first is a modified A minor Blues lasting nearly 46% on the piece. The second tonal type utilizes borrowed chords and parallelism,<sup>13</sup> and is used in the middle and final sections of the piece in different keys and in different tempos. The middle section of the piece is diatonic in F minor and Ab major, played slowly by piano and lone arco bass, and utilizes borrowed chords as well as parallel major triads that descend by whole steps. The final section of the piece features Jimmy Hamilton’s clarinet, is in the key of Bb major, taken at a fast tempo and utilizing the same harmonic progression as the Ab major portion of the middle section. Sonic climaxes occur in the two faster tempo sections of the piece, at roughly 43% into the piece and again at roughly 96% into the piece. These climaxes are marked by increased volume and full ensemble sonorities. Table 5 lists the key or modal tonic centers and the climax points for each movement.

**Table 5. List of movements, key or modal tonic centers, and climax points.**

TITLE	KEY or MODAL TONIC	CLIMAX POINT (%)
Tourist Point of View	D pedal (major & minor)	51%
Bluebird of Delhi	C major & minor	75%
Isfahan	Db major	63%
Depk	C major and A minor	75%
Mount Harissa	F# minor and C major	66%
Blue Pepper (Far East of the Blues)	Eb pedal and Eb Blues	90%

<sup>13</sup> *Parallelism* is the parallel movement of chords of the same quality (major or minor), often resulting in non-diatonic harmony and root movement.

Agra	F pedal	71%
Amad	G pedal	88%
Ad Lib on Nippon Part I & II	A minor	43% of complete piece
Ad Lib on Nippon Part III	F minor, Ab major, G minor	n/a
Ad Lib on Nippon Part IV	Bb major	96% of complete piece

## ANALYSIS OF INDIVIDUAL MOVEMENTS AND THEIR COMPONENTS

### (Middle and Small Dimensions)

#### “Tourist Point of View”

“Tourist Point of View” begins with four contrasting vertical chord structures played in whole notes by the brass beneath which the bass plays an active line that establishes a D pedal tonality. Each of the brass chords lasts for one measure, with the qualities of the chords changing from D Major 13 (#11), to D minor13, to C#7/D6, to D7(b9). The contrasting nature of these four sonorities, combined John Lamb’s hyperactive bass line and drummer Rufus Jones’s variably accented sixteenth-note ride cymbal pattern, contribute to a sense of disorientation with respect to the tonal center. The degree of rhythmic activity and scope of tessitura in the bass line further adds to a sense of impatience or anticipation. Strangely, there are no scores, parts, nor sketches of “Tourist Point of View” in the Ellington Collection at the Smithsonian Museum of American History. In consulting a transcription by Brian Priestley and David Berger, I discovered four note errors (out of 28 notes) in these opening four measures. This 14% inaccuracy is *not* indicative of the quality of their work on the suite as a whole, however. To the

contrary, Priestley's and Berger's transcription is extremely accurate and represents keen ears as well as a deep understanding of Ellington's music. According to Brian Priestley<sup>14</sup>, Berger cross referenced Priestley's transcription with the existing sketch scores and parts that were available at the Ellington Collection in Washington. The fact that manuscripts for "Tourist Point of View" have not been recovered, coupled with the difficulty in identifying such disorienting chords by ear from the recording, is reason enough not to fault Priestley's minor lapse of discernment of a few notes, critical though they may be to the accurate representation of the sonorities that Ellington intended for the opening of this suite. The author's transcription of the opening four measures can be seen in Figure 1.

**Figure 1 "Tourist Point of View" mm. 1-4**

**Duke Ellington**  
 Transcription by  
 Bruce Dudley

**Med. Latin** ♩ = 152

Trumpets/Flugels

Trombones

Bass

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<sup>14</sup> Brian Priestly, e-mail message to author, July 2, 2009

The vertical structures of the opening four chords of “Tourist Point of View” suggest some decidedly non-Western sounding modes, particularly in measures three and four: D Lydian, D Dorian, 6<sup>th</sup> mode of F# harmonic minor, and 5<sup>th</sup> mode G harmonic minor. The use of upper chord extensions, in the form of superimposed seventh chords, is notable, particularly the use of C#7 over D6 in measure 3, which yields a D major thirteenth chord with a raised eleventh and the raised ninth. I refer to Ellington’s construction of harmony that is derived from certain modes as “verticalization of modality.”<sup>15</sup> Beneath this texture of changing chord qualities bassist John Lamb freely improvised a rhythmically active line that uses ascending arpeggios and descending scalar lines based on a D minor tonality. Ellington does not play piano at all on “Tourist Point of View,” which allows for a more transparent texture to be heard as the horns unfold over the bass pedal.

The four measures of opening brass chords (Figure 1) are followed by four measures of bass and drums alone. Lamb continues arpeggiating a D minor 9<sup>th</sup> chord as drummer Rufus Jones increases the dynamic intensity of his ride cymbal pattern for two measures before halving that intensity in measures 7 and 8. The rhythmic basis that the drums and bass establish in the first eight measures of the piece continues uninterrupted for the entire piece.

A slow moving theme based on six tones of the octatonic scale begins in measure 9, played in the mid-low register of the baritone saxophone by Harry Carney. The octatonic scale is constructed of alternating half and whole steps and was first used in Persian classical music, where it is known as the *Zar ef Kend*, or “string of pearls” (Schillinger 1946, 152). The initial theme lasts eight measures before being handed off to tenor saxophonist Paul Gonsalves, who

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<sup>15</sup> See Appendix 5 for list of corollaries between Ellington’s modal melodies and Middle and Far Eastern modes.



plays a theme that is a development of the seventh measure of Carney’s initial theme. Figure 2 shows the initial theme for baritone saxophone as well as the accented downbeat triads played by the trombones. The register and voice leading of the trombone chords allow for a strong “bite” sonically.

Figure 2 "Tourist Point of View" mm. 9 - 16  
Initial Theme

Duke Ellington  
Transcribed by  
Bruce Dudley

The musical score consists of three staves: Baritone Sax, Trombones, and Bass. The key signature is one flat (B-flat major) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 9 to 12, and the second system covers measures 13 to 16. The Baritone Sax part begins at measure 9 with a melodic line marked *mf*. The Trombones part features accented downbeat triads marked *sfz* with an accent (^) above the notes. The Bass part provides a rhythmic accompaniment with eighth notes.

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Functionally, the baritone sax melody begins on the 13<sup>th</sup> of the D major chord that is sounded by the trombones, and snakes through the dominant 7<sup>th</sup>, the augmented 11<sup>th</sup>, and the flat 9<sup>th</sup> during measures 13 – 16. The trombones alternate between D major and Eb dominant throughout measures 9 – 12, while the bass plays a D pedal point on most of the downbeats. Ellington achieves a contrast by changing the sound of the Neapolitan sixth chord in measures 10 and 12, first as an Eb major with the flatted 5<sup>th</sup> and secondly as a third inversion Eb dominant 7<sup>th</sup>.

There is a sudden lightening of the texture immediately in measure 17 as tenor saxophonist Paul Gonsalves takes over the melody from Carney exactly one octave higher. The texture is further lightened by the duo accompaniment of clarinetists Jimmy Hamilton and Russell Procope playing sustained chord tones. The harmony changes every two measures with the predominant event being the alternation between F# and F natural for the first twelve measures (see Figure 3 below). The opening motive of the secondary theme (Figure 3) is a transposition of the seventh measure of the initial theme (measure 15 in Figure 2 above). This motive is developed sequentially over the first five measures, followed by a concluding antecedent phrase in measures 23 – 25 (measures 7 - 9 of the phrase). In measures 26 and 27 the clarinet harmony suggests D diminished while the melody reaches up higher than before and suggests Bb dominant seventh in its descent to Bb. A return to D with open fifths in the clarinets in measures 29 and 30 ushers in a three-measure variation of the opening motive by the tenor saxophone. In measures 31 and 32 the clarinets sound Eb and G against the bass D pedal point as the tenor sax descends in scalar fashion using an Eb major scale (omitting the Bb). Measure 33 is an arrival at D minor and the conclusion of the theme. Gonsalves adds a

melodic echo to the bass in measures 35 and 36. Figure 3 shows the tenor saxophone theme with accompaniment of two clarinets. A harmonic analysis is indicated as chord symbols above the staff.

**Figure 3 "Tourist Point of View" mm. 17 - 36** **Duke Ellington**  
Transcribed by  
Bruce Dudley

**Secondary Theme**

Implied Harmony: D Gmi7  
D

Clarinet

Tenor Sax

Bass: D pedal throughout

21

25

29

33

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For the next twelve measures (mm. 37 – 48) a harmonic shift between D major and D minor occurs every measure, which quickens the pace of modal change. Gonsalves continues to improvise over sustained trombone chords that begin in the mid-high register and gradually move down by inversion every four measures. During these twelve measures two clarinets and two saxophones play a two-measure phrase of four notes, with descending perfect fourths, as an ostinato. Bassist Lamb outlines the change to D major only in the third and seventh measures of this phrase while otherwise continuing to meander in D minor. Figure 4 shows the first eight measures of background texture of trombones and reeds for measures 37 - 44.

Figure 4 "Tourist Point of View" mm. 37 - 44  
Secondary Solo Section

Duke Ellington  
Transcribed by  
Bruce Dudley

2 Clarinets  
& 2 Saxes

Trombones

Tenor Sax Solo

Bass

T. Sax

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As the tenor sax solo continues, the trombone and reed backgrounds change pitches in measures 49 – 52, keeping the same rhythm. The trombones alternate between D major and Eb/D while the reeds continue with the four note rhythmic cycle with new pitches that outline

the 7<sup>th</sup> and 13<sup>th</sup> of D dominant 7<sup>th</sup> and the flat 5<sup>th</sup> and augmented 5<sup>th</sup> of Eb. Measure 53 – 56 are played by solo tenor sax, bass, and drums without background figures.

In the following sixteen measures (measures 57 – 72) the harmonic rhythm is augmented as the tenor sax solo continues. Four trumpets with plunger mutes and three trombones (open bell) play chords that alternate between D major 9<sup>th</sup> and D minor 9<sup>th</sup> every two measures. The trumpets ascend gradually to create growth and intensity. Adding to the intensity is the addition of the 13<sup>th</sup> and #11<sup>th</sup> of D minor in measure 67. A cadence occurs in measure 70 as the brass sound a Neapolitan altered dominant and resolve to a D major 13 (#11) (no 7<sup>th</sup>) (see Figure 5).

Figure 5 "Tourist Point of View" mm. 57 - 70  
Brass background growth

Duke Ellington  
Transcribed by  
Bruce Dudley

The musical score is divided into three systems, each with a Treble clef staff for Trumpets (Plunger) and a Bass clef staff for Trombones. The key signature has one flat (B-flat major/D minor) and the time signature is common time (C).

- System 1 (Measures 57-60):**
  - Measure 57: Chords are DMa13 (marked with a '+' sign) and Dmi9 (marked with a '+' sign).
  - Measures 58-60: The brass instruments play a rhythmic pattern of eighth notes.
- System 2 (Measures 61-63):**
  - Measure 61: Chords are DMa9 (marked with a '+' sign) and Dmi13 (marked with a '+' sign).
  - Measure 62: Chord is DMa9 (marked with a '+' sign).
  - Measure 63: Chord is DMa9 (marked with a '+' sign).
- System 3 (Measures 64-67):**
  - Measure 64: Chord is Dmi13(#11) (marked with a '+' sign).
  - Measure 65: Chord is D6 (marked 'Open').
  - Measure 66: Chord is Eb13(b9)no7.
  - Measure 67: Chords are E and D.

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A two-measure scalar passage played by Paul Gonsalves in measures 71 and 72 serves to both end this portion of his solo and to lead into the recapitulation of the initial eight-measure theme played by baritone saxophonist Harry Carney. Figure 6 illustrates Gonsalves's changing modality around D minor: he plays a D Aeolian hexachord in measure 71, and a B half-whole

step octatonic fragment ascending and a D Phrygian hexachord descending in measure 72.

Gonsalves resolves to an F# on the downbeat of measure 73, which begins the recapitulation of Figure 2 above.

**Figure 6 "Tourist Point of View" mm. 71 - 73  
Tenor Sax Solo - Changing Modality**

**Played by Paul Gonsalves  
Transcribed by  
Bruce Dudley**



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After the eight-measure recapitulation of the initial theme, there is an eight-measure phrase in which Paul Gonsalves begins to improvise a solo again over saxophone and trombone sustained chords that suggest two measures of D9(b5) (no7th) resolving to D minor 7th (see Figure 7). The flatted fifth played by the second trombone adds tension to the sonority and alters the modality of the major chord. The use of parallel half step voice-leading in the first and second trombones contrasts with the voice-leading in the lower saxophones in contrary motion.



Figure 7 "Tourist Point of View" mm. 81 - 88  
Background figures behind sax solo

Duke Ellington

Transcribed by  
Bruce Dudley

The musical score consists of two systems of staves. The first system, labeled '81', covers measures 81 through 84. Above the staves, the chords 'D9(b9)no7th' and 'Dmi7' are indicated. The second system, labeled '85', covers measures 85 through 88. The score is written for Saxophones (top staff) and Trombones (bottom staff). The saxophone part features a melodic line with various intervals, while the trombone part provides harmonic support with chords and intervals.

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The following eight-measure phrase (measures 89 – 96) is transitional with ambiguous sounding chords played by saxophones and trombones, over which Paul Gonsalves improvises. The bass finally moves away from D, to G, for the first four measures of this phrase, foreshadowing the modulation to G in measure 97 (when G will remain the tonic pedal point for 62 measures). The chord in measure 89 and 90 is one of both omission and addition. The quality of this chord suggests G9 (no 3rd) with an added b9. The open spacing of the trombones, coupled with the minor ninth interval between the saxes – the two alto saxes play the upper note (major 9<sup>th</sup>) while the second tenor and baritone saxes play the lower note

(flatted 9<sup>th</sup>) – give this chord a very “airy” and mysterious quality (see Figure 8).

**Figure 8 "Tourist Point of View" mm. 89 - 90**  
**Chord of Omission and Addition**

**Duke Ellington**  
Transcribed by  
Bruce Dudley

G9(nc3)(addb9)

Saxes

Trombones

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The last two measures of this transitional phrase (measures 95 - 96) are given to solo tenor sax, bass, and drums alone. Jones plays a sudden tom-tom fill in measure 96, leading into the climactic eight-measure phrase that follows. This new phrase is based on G pedal and includes polytonal structures in the brass and saxophones. Lead trumpet player, Cat Anderson, executes an intensely played high register solo obbligato above the web of dissonant harmony played by the rest of the winds (see Figure 9). The mixture of upper structure triads in the brass, with trumpets playing Eb major and the trombones playing Db major, above the saxophones' functional sounding of the root, third and seventh of G dominant seventh, creates a highly

tense chordal sonority.

Figure 9 "Tourist Point of View" mm. 97 - 106  
Climactic Phase

Duke Ellington  
Transcribed by  
Bruce Dudley

97  $G7(\#5\#b3\#6)$   $G13$   $G7(\#5\#b3\#6)$   $G13$

Saxophones *ff*

Lead Trumpet (Cat Anderson) *fff*

Trumpets *ff*

Brass

Trombones

Bass

101 *mf*

Saxes

Lead Trpt.

Brass

Bass

Figure 9 Continued

The image shows a musical score for measures 105-108. It consists of four staves: Saxes, Lead Tpt., Brass, and Bass. The Saxes staff has a treble clef and a key signature of one flat, with a measure number '105' above the first measure. The Lead Tpt. staff has a treble clef and is mostly empty. The Brass staff has a treble clef and a key signature of one flat, with some notes in measures 106 and 107. The Bass staff has a bass clef and a key signature of one flat, with a continuous line of notes. There are some handwritten annotations in the Brass staff: '(Fm 9 7b 2)' and 'Am 7b 9 11'.

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Measures 105 – 108 serve as a transitional phrase, linking the climatic phrase of measures 97 – 104 with a darker and softer phrase (measures 109 – 116) in which saxes, plunger muted trumpets, and trombones accompany the return of Paul Gonsalves’s tenor saxophone solo. As was begun in measure 106 (Figure 9 above,) Ellington uses a minor-major ninth harmony in the trumpets in measures 109-110, 113-114, and later in measures 137-138, and 141-142. Meanwhile, in measure 110 the first trombone is sounding a low Db against the G minor-major ninth of the trumpets, creating a dissonant rub that seems to suggest a possible programmatic element. As the trumpets alternate between G minor-major ninth and G minor

ninth in two measure increments, the first and second trombones alternate between a perfect fifth (G and D) and a diminished fifth (G and Db) in one-measure increments. Above these two cyclic ostinati in the brass, the saxophones play a three-note motive in quarter-notes with the pitches G, A, and Bb. In measure 115, after three repetitions of the motive, the saxophones foreshadow a melody that will appear in the sixth movement of the suite, "Blue Pepper."

Figure 10 illustrates the brass cycles and sax motive of measures 109 – 116.

Figure 10 "Tourist Point of View" mm. 109 - 116  
Sax motive and Brass cycles

Duke Ellington  
Transcribed by  
Bruce Dudley

The musical score consists of two systems of staves. The first system covers measures 109 to 112. It includes three staves: Saxophones (Saxes), Trumpets (Trumpets), and Trombones (Trombones). The Saxophones play a three-note motive (G, A, Bb) in quarter notes. The Trumpets play a cyclic ostinato with a Fluriger Mute, alternating between a perfect fifth (G, D) and a diminished fifth (G, Db). The Trombones play a cyclic ostinato alternating between a perfect fifth (G, D) and a diminished fifth (G, Db). The second system covers measures 113 to 116. It includes three staves: Saxophones (Sxs), Trumpets (Tpts), and Trombones (Tbns). The Saxophones repeat the three-note motive, with the final measure (116) showing a melodic phrase labeled "Blue Pepper" motive.

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Gonsalves continues to solo for forty-two more measures (mm. 117 – 159) before a recapitulation of the introductory eight measures occurs beginning in measure 159. The harmonic shift between G minor and G dominant 7<sup>th</sup> is articulated by the saxophones and occurs in two-measure increments during the forty-two measures of Gonsalves solo. Intensity builds during measures 137 – 145 as trumpets ascend in range, sustaining the alternating chords of G minor-major 7<sup>th</sup> and G dominant 9<sup>th</sup>. Prior to the recapitulation of the introduction, the final fourteen measures of Gonsalves's solo are accompanied by bass and drums alone.

The recapitulation of the introductory brass chords in measure 159 marks a return to the D pedal as well. Following the recapitulation the tenor saxophone solos for eighteen measures with bass and drum accompaniment. In measure 181 the opening four measures of brass chords are repeated again, as Gonsalves closes with a blues oriented theme that was either improvised or composed by Ellington (see Figure 11). Following the four measures of brass chords, the bass and drums continue to play their rhythmic vamp as an engineered fade-out occurs eight measures later.

Figure 11 "Tourist Point of View" mm. 181 - 184  
Final statement of brass and solo tenor sax

Duke Ellington  
Transcribed by  
Bruce Dudley

The musical score for Figure 11 consists of three staves. The top staff is for the Tenor Sax solo, written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a quarter rest. The middle staff is for the Trumpets, written in treble clef with a key signature of one flat and a common time signature. It features four measures of chords, each with a different key signature: F major, C major, D major, and B-flat major. The bottom staff is for the Trombones, written in bass clef with a key signature of one flat and a common time signature. It features four measures of chords, each with a different key signature: F major, C major, D major, and B-flat major.

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"Tourist Point of View" serves as a cogent overture to the *Far East Suite* by virtue of its range of dynamic intensity, the way that it introduces three of Ellington's important solo voices -- Harry Carney, Paul Gonsalves, and Cat Anderson -- and in the way that it gradually introduces various modalities and altered harmonies, as a way to acquaint the listener with a novel synthesis of melodic and harmonic material. The very nature of the bass and drum accompaniment throughout "Tourist Point of View" is also a sign of some of the rhythmic elements that will be further explored in the suite, particularly the Latin American inspired rhythms of "Mount Harissa" and "Amad," and the rock-bugaloo beat of "Blue Pepper." The piece has a carefully constructed formal growth that exhibits gradients of change in texture, density, dynamic sound, and harmonic qualities. Figure 11A shows a graphic display of the

wave file for “Tourist Point of View” indicating the general contour of amplitude change through time, which is a result of orchestrational and dynamic decisions made by Ellington.

Fig. 11A “Tourist Point of View” wave file with time (in minutes).

0:00      1:00      2:00      3:00      4:00      5:00



Table 6 below illustrates the correlation between the graphic display of Figure 11A above and the events in the score.

**Table 6. A correlation between the graphic display of Figure 11A and events in the score**

Increased peaks at <b>1:00</b>	Trombone and saxophone background figures.	<b>mm. 37-44</b>	Figure 4
Increased peak leading into <b>2:00</b>	Brass background growth (trumpets with plunger mutes.	<b>mm. 57-70</b>	Figure 5
Thick, heavy peaks between <b>2:00</b> and <b>3:00</b>	Climactic phrase.	<b>mm. 97-106</b>	Figure 9
Peak just before <b>4:00</b>	Brass sustained background.	<b>mm. 137-145</b>	n/a



The final peak just before 5:00	Final statement of opening four measures brass with solo tenor saxophone.	mm. 181-184	Fig. 11
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### “Bluebird of Delhi (Mynah)”

“Bluebird of Delhi (Mynah)” was most likely composed and orchestrated by Billy Strayhorn. The title makes reference to a wild mynah bird that sang outside of Strayhorn’s hotel while the Ellington orchestra was staying in New Delhi, India in September 1963. Ellington wrote that this particular bird remained silent during Strayhorn’s daily efforts in coaxing it to sing except for emitting a “low raspberry” once Strayhorn left the bird alone (Ellington 1995, liner notes). This sound is recreated in the bass, sounding a low E at the very end of the piece.

The bass begins the piece by playing a four-measure ostinato using open fifths and stepping down from (C/G) through C Aeolian to Ab/Eb, and back up to C/G before ascending by steps through C Dorian to Gb/Db (sounding the flatted fifth of C and giving a blues quality), and back down through C Locrian. Two trombones join the bass in measure 5 and are harmonized, invertedly compared to the bass, in fourths. The effect of this bass line is one of ponderous simplicity, unique in its mode mixture and initial hemiola rhythm. One is tempted to wonder if Strayhorn was attempting to portray the elephants in the wild that he saw while visiting Ceylon in the solemn opening of this piece.

The “bird-like” theme is played by clarinetist Jimmy Hamilton beginning in measure 9 and is a two-measure motive that repeats as an ostinato four times over the recurring bass figure (see Figure 12). The notation of this melody, as seen in Figure 12, is taken from that of

Strayhorn's concert sketch score, which I consulted at the Ellington Collection at the Museum of American History at the Smithsonian Institution in Washington, D.C.

Figure 12 "Bluebird of Delhi (Mynah)" mm. 1 - 16  
Initial Bass Line and Theme

Billy Strayhorn

The musical score is arranged in three systems. The first system (measures 1-4) features a Clarinet staff (treble clef), a Trombones staff (bass clef), and a Bass staff (bass clef). A tempo marking of quarter note = 106 is present. The Clarinet and Trombones parts are mostly rests, while the Bass part plays a rhythmic pattern of eighth notes. The second system (measures 5-8) shows the Clarinet and Trombones parts beginning to play, with the Bass part continuing its pattern. The third system (measures 9-16) features a more complex Clarinet line with triplets and sixteenth notes, while the Trombones and Bass parts provide harmonic support.

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The image displays a musical score for the piece "Bluebird of Delhi (Mynah)" from measures 11 to 16. The score is arranged in three systems, each containing a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The melody in the treble clef staff features eighth-note triplets and quarter notes. The grand staff provides harmonic support with chords and bass lines. The bass clef staff contains a steady bass line with eighth and quarter notes. Measure numbers 11, 13, and 15 are indicated at the beginning of their respective systems.

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The detailed use of sixteenth-note triplets and grace notes suggest that Strayhorn had a very specific way that he wanted Hamilton to play the theme. However, Hamilton executed the theme using eighth-note triplets and also avoided the tie into beat 2 in each measure (see Figure 13). It is unclear why Hamilton's execution of the theme differs significantly from the written score (and from the hand copied clarinet part, also found in the Ellington Collection.) It may be that the hurried nature of the written rhythm was not what Strayhorn wanted after all; or, it may be that after performing the piece in concerts over the preceding two years prior to the recording session, Hamilton had gradually adapted a way of playing the theme in his own way.

**Figure 13 "Bluebird of Delhi (Mynah)" mm. 9 - 10  
Transcription of Hamilton's execution of the initial theme**

**Billy Strayhorn**  
Transcribed by  
Bruce Dudley



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A trio of trumpets interrupts the bird's song and bass ostinato in measures 17 and 18 with a fanfare that uses parallel and inverted major triads in a double-time rhythmic manner.

Saxes enter on offbeats in both measures, first on the major seventh of the chord and secondly on the sixth adding to the angst of interrupted singing (see Figure 14).

Figure 14 "Bluebird of Delhi (Mynah)" mm. 17 - 18  
Trumpet fanfare

Billy Strayhorn

The musical score for measures 17 and 18 of "Bluebird of Delhi (Mynah)" is presented in three staves. The top staff is for Saxes, the middle for Trumpets, and the bottom for Bass. Measure 17 begins with a treble clef and a common time signature. The saxophone part features a melodic line on offbeats, starting with a quarter rest followed by a dotted quarter note on G4. The trumpet part plays a fanfare of eighth notes, starting on C4 and moving chromatically down to F3. The bass part has a whole note chord of C major. Measure 18 continues the saxophone and trumpet parts, with the saxophone playing a descending line and the trumpet playing a more complex rhythmic pattern. The bass part has a whole note chord of Ab major.

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The melodic line that the first trumpet plays in measures 17 and 18 outlines a descending C dominant seventh chord followed by an ascending Bb dominant seventh chord, and another descending C dominant seventh chord. Strayhorn harmonized the line with triads that are inversions of C major and first or second inversions of Bb major, Ab major, D major, Db major, or Fb major. In measure 17 alone, this array of triads encompasses all 12 chromatic tones. The saxophones provide a tonal gravitational pull away from C major towards a new key of Ab major in measure 19.

The sub-median borrowed key of Ab major is established in measure 19 by the trombones and bass as Cootie Williams' growling plunger muted trumpet sounds a D natural,

the flatted fifth of Ab, in a four-measure phrase, possibly suggesting the sound of a mocking Mynah bird as the bass and drums imply a march-like rhythm. In measure 23 the bass walks, the drums begin playing a swing time pattern, and the clarinet is reintroduced playing a variation of the initial theme in the key of Ab major. Trombones play whole notes in triadic, quartal, and open spacing during the eight-measure statement of the melody (see Figure 15).

Figure 15 "Bluebird of Delhi (Mynah)" mm. 23 - 30  
Expansion of initial theme

Billy Strayhorn

The musical score consists of two systems of staves. The first system (measures 23-26) features a Clarinet staff in treble clef, a Trombone staff in bass clef, and a Bass staff in bass clef. The Clarinet part plays a melodic line with eighth notes and quarter notes. The Trombone part plays whole notes in triadic, quartal, and open spacing. The Bass part plays a walking bass line. Chord symbols above the Clarinet staff are A7, Gb/Ab, Db6, and Gb7. Chord symbols below the Bass staff are Gb6 and Eb. The second system (measures 27-30) features a Clarinet staff in treble clef, a Trombone staff in bass clef, and a Bass staff in bass clef. The Clarinet part continues the melodic line with eighth notes and quarter notes. The Trombone part plays whole notes in triadic, quartal, and open spacing. The Bass part plays a walking bass line. Chord symbols above the Clarinet staff are Eb/B, A7, Ab, and F(19). Chord symbols below the Trombone staff are Eb, Ab, and F(19).

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The clarinet melody consists of several colorful tones that are chord extensions and alterations against the basic chords that are played by the trombones and outlined by the bass. In measure 24 the clarinet trills on the #11 of the chord. In measure 26 the clarinet arpeggiates the #11<sup>th</sup>, 9<sup>th</sup>, and 7<sup>th</sup>, before trilling on the 13<sup>th</sup> of the Gb dominant. In measure 27 the clarinet arpeggiates the root, 13<sup>th</sup>, #11<sup>th</sup>, and #9<sup>th</sup> of E dominant. In measure 28 the clarinet arpeggiates the 13<sup>th</sup>, #11<sup>th</sup>, and #9<sup>th</sup>, and trills from the root to the flat 9<sup>th</sup> of A dominant. The simple innocence of the initial theme (Figure 12 above), and its underlying slow march-like rhythmic feel, is transformed in measures 23 -30 into a rather sophisticated melodic variation that is supported by complex harmonies and a swinging, forward-moving pulse. Jimmy Hamilton plays this variation with a focused tone that remains clear and light as it rises in tessitura.

A secondary theme is played by the clarinet and accompanied by bass and drums alone in measures 31 – 38. The theme consists of two sub-phrases. The first is three measures long, is set in the upper register of the clarinet, and outlines a Bb minor tonality that changes to Bb major in the third measure. The second phrase is five measures long and is characterized by extensive chromaticism, intervallic angularity, and a descending contour that encompasses two octaves (see Figure 16).

Figure 16 "Bluebird of Delhi (Mynah)" mm. 31 - 38  
Secondary Theme

Billy Strayhorn

The image shows a musical score for Clarinet and Bass. The Clarinet part is in the upper staff, and the Bass part is in the lower staff. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 120. The score consists of two systems. The first system covers measures 31 to 34. Measure 31 starts with a treble clef and a key signature of two flats. The Clarinet part has a melodic line with a triplet of eighth notes in measure 32. The Bass part has a steady eighth-note accompaniment. The second system covers measures 35 to 38. Measure 35 starts with a treble clef and a key signature of two flats. The Clarinet part has a melodic line with a triplet of eighth notes in measure 35. The Bass part continues with the eighth-note accompaniment. The score ends with a double bar line in measure 38.

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The modal shift from Bb minor to Bb major that occurs in measure 32 recalls the continual shifting between D minor and D major in "Tourist Point of View." The chromaticism of the clarinet melody in measures 34 and 35 serves to further obscure the modality of the melody. In the following eight measures, this secondary theme is played by unison and octave saxophones with trombones playing triadic figures that involve chromatic approaches to Bb major as the clarinet improvises freely above these figures (see Figure 17). There are five different ways in which the trombones approach the Bb triad from above and two different ways they approach the Bb major triad from below. This variety of chordal embellishment gives the



accompanimental passage a feeling of growth and change.

Figure 17 "Bluebird of Delhi (Mynah)" mm. 39 - 46  
Secondary Theme with Trombone Accompaniment

Billy Strayhorn

39

Saxes

Trombones

Bass

43

3

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In measures 47 – 54 the brass (three trumpets and three trombones) play a thickened line harmonization of the initial theme as Jimmy Hamilton continues to improvise. In measures 55 – 57 the first trumpet plays only a triadic fragment of the theme, second and third trumpets

paralleling the first, while the trombones play ascending minor triads in contrary motion with the trumpets. The effect is one of growing intensity (see Figure 18). The bass does not play in measure 58, allowing for more clarity in the chromatic brass line.

**Figure 18 "Bluebird of Delhi (Mynah)" mm. 47 - 57  
Brass Thickened Line Statement of the Initial Theme**

**Billy Strayhorn**

The musical score consists of three systems of staves. The first system covers measures 47 to 50. The second system covers measures 51 to 53. The third system covers measures 54 to 57. In each system, the top staff is for Trumpets, the middle for Trombones, and the bottom for Bass. The Trumpets and Trombones parts feature thickened chords, often with a '3' above them, indicating triplets. The Bass part plays a steady eighth-note accompaniment. A 'Clarinet Solo' section is indicated by a dotted line in the middle staff between measures 50 and 53. Measure numbers 47, 50, 52, 53, 55, and 56 are clearly marked.

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In measure 58, the last measure of this phrase, the saxophones play a low E major triad, the trombones a B diminished triad, and the trumpets a first inversion G diminished triad (see Figure 18A). The resulting chord is an E13(#11,#9,b9), a richly dissonant chord that not only foreshadows the Mynah bird's low E raspberry played by the bass at the end of the piece, it also leads effectively into a full band unison statement of the secondary theme in the key of Eb minor/major.

Figure 18A "Bluebird of Delhi (Mynah)" m. 58  
"Raspberry" Chord

Billy Strayhorn

The musical score for Figure 18A shows three staves: Saxes, Trumpets, and Trombones. The key signature has two flats (Bb, Eb) and the time signature is common time (C). Above the staves, the notes E, G, and B are written, with a 'v' marking below them. Above the Trumpets and Trombones staves, the notes B, D, and F are written, with a 'v' marking below them. The resulting chord is identified as E13(#11,#9,b9). The score is for measure 58.

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The climax of the piece occurs in measures 65-67 with the sounding of three chords: Eb7, DbMa9, and CMa13, which marks a return to the original key of C. A recapitulation of the initial theme follows in which the clarinet plays the two-measure melody six times with the four measure bass line and trombone accompaniment and one time without accompaniment. The bass then plays a long, slow ascending glissando followed by the low E “raspberry.”

“Bluebird of Delhi (Mynah)” is one of the more programmatic pieces in the *Far East Suite*, particularly in the way that the melody suggests a bird-like song. Furthermore, the piece unfolds in stages of rhythmic and harmonic change at an unhurried pace, providing contrast and growth. The development of the initial theme and the highly chromatic nature of the secondary theme give the melodic content vibrancy and purpose.

### **“Isfahan”**

“Isfahan” was also composed and arranged by Billy Strayhorn and is the slowest piece of the suite. It is a jazz ballad with a danceable swing eighth note feel. The piece had its genesis prior to the State Department tour that the Ellington Orchestra took in the fall of 1963. Ken Vail’s book, *Duke’s Diary - The Life of Duke Ellington 1950 – 1974*, notes that the piece “Elf” was recorded on July 18, 1963 at A&R studios in New York City (Vail 2002, 222). A concert sketch score in Strayhorn’s hand indicates that “Elf” was the title of the piece that later became titled “Isfahan.” It is unclear what significance the earlier title may have had. Ellington, and to a lesser degree Strayhorn, would often give pieces working titles in the form of acronyms or abbreviations. Many of these initialed titles would remain even as the pieces were recorded and commercially released. One notable example of this is T.G.T.T., from Ellington’s *Second Sacred Concert* of 1968, which was parenthetically indicated to mean “Too Good to Title.”

Several other examples include “Eque,” “Tina,” and the anagram “Oclupaca” from the *Latin American Suite*, “Uwis” and “Klop” from the *Uwis Suite*, and “Tang” from the *Afro-Eurasian Suite*. Perhaps the title “Elf” was cryptic, perhaps it was named for an elf. In any event, the beautiful music that Strayhorn wrote and that alto saxophonist Johnny Hodges played for “Elf” would later serve Ellington well in representing the “city of poetry” and beauty of Isfahan, Persia and was included in *Far East Suite*. The analysis that follows was constructed from the manuscript sketch score by Strayhorn that is part of the Ellington Collection at the Smithsonian Institution.

The phrase structure of “Isfahan” is A (8) B (8) A’ (8) C (8) A” (8) A’ (8) C (8) coda (4). The A” section consists of new melodic material played by the full ensemble with improvisation played by Johnny Hodges. The B section is omitted during the recapitulation. The recapitulation of A’ and C are identical to the first chorus. A four-measure coda is added at the end.

The texture of the A section (measures 1 – 8) consists of a lyrical solo alto saxophone melody with the bass providing chord roots on beats 1 and 3 and the drums playing time lightly with brushes on snare drum and cymbals, with high-hat on beats 2 and 4. The three trombones provide offbeat chords of open spacing as the second alto and first and second tenor saxophones play a counter-line in unison below the register of the alto saxophone that is chromatically decorative of some of the chords’ more colorful tones, such as the 9<sup>th</sup>, 13<sup>th</sup>, and b9<sup>th</sup>. In the Special Mix compact disc release of 1995 on Bluebird the trombones are panned hard left, the saxophones hard right and the solo alto saxophone, bass and drums center, creating a poignant separation of instrumentation.

The texture of the B section (measures 9 – 16) is similar to that of A with the alto saxophone playing the melody with bass and drums accompaniment. Trombones tacit for four measures and the alto, first and second tenor, and baritone saxophones play soft half note length chords in open voicing. In measures 13 – 16 the trombones are added to the saxophones playing half note chords. The A' section is identical to that of A until the seventh measure when the baritone saxophone plays a prominently moving line over a change in chordal quality (G/Db). The C section utilizes a similar texture as the second half of the B section: sustained trombone and saxophone chords supporting the solo alto saxophone melody with bass and drums accompaniment, however there is a break in the third measure of the section in which all of the instruments stop on the second half of the fourth beat, leaving a silent break for three beats until the solo alto saxophone returns with the opening motive in measure 4 of the section, this time harmonized with different chords that lead to an authentic cadence.

The A'' section begins with a pickup of one and 1/2 beats in which all seven brass and the four accompanying saxophones play a thickened line harmonization of a new melodic line. The solo alto saxophone improvises over the sustained chord in the third measure and between the two phrases of the ensemble in the fourth measure of the section. The full ensemble stops suddenly on the second half of the fourth beat of the sixth measure of the section and the solo alto saxophone improvises alone in the seventh and eighth measures of the section. Hodges plays an effectively simple fill consisting of an arpeggiated of Db minor 6<sup>th</sup> chord followed by four detached quarter notes on the 9<sup>th</sup> of the Db6/9 chord. This leads directly to the melodic pick-up into A'.

The texture of the recapitulation of A' and of C are unchanged from the exposition and the coda is an extension of the last two measures of C, with sustained saxophones and offbeat chords played by the trombones. The solo alto saxophone ends with a restatement of the opening motive.

Figure 19 shows the melody, counter-melody, and trombone chordal accompaniment for measures 1 – 8 of "Isfahan." The melodic phrase of A consists of two smaller phrases; the first is four measures long and the second is three and one-half measures long. The three quarter notes in measure 8 are part of the next phrase section B. The melodic component of each phrase of A is structured with nearly identical rhythms, contour shape, and intervallic content. The second phrase is nearly a sequential transposition of the first down a major third, with slight rhythmic variation in measure 5 and intervallic variations in measures 6 and 7. Despite this apparent symmetry the melodic line is colorful and notable for the use of half steps that are followed by leaps in measures 1, 2, 5, and 6.

Figure 19 "Isfahan" mm. 1 - 8  
The A Section (Main Theme)

Billy Strayhorn

Slow Ballad ♩ = 60

Solo Alto Sax

Saxophones

Trombones

Bass

$D^{\flat}Ma7$   $B^{\flat}Ma7$   $B^{\flat}+7$

$E^{\flat}7$   $A^{\flat}Ma7$

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The melody of the B section (measures 9 – 16) begins with a three-beat pick-up in measure 8 that outlines a Db major triad, leading to a two-measure motive of chromatic embellishments of chords that outline  $ii\bar{0}7\ V7\ i$  in F minor. This phrase is sequenced up a whole step in measures 11 and 12 in G minor. The motive is further sequenced up a step melodically, yet down a step harmonically, outlining  $ii\bar{0}7\ V7\ I$  in F major for measures 13, 14 and 15. The final melody note of the phrase, a C, is reharmonized with four different major seventh chords that descend by half steps in measures 15 and 16. Figure 20 illustrates the extent to which Johnny Hodges embellishes Strayhorn's written melody 9 – 12 with chromatic passing tones

and added rhythms. These embellishments greatly enhance the beauty of the melodic line. The transformation of written melodic and rhythmic material that Hodges achieves in measures 9 – 12 of “Isfahan” is representative of the creative spirit that he often imbued into Strayhorn’s and Ellington’s melodies, particularly on slow tempo ballads such as Strayhorn’s “Passion Flower,” “Daydream,” “A Flower Is a Lovesome Thing,” “The Star Crossed Lovers,” and “Blood Count,” and Ellington’s “I Got it Bad (And That Ain’t Good),” “ Warm Valley,” and “In a Sentimental Mood.” Appendix 3 shows a copy of the part Hodges was likely first given for the piece when it was still titled “Elf”.

**Figure 20 "Isfahan" B Section mm. 9 - 12**  
**Comparison of written melody with Hodges' interpretation** **Billy Strayhorn**  
Hodges' interpretation  
transcribed by  
Bruce Dudley

	Gmi7(b5)	C7	Fmi6	Ami7(b5)	D7	Gmi6
9						
	Strayhorn's notated melody					
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9						
	Hodges' interpretation					

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Strayhorn harmonized the melody of the B section in measures 9 – 12 with four saxophones in drop-3 and drop-2 open voicings<sup>16</sup> that provide a warm, full texture beneath the plaintive minor key melody. In measures 13 – 16 trombones join the saxophones, playing very openly spaced voicings in which the 3<sup>rd</sup> trombone plays the roots of the chords. The first and second trombones play chord tones that are adjacent to those of the saxophones, in some cases doubling a note played by a saxophone. The open spacing and tessitura of trombones and saxophones provides a rich, warm sonority for the harmonic progression (see Figure 21).

---

<sup>16</sup> Drop-2 and drop-3 voicings are terms used by jazz arrangers that refer to an open spacing of a (generally) four note chord, such as a seventh chord, in which the second or third note from the top of a closed chord is replaced by a note of the same pitch one octave lower, yielding a more openly spaced chord.

Figure 21 "Isfahan" mm. 9 - 16  
B Section Theme and Accompaniment

Billy Strayhorn

The musical score is arranged in three systems. The first system (measures 9-11) features a Solo Alto Saxophone with a melodic line and a piano accompaniment for Saxophones and Trombones. The second system (measures 11-13) continues the saxophone melody and piano accompaniment. The third system (measures 13-16) shows the saxophone melody and piano accompaniment. The piano accompaniment consists of chords in the right hand and bass lines in the left hand. The Solo Alto Saxophone part includes triplet markings and a dynamic marking of *mp*.

Chord progressions for the first system: Gmi7(b5) 9, C 7(b9), Fmi6.

Chord progressions for the second system: Ami7(b5), D7(b9), Gmi6, Gmi9(b5) 13, C7+(b9).

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Figure 21 "Isfahan" mm. 15 -16

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The first six measures of section A' (measures 17 – 22) are identical to those of section A (measures 1 – 6). Whereas measure 7 of the A section resolved to Db major with an imperfect authentic cadence, measure 23 (the 7<sup>th</sup> measure of the A' section) cadences to a Db dominant seventh with a flat 9<sup>th</sup> and flat 5<sup>th</sup>. A prominent solo counter-line emerges from the baritone saxophone in measures 23 and 24 that outlines a Db dominant seventh, flat nine, sharp nine chord (Figure 22).

Figure 22 "Isfahan" mm. 23 - 24  
Altered 7th and 8th measures of Section A'

Billy Strayhorn

$\frac{G}{D\flat}$  [Db7(b9,b5,#9)]

The musical score consists of three staves. The top staff is for Solo Alto Sax in treble clef, showing a whole note chord G4. The middle staff is for Baritone Sax in bass clef, showing a melodic line starting with a half-step motive of repeated quarter notes (G3, A3, B3, C4) with a mezzo-forte (mf) dynamic marking. The bottom staff is for Trombones in bass clef, showing a whole note chord G3. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

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The final eight measures of the melody of "Isfahan", the C section, begin with new thematic material starting with a half-step motive of repeated quarter notes, alternating between the minor and major thirds of Gb. This motivic germ was used previously in the initial theme of the A section (see Figure 19, measures 1 and 2). Whether intentional or not, Strayhorn and Ellington made extensive use of the minor second interval, as a motivic germ, throughout the *Far East Suite*. As noted earlier, the fluctuation between D major and D minor in "Tourist Point of View" (and G major and G minor in the middle section of the piece) is a constant harmonic device used in that piece. In "Bluebird of Delhi (Mynah)," the change of melodic mode in the secondary theme, from Bb minor to Bb major (and later from Eb minor to Eb major) also suggests a motivic germ of a minor second. Further examples of this motivic germ will be seen in later pieces of the suite. Dr. Edward Green has written about the use of

the minor second as a motivic germ, referring to it as the *Grundgestalt*<sup>17</sup> (after Schoenberg) of the *Far East Suite* (Green 2004, 215-249).

Returning to the examination of the melody in the C section of “Isfahan,” following a three-measure phrase of relatively new melodic material (measures 25 – 27), the opening theme (from section A) returns in the pick-up notes to measure 29. Strayhorn uses the *first* phrase of the A section as the melody for the *second* phrase of the C section, thereby establishing structural symmetry within the 32-measure theme. Interestingly, the return of the opening theme in measure 29 – 31 is harmonized very differently from the initial presentation of the theme in measures 1 – 3. Figure 23 shows the theme of the C section with the accompaniment played by saxophones and trombones.

---

<sup>17</sup> The term *Grundgestalt*, meaning “basic shape,” is attributed to Arnold Schoenberg and signifies the basic musical idea (or essential phrase) of a piece from which everything in the piece is derived. Green suggests that there is an over-arching use of the minor second interval in the pieces of *Far East Suite*, in both melodic and harmonic ways.

Figure 23 "Isfahan" mm. 25 - 31  
C Section Theme and Accompaniment

Billy Strayhorn

G<sup>b</sup>6 C(+7)(+9, #9) F7(#11, #9) P<sup>b</sup>9

Solo Alto Sax

Saxophones

Trcmbones

E<sup>b</sup>13 A<sup>b</sup>13(+9) A<sup>b</sup>9(#5) D<sup>b</sup>Ma13

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The full ensemble plays a harmonized thickened line for six measures beginning with the pick-ups to measure 33, set to the harmonic progression of the A section. The melody line is chromatic in nature and is harmonized with closed voicings that include doublings an octave lower. The melody is harmonized with chromatic passing chords as well as with added chord extensions. Billy Strayhorn's sketch score for "Elf/Isfahan", as observed in the Ellington Collection, is written in concert pitch using three staves. One staff is for the alto saxophone solo and baritone saxophone, one for the other three saxophones, and one for the trombones and bass for the first thirty-two measures of the piece. Following that there is a single staff labeled "TUTTI" which has the melody that is played by the full ensemble on the recording written in four-way closed voicings. There are no further indications of orchestrational intent on the sketch score. It is presumed that copyist Tom Whaley, or Strayhorn himself, created the parts from this sketch, and that Strayhorn gave the orchestration further consideration. In consulting the recording transcribed score attributed to Bill Dobbins and David Berger, it appears that the trumpets were assigned the notes that appear on Strayhorn's sketch, the first trumpet playing the melody and the remaining three trumpets playing harmonies in diatonically parallel closed voicings. The second alto saxophone doubles the second trumpet, the first and second tenor saxophones double the third and fourth trumpets respectively. The first trombone doubles the fourth trumpet during the first four measure phrase (measures 32 – 35), doubles the third trumpet in measures 36 and 37, and then doubles the first trumpet an octave lower in measure 38 as the range of the trumpet melody increases. The second trombone doubles the first trumpet an octave lower in measures 32 – 35, doubles the fourth trumpet in measures 36 and 37, and then doubles the second trumpet an octave lower in measure 38.

The third trombone doubles the second trumpet an octave lower in measures 32 – 35, doubles the first trumpet an octave lower in measures 36 and 37, and then doubles the fourth trumpet an octave lower in measure 38. The baritone saxophone doubles the first trumpet, an octave lower, for the entire tutti section of measures 32 – 38. Figure 24 is a concert pitched reduction of the full tutti section as played from measure 32 through measure 38. Measures 39 and 40 show the solo break that Johnny Hodges plays, one which demonstrates his affinity for the kind of laid back quarter note phrasing and articulation that Louis Armstrong first played on recordings nearly forty years earlier.

Figure 24 "Isfahan" mm. 32 - 41  
A" Section Tutti Ensemble

Billy Strayhorn

Brass and Saxes

Bass

(Bass solo)

(Solo Alto Sax)

Chord symbols:  $D^{\flat}$ ,  $A^{\flat}7 A^{\flat}9$ ,  $(G^{\flat}6) A^{\flat}6$ ,  $D^{\flat}Ma9$ ,  $D^{\flat}6$ ,  $B^{\flat}Ma9$ ,  $B^{\flat}7(+9)$ ,  $E^{\flat}13$ ,  $E^{\flat}13$ ,  $(Ami7)(Ebmi7)$ ,  $(Emi7)$ ,  $E^{\flat}6$ ,  $AMa9$ ,  $A6$ ,  $E^{\flat}7(+9)$ ,  $E^{\flat}7(+9)$ ,  $A^{\flat}$ ,  $A^{\flat}13(+9)$ ,  $D^{\flat}6$ ,  $D^{\flat}Ma7$

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The recapitulation of A' and C are identical to the exposition and the piece concludes with a four-measure extension that repeats the last four measures of C. The saxophones and trombone sustain their final chord as Hodges plays the opening five-note motive of the piece out of tempo.

Strayhorn's composition "Isfahan" is at once simple in its economical use of melodic and harmonic materials, and creatively clever in its use of melodic and harmonic chromaticism and exploration of non-diatonic tonal areas. The use of major seventh chords built on the sixth and lowered sixth degrees of the key in the A sections are unexpected and fresh sounding, as is the descending sequence of major 7th chords in measures 15 and 16. The sequential minor ii –V cadences in the B section are logical and yet explore a tonal area remote to the key of Db major (g minor). The use of the opening motive (re-harmonized) in the final phrase of the piece gives structural balance to the music and illustrates Strayhorn's ability to make economic uses of musical material in interesting ways.

### **"Depk"**

"Depk" is the shortest piece of the *Far East Suite* and it is nearly the fastest of the suite, slower only than the final section of "Ad Lib on Nippon." The piece alternates between two sections of thematic material. The first theme (A), in C major, consists of an active motive that repeats continually for ten measures, gradually ascending in pitch for six measures and descending for four measures. The second theme (B) is structured with six three-measure phrases that begin in the key of A minor and move through the cycle of fifths. The first twelve measures of the B section pass through the keys of A minor, D minor, and G minor. The next

twelve measures pass through F Major, E minor, and D minor. Each new key area is preceded by its secondary dominant. The structural form of the piece can be seen in Table 5, which lists the number of measures in each section and the instruments that play prominent melodic and accompanimental roles. Many of the author’s conclusions about the orchestration of “Depk” were reached in consultation with Priestley’s and Berger’s transcription of the recording, in conjunction with Ellington’s pencil sketch score and an ink copied sketch score accessed at the Ellington Collection in the Museum of American History.

**Table 7. Formal structure of “DEPK”**

<u>SECTION</u>	<u># of MEASURES</u>	<u>PROMINENT INSTRUMENTS</u>
INTRO	4	Piano with bass and drums (these play throughout the piece)
A	10	Clarinet and tenor sax
A <sub>1</sub>	10	Clarinet, alto, tenor and baritone sax, 3 <sup>rd</sup> trumpet, with trombone hits
TRANSITION	4	Clarinet and trombones
B(18)	9 9	Saxes unison with brass “kicks” Saxes harmonized with brass “kicks”
INTERLUDE (A <sub>2</sub> )	10	Piano arpeggios over harmony of A section
B <sub>1</sub> (18)	9 9	Trombones with saxes unison and baritone sax “kicks” Trumpets harmonized with saxes unison, trombone “kicks”
A <sub>3</sub>	10	Alto, tenor, and baritone saxes harmonized in triads (mainly diminished)
B <sub>2</sub>	18	Clarinet, alto, tenor, and baritone saxes with trombone hits in hemiolic rhythm

C	8	“Shout” chorus - Full ensemble
A <sub>1</sub>	10	Clarinet, alto, tenor and baritone sax, 3 <sup>rd</sup> trumpet, with trombone hits
A	10	Clarinet and tenor sax
Last 4 of A	4	Clarinet and tenor sax
Last 2 of A	2	Clarinet and tenor sax
Last 1 of A	1	Clarinet and tenor sax
CODA	1	Piano - Fermata low octave C

The introduction is derived from the eighth and ninth measures of the A section.

Ellington plays the chromatically embellished descending motive (that tenor saxophonist Paul Gonsalves later plays), then outlines a Blues riff in triplet rhythm in measure 3 and outlines a Db major triad that resolves to a C major triad in measure 4. Beneath the four measure melody Ellington plays ascending tri-tones in the left hand, suggesting the 3<sup>rd</sup> and 7<sup>th</sup> of ascending parallel dominant 7<sup>th</sup> chords that move in half note rhythm as the bass remains on a pedal (see Figure 25).

Figure 25 "Depk" mm. 1 - 4  
Introduction

Duke Ellington  
Transcribed by  
Brian Priestley and  
David Berger

♩ = 224  
Fast swing

Piano

Bass

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A seven-page copy of the sketch score for "Depk" is shown in Figure 26. It is a more legible ink hand-copy of the pencil sketch that Ellington made for the piece. The four-measure introduction and the eight-measure "shout chorus" are missing, as well as the ending recapitulation of A<sub>1</sub>, A, and the diminishing repetitions of the end of A. A sketch of the "shout chorus" (in Ellington's hand) can be seen in Figure 27 (below) and is labeled "insert." A corollary is made between the formal structure, as outlined in Table 5 (above), and the rehearsal letters used in the sketch score in Table 6 following Figure 27 below.

Figure 26. "Depk" manuscript sketch score. Concert pitch, includes rehearsal letters.

DEPK

**DUKE ELLINGTON**  
AND BILLY STRAYHORN

**F-B**

ALT. REH. BAR. CORN.  
CLAR. BASS. CORN. BAR.  
TRB

CLAR. **C**

TRB

BASS

TR. (G)  
(Not Used)

(c) -  
TEMPO MUSIC, INC.



① *Depk*

UNISON

SAX

TRPT.

TRB.

Piano

SAX

TRPT.

TRB.

Piano

SAX

BAR.

TRPT.

TRB.

Piano

F C7 F

Depk

The first system of the handwritten musical score consists of four staves. The top staff contains a melodic line with various notes and rests. The second staff contains a bass line with notes and rests. The third and fourth staves are mostly empty, with some notes in the third staff. The bottom-most staff shows chordal structures with notes like E, A, and D.

E

The second system of the handwritten musical score consists of four staves. The top staff has a melodic line with notes and rests. The second staff has a bass line with notes and rests. The third and fourth staves are mostly empty, with some notes in the fourth staff. The bottom-most staff shows chordal structures with notes like E, A, and D.

The third system of the handwritten musical score consists of four staves. The top staff has a melodic line with notes and rests. The second staff has a bass line with notes and rests. The third and fourth staves are mostly empty, with some notes in the fourth staff. The bottom-most staff shows chordal structures with notes like E, A, and D.

Page 4 sketch score of "Depk"

*sketch*

The image displays a handwritten musical score for a piece titled "Depk". The score is organized into three systems, each consisting of four staves. The notation is in a sketchy, handwritten style. The first system begins with a treble clef and a 4/4 time signature. The second system continues the composition with similar notation. The third system concludes the page with further musical notation, including a final cadence. The score includes various musical symbols such as notes, rests, clefs, and time signatures, all rendered in black ink on a white background.

*Alto sax*

(F)

Proc  
DAD

BAR.

(G)

(H) CL.+PAUL

BAR. PROC PRIME UNISON

CLAR.  
PAUL

Proc.  
BAR.

Trb.

Page 6 sketch score of "Depk"

*Depk* (4)

The image shows a handwritten musical score for the piece "Depk". The score is organized into three systems, each with three staves. The first system includes parts for Clarinet (CLAR. PAUL), Percussion (PERC. CARL), and Trombone (TRB.). The second system includes parts for Clarinet (CLAR. PAUL), Percussion (PERC. CARL), and Trombone (TRB.). The third system includes parts for Clarinet (CLAR. PAUL), Percussion (PERC. BARR.), and Trombone (TRB.). The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. At the bottom of the page, there are two empty staves with the handwritten text "See (Insert)" written in the center.

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Figure 27. “Depk” ‘insert’ manuscript sketch score. Harmonic analysis added below.

Bass plays:	C6	F Major	Ab Major	G
Analysis:	C6/9	FMa9	AbMa9	G13(no9)

The voicings that Ellington wrote for the eight-measure “insert,” which is effectively a climactic shout chorus,<sup>18</sup> include three occurrences of Green’s *Grundgestalt* of the minor second. They actually occur at the octave, creating a minor ninth harmonic rub; the first occurs in the third measure between the third trumpet and the first trombone (F and E); the second occurs in the fifth measure between the second trumpet and the first trombone (Ab and G); the third occurs in the sixth measure, last chord, between the second trumpet and the first trombone (F and E). Ellington made frequent use of triads in voicing the trombones throughout his career. In this example, the use of extensions in the trombones, *below* the trumpets’ more

<sup>18</sup> *Shout chorus* is a term often used to describe the climactic portion of a jazz ensemble (or big band) arrangement. It usually occurs 75 – 85% of the way into the piece, often consisting of full ensemble harmonization of new melodic material over the existing harmonic progression of the piece. A shout chorus often precedes a recapitulation of the original theme and texture therein.

functional chord voicings, along with the presence of the minor ninth interval within the brass voicings, gives the brass texture a distinctive color.

**Table 8. Corollary: Rehearsal letters with formal structure of “Depk”**

<u>Rehearsal Letter</u>	<u>Structural Letter</u>	<u># of Measures</u>
(Not included)	INTRO	4
A	A	10
B	A <sub>1</sub>	10
C	TRANSITION	4
D	B	18
(Not included)	A <sub>2</sub> Interlude	10
E	B <sub>1</sub>	18
F	A <sub>3</sub> (First 8)	8
G	A <sub>3</sub> (Last 4)	4
H	B <sub>2</sub>	18
Insert	C	8
(Not included)	A <sub>1</sub>	10
(Not included)	A	10
(Not included)	Last 4 of A	4
(Not included)	Last 2 of A	2
(Not included)	Last 1 of A	1
(Not included)	CODA	1

In the original album notes for the *Far East Suite* Ellington wrote, “Depk” was “a wonderful dance by six boys and six girls, and I tried to get the cats in the band to do it. All I could remember afterwards was the kick on the sixth beat.” Ellington seems to be trying to capture the skip of the dance in the opening theme, with its perpetual rhythm of eighth note -

quarter note - eighth note syncopation. The spirit of the melody is further uplifted with the ascending parallel major chords C, D, E, F, G in the A sections. The harmonization of the melody, and the subtle ascending pitch changes of the melody that occur in the second and fourth measures of A, add to the playfulness of the piece.

The transition, marked letter C on the sketch score (Figure 26 above), illustrates Ellington's favored use of triadic trombone writing. For the four measures of descending melody, he harmonizes the line with second inversion diatonic triads, in combination with lower chromatically parallel chords. Above this texture, the clarinet plays an angularly playful melody, in matching rhythm with the trombones. The recording differs from the written score in the third and fourth measures of C in that the clarinet trills on a G instead of continuing to play the incomplete melody that Ellington or Strayhorn wrote.

The secondary B theme (rehearsal letter D in the score) is in A minor and develops the idea of the "kick on the sixth beat" that Ellington mentions in the album notes. The melodic line, played by the saxophones in unison, is simple and repetitive with an upper chromatic neighbor tone in the second measure of each sequence of the three-measure theme. The "kick" is provided by the brass in measures 3, 6, 9, and 12, and by the saxophones in measures 15 and 18, with a strong half-note chord on the third beat of these measures. Since the phrases are grouped into three-measure units these chordal accents fall on the sixth half note of each three-measure phrase.

In the eight-measure interlude A<sub>2</sub> (not included in the score) Ellington plays ascending and descending major arpeggios on the piano with the added raised 4<sup>th</sup> for each of the first three chords of the A section (C, D, and E). He then plays various broken triads with the right



hand over a G pedal point in the left hand, including Bb minor, B major, and Db major. These sonorities create tension and suspense before the return to the B section, marked letter E in the score.

At letter E the trombones have the melody for nine measures, harmonized in triads of various inversions and with slightly different rhythms and melodic shapes from the earlier statement of the B section. The baritone saxophone plays an embellishment around the “kick” beat in every third measure of this section. The trumpets take over the melody for measures 10 – 18 of letter E, harmonized in closed four-part voicings, as well as sounding the “kick” in the third measure of each phrase, saxophones adding to the “kick” as well.

The return to A<sub>3</sub> has the baritone saxophone playing the melody in the low register with the second alto saxophone and tenor saxophone playing a harmonization above that form passing diminished triads in open spacing (see Figure 28). Gonsalves’ tenor saxophone is voiced higher than Russell Procope’s alto saxophone. Ellington doubles the melody on the piano an octave above the baritone saxophone, giving the melody more distinction.

**Figure 28 "Depk" Letter F (A3)  
The A Theme played by Baritone, Alto, and Tenor Saxophones**

**Duke Ellington and Billy Strayhorn**

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Letter G in the score consists of the last four measures of A<sub>3</sub> and features the descending melody played by the baritone saxophone with the tenor and alto saxophones descending in parallel tri-tones (the opposite direction of Ellington’s left hand in the introduction).

Letter H is the B<sub>2</sub> theme played by Paul Gonsalves (tenor sax) and Jimmy Hamilton (clarinet) with baritone and second alto saxophones punctuating the rhythm of the melody in a “prime unison” harmonization of the melody. The melody is written as a 6/4 hemiola. The second and third trombones play short, open fifths in a 3/4 hemiola rhythm until the third

measure of each phrase, when the first trombone joins in with the “kick,” which is delayed by an eighth note sounding on the “and” of beat 3 (see letter H in Figure 26 above). The whirlwind of rhythmic activity that results from the hemiola within a hemiola, and the noticeable, yet subtle, acceleration of tempo throughout the eighteen measures of H, serve to lead excitedly into the shout chorus of Figure 27 above.

Following the shout chorus, there is a reverse appearance of A<sub>1</sub> and A before the telescoping repetition of the last 4, 2, and 1 measures of A. Ellington has the final say with a strongly played octave of low C’s.

“Depk” represents a conscious effort by Ellington to capture the spirit and rhythm of a Middle Eastern dance that he had seen once while on his tour to the region. He imbues the melody with his own brand of rhythmic syncopation and melodic chromaticism and builds a formal structure that makes use of ten- and eighteen-measure phrases, while recreating his memory of the “kick on beat six.” Despite the relative concision and brevity of the piece as a whole it is completely notated (composed) and makes use of changing combinations of instruments rather than relying on solo instrumental sections, as most of the other pieces in this suite do.

### **“Mount Harissa”**

“Mount Harissa” is the centerpiece of the *Far East Suite* and, lasting seven minutes and thirty-eight seconds, and is the second longest piece after “Ad Lib on Nippon.” The tempo is nearly the mean of all the different tempos in the suite, and fluctuates between 135 and 144 beats per minute. The outer sections of the piece are slightly slower than the interior section, although such fluctuations do not sound planned or overtly noticeable. Rather, they are likely a

product of the different intensity levels that are brought about by the different soloists and the accompanying ensemble writing.

The outer sections of “Mount Harissa” are related in that they share the same melodic and harmonic material; however the “bridge” in each section differs. The bridge in the first (beginning) outer section serves as a modulation to the new key of the inner section, whereas the bridge in the last (ending) outer section remains in the same key and returns to a recapitulation of the first theme. The melodies of each of the bridges are subtle and are mainly decorations of the harmony. The initial theme of the outer sections makes use of the half-step *Grundgestalt* in the way that the chords for the first ten measures move up and down by half steps and in the use of half steps in the melody (the movement from F# in measure 1 to the G in measure 3, and the E to Eb in measure 6 into measure 7. Figure 29 shows the A section of the outer sections of “Mount Harissa.”

Figure 29 "Mount Harissa" mm. 1 - 16  
The A Theme of the Outer Sections

Duke Ellington

Transcribed by  
Bruce Dudley

Med. Latin  $\text{♩} = 135$

Piano

13

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The A section repeats (16 measures). The Bridge to the first outer section is chordal and serves as a modulatory transition of eight measures leading into the inner section described below. Figure 30 shows the Bridge of the first outer section.

**Figure 30 "Mount Harissa"  
Bridge to First Outer Section**

**Duke Ellington**  
Transcribed by  
Bruce Dudley

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The inner section lasts four minutes and thirty-two seconds (1:11 – 5:43), or about 59% of the total time of the movement. It is based on the 32-measure harmonic progression of

Strayhorn's "Take the 'A' Train" with a subtle harmonic alteration in measures 5 and 6 of the A section, and a divergent modulation in measures 5 -8 of the B section. Some interesting relationships can be seen between certain aspects of the melody of the middle section of "Mount Harissa" and the melody of "Isfahan." Figure 31 shows the melody of the A sections of the inner section of "Mount Harissa." The descending arpeggiated C major 7<sup>th</sup> in measure 2 is reminiscent of the pick-up descending Db major 7<sup>th</sup> arpeggiation in "Isfahan." Like "Isfahan," the focal tones of the melody in the A section are colorful chord tones or extended chord tones (see Figure 31, measures 1, 3-4, 5, 6, and 7).

**Figure 31 "Mount Harissa"  
The A Theme of Inner Section**

**Duke Ellington**

The musical score for "Mount Harissa" (The A Theme of Inner Section) by Duke Ellington is presented in three staves. The first staff begins at measure 2 with a C6 chord. The second staff begins at measure 6 with a Db13 chord. The third staff begins at measure 12 with an Abmi9 chord. The melody is written in treble clef and 4/4 time. The chords are: C6 (measures 2-4), Db13 (measures 6-7), Abmi9 (measures 12-13), and Cma7 (measures 14-15). The melody consists of eighth and quarter notes, with some measures containing rests.

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Figure 32 shows the B theme of the inner section of “Mount Harissa.” The reharmonization of the pitch C in the bridge of this inner section of “Mount Harissa” (Figure 32, measures 1 -7) could be seen as an expansion of the reharmonization of the pitch C in measures 15 and 16 of “Isfahan” (see Figure 21 above).

**Figure 32 "Mount Harissa"  
Bridge to Inner Section**

**Duke Ellington**

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After the initial AABA thematic statement of thirty-two measures, Paul Gonsalves improvises for three choruses. He continues to improvise over a full thickened line tutti ensemble passage set to the harmonic progression of the bridge and a recapitulation of the saxophone melody of the first two A sections. Ellington then plays the bridge on piano (with bass and drums accompaniment) and returns to a recapitulation of the outer section. As in “Tourist Point of View,” Gonsalves’ solo role varies between having a foreground prominence and having an ornamental role around more prominent ensemble passages, such as those



occurring during the last twenty-four measures of his solo. The tutti ensemble, following the third chorus of tenor sax solo, is the sonic climax of the movement, the lead trumpet ascending to a high C in measures 1, 3, and 5 of the section. A return to the A section follows, the melody played by saxophones with brass backgrounds (see Figures 31 above and 33 below).

**Figure 33 "Mount Harissa" Duke Ellington**  
**Brass background figures: The A Section of Inner Section**

The musical score for Figure 33, "Mount Harissa" by Duke Ellington, is presented in two systems. The first system (measures 1-4) is in the key of D major (one sharp) and common time. It features a bass line of eighth notes and brass background figures for Trumpets and Trombones. The second system (measures 5-8) is in the key of Bb major (two flats) and common time. It features a bass line of eighth notes and brass background figures for Trumpets and Trombones. Chord symbols are placed above the staves: C6 and D9 for measures 1-4; Abmi9, Db7, G7(b9), and CMa7 for measures 5-8.

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The rhythmic basis of “Mount Harissa” could be defined as a jazz-rumba, with its characteristic emphasis on beat 1, the second eighth note of beat 2, and beat 4. Within this rhythmic framework Ellington writes brass figures that have swing-oriented rhythms. Figure 33 (above) illustrates the brass background figures that accompany the saxophone melody of the A section of the inner section. The clipping of notes on the “and” of beat 4 in measures 1, 4, and 7 and the off-beat entrances in measures 5 and 6 are among the rhythms that are often associated with a swing feel. The execution of these figures on the recording by the Ellington Orchestra demonstrates a “laying back” of the off-beat eighth notes. This type of jazz phrasing in the horns, combined with a Latin-American rhythmic basis in the rhythm section, creates an interesting amalgam.

After the recapitulation of the inner section’s theme by the saxophones for eight measures, Ellington plays the bridge before returning directly to a recapitulation of the outer section. The G7, which led back to C major in the inner section, leads back by half step resolution to the key of F# minor. Ellington plays two A sections of the outer section on piano (see Figure 29), lasting thirty-two measures, and then a new bridge section that lasts eight measures. This bridge remains in the key of F# minor, with V7 – i progressions, and ends in a turnaround to a half cadence. A return to the A section ensues for sixteen measures, followed by a six-measure extension of the last phrase. The piece ends with an ascending glissando played by the bass.

The general rhythmic quality of Ellington’s approach in playing the melody is one of subtle assertiveness, with a touch that varies from legato and smooth to one having a percussive quality, with a rhythmic quality that gives the piece an incessant forward motion. It

is notable that for most of the piece, Ellington plays piano only when the horns are not playing. There is one exception to this, when he plays high background figures over the saxophones near the end of the middle section. The contrast that he creates between the inner and outer sections of the piece by way of this simple orchestrational technique is highly effective and underscores the changes in tonality and key signatures as well.

“Mount Harissa,” the place, seems to have left an indelible impression on Ellington, based on his description of seeing the huge statue of “Our Lady of Harissa” lit up at night north of Beirut, Lebanon. It is a “magnificent symbol of Christianity, at the crossroads of East and West” (Ellington 1974b, 329). For his tone parallel to “Mount Harissa” Ellington chose to play a larger role as solo pianist than any other piece in the suite except for “Ad Lib on Nippon.” He also constructed a tripartite form, the center of which featured one of his favored soloists, Paul Gonsalves, improvising over a harmonic progression written by one of his favorite colleagues, Billy Strayhorn. The minor modalism of the outer sections lends a serious air to the piece and is contrasted nicely with the livelier middle section of C major. The central section of the piece seems to have a communal celebratory feeling to it while the outer sections are more personally reflective.

### **“Blue Pepper (Far East of the Blues)”**

“Blue Pepper” is subtitled “(Far East of the Blues).” It consists of a 32-measure theme, two choruses of twelve bar Blues, a return of the 32-measure theme, and a repeat of the last eight measures of the theme. The theme itself consists of a co-mingling of three four-measure phrases: A A B A C C A A. The key center is Eb, established as a pedal point, however the tonality alternates between Eb minor, Eb major, and Eb whole/half octatonic (which yields a

dominant seventh tonality). Once again, the half-step shifting of the third of the chord as a modal device is at work in “Blue Pepper” as it had been in “Tourist Point of View” and “Bluebird of Delhi (Mynah).” In fact, the octatonic scale that is used in the B phrases of the melody – Eb, Fb, Gb, G, A, Bb, C, and Db – contain both the major and minor third of Eb.

Figure 34 illustrates how the lead sheet for “Blue Pepper (Far East of the Blues)” appears in the Ellington Collection. Several pitch corrections have been made from the lead sheet to reflect the way the melody was played on the recording of the *Far East Suite*. The errors lie in misspelled accidentals.

**Figure 34 "Blue Pepper (Far East of the Blues)"** **Duke Ellington**  
**Lead Sheet Melody**

Rock-Boogaloo ♩=128

**A** Eb pedal

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No further sketch scores were located for this piece in the Ellington Collection. The Priestley/Berger transcription was consulted, however their notation of the trombone pitches during the background figures of Phrase B differs from the author's transcription. The melody of Phrases A and B are played by saxophones and trumpets in unison and octaves while trombones play low, spread triads or roots and fifths. In Phrase C the trumpets play the top melody in unison and the trombones play the lower melody in unison while the saxophones hold a unison Eb tonic, entering on beat 4 every two measures. Figure 35 shows the A and B Phrases with the trombone background figures.

Figure 35 "Blue Pepper (Far East of the Blues)"  
Trombone Figures of A and B

Duke Ellington

The image displays two musical staves for Figure 35, labeled A and B. Staff A is divided into two parts: 'Saxes and Trumpets' and 'Trombones'. The 'Saxes and Trumpets' part is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth and quarter notes, including two triplet markings. The 'Trombones' part is written in bass clef and consists of low, spread triads or roots and fifths. Staff B is also divided into two parts: 'Saxes and Trumpets' and 'Trombones'. The 'Saxes and Trumpets' part is in treble clef and shows a melodic line with eighth and quarter notes. The 'Trombones' part is in bass clef and shows low, spread triads or roots and fifths.

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There is an implied modality in the A Phrases that is analogous to the fourth mode of Bb harmonic minor. It yields an Eb minor scale with a raised 4<sup>th</sup> and raised 6<sup>th</sup> degree. The harmonization by the trombones beneath the octatonic scale in the B Phrases suggests alternating chords in half note rhythm: Eb7, Db minor, Eb major, Ab major, Eb, Absus – Ab major, and Ab7. As can be seen in Figure 34 (above), the harmonization of trumpets and trombones at letter C suggest alternating measures of Eb major and Eb minor.

The rhythm accompaniment played by drummer Rufus Jones and bassist John Lamb sound somewhat dated today yet was likely perceived as current and contemporarily relevant when the album was released in 1967. The rhythmic drive that Jones provides in this piece propels the ensemble passages of the 32-measure melody, as well as the two choruses of 12-bar Blues that Johnny Hodges solos on between statements of the melody. Hodges displays a very different tonal quality and approach to soloing on this piece as compared to his playing on “Isfahan.” In his solo on “Blue Pepper,” Hodges plays with an edgier tone and with a much stronger dynamic, nearly over blowing at times. He bends notes for expressive purposes (scooping up and bending down) and develops short melodic ideas through simple repetition and sequence. He builds in range and intensity during his first solo chorus and begins his second chorus higher before squeaking in the second measure, after which he seems to play more cautiously for the remainder of his second solo chorus.

Lead trumpeter Cat Anderson follows Hodges with a high tessitura solo that is played over the recapitulation of the 32-measure melody (AABACCA). Some of the notable “effects”

Anderson creates ascending portamento slides, rapid valve trills, lip trills and shakes, and double tonguing articulation, all with the aim to generate intensity and power while soaring above the range of the band. Anderson continues his solo as the band plays an additional B and A Phrase, ending together abruptly on beat 1 of the fourth measure of A.

Besides being a showcase for the solos of Hodges and Anderson, “Blue Pepper (Far East of the Blues)” is a synthesis of Western rock rhythms, Eastern and Middle Eastern modal melodies, and Afro-American Blues harmonies and formal design. The changing modes of the 32-measure theme suggest Ellington’s affinity for, and interest in, the ragas he was introduced to in India. The three Americanized “ragas,” as represented by phrases A, B, and C in Figure 34 above, are all centered on a pedal of Eb, equivalent to the drone in Eastern music. The direction of each melodic phrase, as well as their melodic contour, suggest a formal plan that shares characteristics with Indian ragas. The descending direction of the A phrase is analogous to the *avarohana* of a raga. The mode choice of the A section is analogous to the Nākrīz *maqām* of Arab classical music (see Appendix 5). The ascending direction of the B phrase is analogous to the *arohana* of a raga, although North Indian ragas generally consist of up to seven notes. Ellington’s melody of the B phrase uses eight notes, suggesting a modal system not found in Indian classical music but might rather be found in traditional Persian music. Music theorist Joseph Schillinger points out that this scale is found in Persian music, where it was known as the *Zar ef Kend*, or “string of pearls.” He draws the analogy between alternating large and small beads in a string of pearls and the large and small tones in the scale (Schillinger 1946, 152). As pointed out earlier, *Zar ef Kend* is also known as the octatonic scale, with alternating half and whole steps. The eighth-note triplets in the third measures of the A phrase are reminiscent of

the ornamentation known as a *murki* in Indian raga music or a *tahrir* in Persian classical music. Ellington combined these elements into an organic form that includes the Blues-based strophic form of AAB with an ACCAA counterpart. The shortened scalar melody of the C phrase draws attention to the changeable major and minor third (G and Gb), and a revisiting of the *Grundgestalt* of the variable third via a half step. Despite the modal variances heard in “Blue Pepper (East of the Blues),” it retains the fundamental Afro-American element of the Blues, with the rhythmic accents of the offbeats in the melodic line as well as the unique solo contributions of Johnny Hodges and Cat Anderson.

### **“Agra”**

“Agra” is named after the city in India where the Taj Mahal stands. Billy Strayhorn is thought to be the composer of this mournful sounding piece. Ellington wrote of the piece in the original album notes, “‘Agra’ is our portrait of the Taj Mahal, but we take in a little more territory than that marble edifice dedicated to the tremendous love for a beautiful woman. We consider the room in which the man who built it was imprisoned by his son. For the rest of his life he was forced to live there and look out—at the Taj Mahal.”

Emperor Shah Jahan was one of the most powerful monarchs during the Mughal dynasty in India, ruling from 1627 until 1658, when he fell ill. In 1631 his third wife (and the love of his life), Mumtaz Mahal, died during the childbirth of their fourteenth child. Shah Jahan grieved for weeks and was thought to have lost all interest in running the affairs of state, thereafter pursuing instead his love of art and architecture. In 1632 he began the construction of the Taj Mahal in memory of Mumtaz Mahal, completing the mausoleum in 1648 and the surrounding buildings and gardens in 1653. Shah Jahan wrote of the tomb:



Should guilty seek asylum here  
Like one pardoned, he becomes free of sin.  
Should a sinner make his way to this mansion,  
All his past sins are to be washed away.  
The sight of this mansion creates sorrowing sighs,  
And the sun and the moon shed tears from their eyes.  
In this world this edifice has been made  
To display, thereby, the Creator's Glory (Mahajan 1965, 200).

Ten years later, Shah Jahan's son, Aurangzeb, overthrew his father and imprisoned him in the Red Fort of Agra, where he could gaze upon the Taj Mahal from the window of his cell. He died there eight years later. From his deathbed he gazed upon the memorial to his beloved wife. Shah Jahan was immediately interred next to Mumtaz Mahal in the Taj Mahal.

The plaintive tone of Harry Carney's baritone saxophone was Strayhorn's and/or Ellington's choice for portraying the sad tale of Shah Jahan. He begins the piece, however, with a bold, full-toned series of descending and ascending scalar and arpeggiated lines. Within the first two measures of the piece Carney plays the full two-and-a-half-octave range of his horn, from low Bb to high F#. In measure 3 he begins on a high F and descends through measures 3 and 4 to the lowest note on the horn, Bb, in measure 5. Carney plays this explosive note with a rich, round tone and holds it for the entire measure alone after the brass have sounded a short Dbmi6 chord on the downbeat. A pick-up scale of fourteen notes in measure 6 concludes the introduction and leads to the mournful melody in F minor.

The series of nine chords played by brass and saxophones in the introduction represents a rich tapestry of harmonies that are set above the drone of an open fifth, F and C, played by the bass. Figure 36 shows the ensemble chords and Carney's melody for the introduction. The chord symbols provided above the staff are merely one possible harmonic analysis. The score

was realized from the pencil sketch score in the Ellington Collection at the Smithsonian Institution.

Figure 36 "Agra" mm. 1 - 5  
Introduction

Billy Strayhorn and Duke Ellington

**Solemnly Slow** ♩ = 68  $G^b7$   $E^m i9$   $E^b o7(add11)$   $D^9$

The musical score is arranged in five staves. The top staff is for Bari Sax Solo, showing a melodic line with a triplet in the second measure. The second staff is for Saxes, showing chords. The third staff is for Trumpets, showing chords. The fourth staff is for Trombones, showing chords. The fifth staff is for Bass, showing a simple harmonic line. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C). The tempo is 'Solemnly Slow' with a quarter note equal to 68 beats per minute. The chords are  $G^b7$ ,  $E^m i9$ ,  $E^b o7(add11)$ , and  $D^9$ .

Figure 36 cont.

Cmi(Ma7)      D<sup>b</sup>(add9)      F<sup>#</sup>mi7(b5)      E<sup>b</sup>7(♯9)      D<sup>b</sup>mi6

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\* Denotes a diminished chord cluster - a diminished triad with a major seventh in third inversion.

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The voice-leading of the chords ascend by step (via inversions ) while the functionally implied bass roots descends by step (for the first two-and-a-half measures). The rising line played by the first trumpet enharmonically outlines an E or A major scale (the D or D# is omitted), lending a brighter, more hopeful tonality that is never fulfilled in the harmonization of the line. Tonal ambiguity is also established by the ever-present drone of F and C, played by the bass pizzicato. Often it is the baritone saxophone solo voice that serves to qualify the

ensemble's chord functions by providing roots in the low register, or by outlining the chords in arpeggiation. There is a great deal of tension, perhaps even angst, heard in these nine chords. This effect is partially caused by the use of diminished cluster voicings (marked \* in mm. 2, 3, 4) and the unresolved nature of this series of chords.

In measure 6 the baritone saxophone plays a fourteen note scalar pick-up into the downbeat of the principal theme. This scale is essentially Db melodic minor with a chromatic passing tone between the fifth and sixth scale degrees, with the lowered seventh, B, serving as a leading tone to the down beat of measure 7. The functionality of this scale is analogous to the use of a C altered dominant scale (the seventh mode of Db melodic minor) to lead to a tonic F minor. Strayhorn's use of a Db minor sixth chord in measure 5, played by the ensemble, can also be seen as a form of a dominant function chord in the key of F minor in that Db minor 6 also functions as a rootless voicing for C7(b9,#5).

The principal melodic theme of "Agra" is sixteen measures long. It is through-composed yet utilizes repetition of the initial rhythmic motive and melodic and intervallic contour. The half-step *Grundgestalt* is evident between the first two notes of the theme, and is a recurring expressive element. There is a rhythmic rhyme between the first two-measure phrase (measures 7 and 8) and the next. There is also a rhythmic rhyme between the phrase of measures 11 and 12 and that of measures 13 and 14. The third four-measure phrase of the principal theme begins motivically as the first phrase did, but a half step higher, and changes in beats 3 and 4 to scalar ascent, leaping up to a high concert Ab in measure 16. Measures 16 – 18 are contrasting to the previous nine measures of the principal theme in that the line is a gradual chromatic descent, with embellishment, from high Ab to Db. The half-step of this phrase is

offset by the expressive leaps of a major third in measures 17 and 18 (on beat 1 of each measure). Figure 37 shows the principal theme of “Agra” as played by saxophonist Harry Carney, including the pick-up measure, and corresponds to measures 6 – 22 of the piece. The last two measures (mm. 21 – 22) paraphrase the first three measures (mm. 7 – 9).

**Figure 37 "Agra" mm. 6 - 22**  
Principal Theme

**Solemnly Slow** ♩ = 68 **Billy Strayhorn and Duke Ellington**

6 Baritone Sax solo

Bass:F pedal throughout -->

9

13

17 Saxes - no baritone

20 Baritone solo

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The harmonic accompaniment to the solo baritone saxophone is bewildering at times, creating an ominous sounding atmosphere. The melody is accompanied by muted trumpets for four measures, trombones for the next four measures, then trumpets for one measure, and trombones for the next three measures. The alto and tenor saxophones play the first two measures of the last four-measure phrase of the principal theme in unison with trombone accompaniment. The baritone saxophone takes over the melody with a pick-up into the third measure of the phrase with trombone accompaniment for two measures. The combinations of three- and four-note harmonies that are played by the accompanying instruments, with the constant bass pizzicato pedal point of open fifths (F and C), serve to render an image of melancholy and despair. Figure 38 illustrates the accompanying harmonies, with functional harmonic analysis, and how they are set to the baritone saxophone melody and the bass pedal point.

Figure 38 "Agra" mm. 7 - 22  
Principal Theme with Accompaniment

Billy Strayhorn and Duke Ellington

7

Brass

Trpts.

Gmi7(b5) C+7(add#11) F7(addb13) C+7(b9)

Baritone Sax solo

Bass

Pizz.

11

Trmbs.

$\frac{E\flat add9}{G}$  or Gmi7(b6) C+7 Fmi C7(b5b9)

25

Trpts.

Trmbs.

D(b13(b9)) C+7(b9) F7(b5b9) C+7

Figure 38 continued "Agra" mm. 19 - 22

The musical score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats (Bb, Eb). It contains a bass line with a triplet of eighth notes in measure 19 and a whole note chord in measure 20. The middle staff is a grand staff with a bass clef and a key signature of two flats. It contains a saxophone line with a triplet of eighth notes in measure 19 and a baritone saxophone line with a triplet of eighth notes in measure 20. The bottom staff is a grand staff with a bass clef and a key signature of two flats, containing a bass line with a triplet of eighth notes in measure 19 and a whole note chord in measure 20. Above the staves, the following chords are indicated: C9(b5) above measure 19, Fmi7(b5) or Dbb/F above measure 20, Fsus above measure 21, and C13(b9) above measure 22.

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Following the principal theme, a recapitulation of the opening six measures begins in measure 23. A sonic climax occurs in measure 27 when the baritone saxophone sustains a low concert Db beneath a marcato Db minor 6 chord played by the ensemble. The ensuing seven measures are a call and response between the baritone saxophone, which plays the opening triplet motive in alternating octaves, and the other four saxophones, which answer in triplet rhythm, harmonized with four-part chromatic voice leading. In measure 34 the saxophones sustain a Gb dominant seventh chord as Carney plays an embellishment of the opening motive that vaguely echoes the opening measure of "Concerto for Cootie" (and "Do Nothing 'till You Hear From Me"). The *Grundgestalt* is present in measure 34 in the last two notes, played in measures 36 and 37. After cadencing on the note C in measure 35, Carney arpeggiates the root, fifth, and ninth of Gb in measure 36 and cadences to G, the ninth of the tonic key of F



minor. He holds this note through his ability to circular breathe until Rufus Jones delivers a fateful drum roll on the snare drum (with the snares released) that ends in a powerfully played marcato striking of three drums: snare, tom, and bass drum. Figure 39 illustrates measures 29 – 38, the final section of “Agra.”

Figure 39 "Agra" mm. 29 - 38

Final Section

Billy Strayhorn and Duke Ellington

Baritone Sax solo

Saxes

Bass

mp

pizz.

mp

mp

f

mp

mp

f

B7 D7 Db7C7(b9) Bb7Db7C7 C6 Db13(b9)C7(b9) B7 E7(b5) (add Ma7)

Eb9(+11)D7(b9) Bb7 C7(b9) A+7 Bb9(+5)Eb9 Gb7

Freely

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It is interesting to observe the baritone saxophone part that Harry Carney likely used in concerts and for the recording of “Agra” because it includes a shorthand indication for where the piece begins and does not include the final the final five measures that Carney plays on the recording. This evidence leads one to the conclusion that either Carney composed (or improvised) the final arpeggiation and resolution note, or that Strayhorn (or Ellington) taught Carney the part by rote. Appendix 4 is a photocopy of the baritone saxophone part for “Agra.”

### “Amad”

“Amad” would appear to be another spelling of the common Muslim name “Ahmad.” It is unclear if it was Ellington’s intention to compose a tonal portrait of the prophet Mohammad (who is often referred to as “Ahmad” in Islamic cultures) or if the title of the eighth movement of the *Far East Suite* is cryptic. Regardless of the *reason* he named the piece as he did, it is the culminating piece of the suite in terms of the use of Arabian scales. Indeed, the sound of the piece has led one author to compare trombonist Lawrence Brown’s solo melody to a “call to prayer” (Dance 1967, album notes), as in the *adhan*<sup>19</sup> that is called out publicly by a *muezzin*.

Of all the movements in the *Far East Suite*, Ellington develops written thematic material to the greatest extent in “Amad”. He utilizes non-Western and Western sounding melodies, many of which are based on the fifth mode of C harmonic minor. This scale is called Hijāz in the *maqāmāt*<sup>20</sup> of Egypt and the Levant (Racy 1984, 62). Ellington also uses extended and altered jazz harmonies in ways that give his Eastern sounding melodies a vital “Ellington” sound. The piece is entirely based upon a G pedal point, and in this respect is similar to “Tourist Point of

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<sup>19</sup> *Adhan* is the Islamic call to prayer that is recited at specific times of the day by a *muezzin*, who is chosen by the clergy leaders of a mosque to carry out this duty on a daily basis.

<sup>20</sup> *Maqāmāt* is the plural form of *maqām*, and refers to the group of scales that form the basis for which melodic conception in Arabian music is organized. Racy list twelve of the more common *maqāmāt* and explains that each have specific notes of emphasis and typical patterns of melodic movement (Racy 1984, 62).

View,” “Blue Pepper,” and “Agra” in that these pieces also make use of lengthy pedal points in the bass. Unlike these earlier movements, Ellington incorporated longer sections of written developmental material into “Amad” and prompted a Middle Eastern sounding trombone solo from Lawrence Brown. In so doing Ellington utilized a second *maqām*, in addition to the Hijāz; that of the Nawa Athar, which is analogous to a harmonic minor scale with a raised fourth scale degree (see Appendix 5).

Brown’s solo voice appears twice, accompanied by the rhythm section; first halfway through the piece between ensemble sections, and again during the last forty-five seconds of the piece. In both cases, Brown delivers his mid-to-high registered Middle Eastern modal melodies with a strong, personalized tone that cuts above the chatter of Rufus Jones’s percussion, Ellington’s syncopated accents, and John Lamb’s relentless bass ostinati. While the melodies that Brown plays in both sections were not found among the sketch scores for “Amad” at the Ellington Collection in the Smithsonian Institution, he plays nearly identical melodies on both takes of the recordings that were issued in the 1995 release of *Far East Suite Special Mix* on compact disc. This observation leads me to believe that either Brown had worked out his melodic ideas ahead of the recording or that Ellington wrote the melodies (or taught them to Brown by rote).

The piece begins with Ellington delivering the “call to prayer” with the use of a suspended time feel, syncopation, and harmonic dissonances. Bassist John Lamb and drummer Rufus Jones add textural fills to Ellington’s piano that serve to obscure a clear sense of tempo. A transcription of this introduction, made by the author, makes use of a steady 4/4 meter and shows Ellington’s use of syncopation throughout the six measures. The decision to notate

Ellington's playing of the introduction in tempo is based on observations that I have made of Ellington's treatment of tempo and syncopation during freer sounding sections of music, as heard and seen on audio and video recordings, that suggest both a consistent pulse and the circumlocution<sup>21</sup> of that pulse. Ellington plays a syncopated figure in measure 7 that establishes the tempo for the remainder of the piece. He plays percussive accents in the mid-range and in low-octaves on the pitch G, accenting beats 1 and the "and" of 2 in the rhythmic idiom of James P. Johnson's "Charleston." Drummer Jones plays a modified swing ride pattern on the cymbal, emphasizing beats 1 and the "and" of 2, along with Ellington, for the majority of the piece. Bassist Lamb joins in on a G pedal playing the "Charleston" rhythm four measures after Ellington establishes the new tempo. Figure 40 is a transcription of the introduction to "Amad."

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<sup>21</sup> *Circumlocution* is the act of speaking indirectly about a subject in a roundabout manner, avoiding the utterance of a thing directly in favor of a more colorfully suggestive way of speaking about the thing. In his book, *Blues People*, LeRoi Jones quotes Ernest Borneman, who wrote that circumlocution is one of the principal aims in African language traditions (Jones 1963, 31).

Figure 40 "Amad" mm. 1 - 6  
Introduction

Duke Ellington  
Transcribed by  
Bruce Dudley

Freely around pulse ♩ = 60

Piano

4

*pp* *mf*

7 *a tempo* ♩ = 192

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After four measures of the newly established tempo, two clarinets, one alto, one tenor, and the baritone sax enter in unison at the octave with a chromatically embellished descending melodic figure that focuses on the 7<sup>th</sup> and 3<sup>rd</sup> of G dominant seventh, with upper chromatic neighboring tones sounded as trills. This first phrase, four measures long, is followed by a four-measure phrase in which the tone C is chromatically embellished and in which the motivic

shape of C Db F Gb is outlined (see Figure 41). This melody has a distinctive Middle Eastern sound in the way that it passes through the mode of C harmonic minor and makes extensive use of chromatic embellishments. The presence of the Gb, as an embellishment to the starting pitch F, could be viewed as a representation of Middle Eastern based embellishments that are microtonal in pitch. The Grundgestalt of the half-step is once again present in the opening two notes of this theme. In terms of rhythm, the theme shown in Figure 41 displays melodic accents on beats one, two, and the “and” of beat three. This rhythm is similar to one found in Arab music, in particular the Wahdah Taqāsīm *īqā*<sup>22</sup> with its initial rhythmic pattern of:




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<sup>22</sup> *īqā* (plural *īqā'āt*) refers to the rhythmic and metric modes found in Arab music.

Figure 41 "Amad" mm. 11 - 26

Initial Theme

Duke Ellington

Transcribed by

Bruce Dudley

♩ = 192

Clarinet  
& Sax

Piano  
& Bass

11

15

15

19

19



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The opening eight-measure theme is repeated with a contrasting conclusion in the sixth measure (see measure 24 in Figure 41 above). The trumpets and trombones play a concluding cadence in the key of C minor in measure 25 (see Figure 41A below). Throughout this section (and the piece as a whole) the bass and Ellington's left hand remain fixed on a G pedal, giving the piece a rather unresolved feeling as well as sounding in the fifth mode of C harmonic minor.

Figure 41A "Amad" mm. 23 - 26  
Brass Background and Cadence

Duke Ellington  
Transcribed by  
David Berger

Clarinet  
& Saxes

Col. 8vb...

Trumpets

Dmi1(b5)

G7(b9b5) Cmi6

Trombones

Cmi Fmi Cmi

Piano  
& Bass

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An eight-measure transition separates the first theme and the second theme, which begins in measure 35. The brass play an antiphonal array of tense sounding chords and pedal points in measures 27 – 30, followed by a return to the rhythm section's opening G pedal vamp using the "Charleston" rhythm (see Figure 42).

Figure 42 "Amad" mm. 27 - 34  
Transition between themes

Duke Ellington  
Transcribed by  
David Berger &  
Bruce Dudley

The first system of the musical score consists of three staves: Trumpets, Trombones, and Piano. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The Trumpets staff has a treble clef and contains notes with stems and beams. The Trombones staff has a bass clef and contains notes with stems and beams. The Piano staff has a grand staff (treble and bass clefs) and contains chords and notes. Chord markings above the staves include G7(b5), A<sup>b</sup>M<sup>a</sup>7/G, G9/D<sup>b</sup>, G<sup>sus</sup>(b9), G(b9#9), and G(b9#9).

The second system of the musical score consists of three staves. The top two staves (Trumpets and Trombones) are empty, indicating a rest for these instruments. The bottom staff (Piano) has a grand staff and contains a piano accompaniment consisting of a steady eighth-note pattern in the bass clef and a melody in the treble clef. The system begins with a measure number '5' in the top left corner.

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For the next thirty-two measures Ellington develops a melody played in unison by the saxophones and trombones that builds in four-measure phrases and rises gradually in tessitura.

The rhythm of the first phrase is repeated in the second and third phrases with the fourth phrase contrasting. The next four phrases (beginning in measure 51) use the motivic ideas from the previous phrase and develops them rhythmically and intervallically, while continuing to build in range and intensity. The trumpets play a G add flat 9<sup>th</sup> chord in short, rhythmic bursts throughout this 32 measure section, playing between the melodic phrases of the saxophones and trombones in a cyclic manner. Figure 43 shows the saxophone/trombone melody of measures 35 – 66 and the trumpet background figures.

Figure 43 "Amad" mm. 35 - 66  
Second Thematic Section

Duke Ellington  
Transcribed by  
David Berger

The musical score consists of three systems, each with two staves. The top staff is for Trumpets and the bottom staff is for Saxophones & Trombones. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system starts at measure 35. The trumpet staff shows a rhythmic pattern of eighth notes with a 'Str. Mute' instruction. The saxophone/trombone staff shows a melodic line with eighth notes. The second system starts at measure 39. The third system starts at measure 43. The trumpet staff in all systems shows a rhythmic pattern of eighth notes with a 'Str. Mute' instruction. The saxophone/trombone staff shows a melodic line with eighth notes.

Musical notation for measures 47-50. The system consists of two staves. The upper staff is in treble clef and contains four measures of music, primarily consisting of chords. The lower staff is in bass clef and contains four measures of music, including a long melodic line with a slur and a fermata over the first measure.

Musical notation for measures 51-54. The system consists of two staves. The upper staff is in treble clef and contains four measures of music, primarily consisting of chords. The lower staff is in bass clef and contains four measures of music, including a melodic line with a slur and a fermata over the first measure.

Musical notation for measures 55-58. The system consists of two staves. The upper staff is in treble clef and contains four measures of music, primarily consisting of chords. The lower staff is in bass clef and contains four measures of music, including a melodic line with a slur and a fermata over the first measure.

Musical notation for measures 59-62. The system consists of two staves. The upper staff is in treble clef and contains four measures of music, primarily consisting of chords. The lower staff is in bass clef and contains four measures of music, including a melodic line with a slur and a fermata over the first measure.

Musical notation for measures 63-66. The system consists of two staves. The upper staff is in treble clef and contains four measures of music, primarily consisting of chords. The lower staff is in bass clef and contains four measures of music, including a melodic line with a slur and a fermata over the first measure.

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As can be seen, the melody of Figure 43 is primarily made up of notes from the C harmonic minor scale, with the exception of the Bb in measure 44 and the Gb and Db in measure 64. By way of contrast, the next twenty-four measures feature Ellington's distinctive five-way harmonization of a melodic line for saxophones that emphasizes many of the altered and extended chord tones of G dominant seventh. The intensity of these richly voiced chords are enhanced by the step-wise inner voice-leading played by the lower four saxophones. The trombones serve to amplify the altered dominant quality of the saxophone's harmony by sounding several low unison Db's in octaves, burnishing the chord with the flatted fifth. Figure 44 shows the saxophone harmonization of the melodic line in measures 67 – 88 along with the trombones' clarion call. There is motivic development and growth in the saxophone melody for the first sixteen measures (mm. 67 – 82). The last eight measures of this section (mm. 83 – 90) serve as a transition into the trombone solo, the saxophones playing a harmonization of the opening motive of measure 67 in a lower register, on the tonic pitch G, repeating it softer, as an echo, in measures 87 and 88.

Figure 44 "Amad" mm. 67 - 90  
Saxophone melody harmonized 5-way

Duke Ellington  
Transcribed by  
David Berger

67  $G7(\#9\#11)$  ( $E\flat 9$ )

Saxophones *f*

Trombones

(Bass Pedal G throughout)

71 ( $E9$ ) ( $E\flat 9$ )  $G7(\#9\#11)$

75  $G13(\#9)$   $G9(\#11)$   $G13(\#9)9(\#11)$   $E\flat 9$  ( $G7(\#9\#11)$ )  $G13(\#1)$

79  $G7(\#9)$   $F7(\#9)E\flat7(\#9) D7(\#9)$   $E\flat7(\#9) D7(\#9) F7(\#9)$   $G7(\#9)$

Alto 1,2  
Tenor 1

Tenor 2  
Baritone

Detailed description: This musical score is for Duke Ellington's 'Amad' (measures 67-90). It is a 5-way harmonization of a saxophone melody. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features four systems of staves. The first system (measures 67-70) is for Saxophones and Trombones. The saxophone part starts with a forte (f) dynamic and a complex chord voicing of G7(#9#11) (E-flat 9). The trombone part provides a bass line. The second system (measures 71-74) continues the saxophone and trombone parts, with chord changes to E9, E-flat 9, and G7(#9#11). The third system (measures 75-78) shows more complex saxophone voicings including G13(#9), G9(#11), G13(#9)9(#11), E-flat 9, G7(#9#11), and G13(#1). The fourth system (measures 79-90) is for Alto 1,2, Tenor 1, Tenor 2, and Baritone. The saxophone parts in this system play a sequence of chords: G7(#9), F7(#9)E-flat7(#9), D7(#9), E-flat7(#9)D7(#9), F7(#9), and G7(#9). The bass line continues to provide harmonic support.

G7(#5#9) G7sus(b9) G7(#5#9) G7sus(b9) G7(#5#9)

Alto 1,2  
Tenor 1  
Tenor 2  
Baritone

Trombone Solo

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The trombone solo theme played by Lawrence Brown is thirty-two measures in length and is divided into four phrases of 9, 6, 8, and 10 measures each. The asymmetrical length of phrases, as well as the use of two contrasting modes that each includes an augmented second, gives Brown's melody a distinctly Middle Eastern sound. He plays a melody that is based on the fifth mode of C harmonic minor in the first and last phrases. In the middle two phrases he plays what could be classified as a Nawa Athar mode of Arab origin: C D Eb F# G Ab (B). The contour of each of the four phrases in Brown's solo is distinctive and effective in portraying an emotional impetus, which he also conveys with his tone and air flow. The first phrase begins and ends on G (in the bass staff), rising and falling across the first eight measures. The second



phrase begins higher, on D, reaching up to F# via an augmented second from Eb, and returns to D. The third phrase is made up of two four-measure phrases, both beginning on a high Ab and ending on F#. The *Grundgestalt* of the half-step is present repeatedly in this phrase. The fourth and final phrase of Brown's solo begins with a quarter note pick-up F# and descends through the C harmonic minor scale in a sequence of descending thirds, ending on the G in the bass staff where the solo began. Figure 45 shows Brown's trombone solo from measures 89 – 121.

Figure 45 "Amad" mm. 89 - 121  
Lawrence Brown's Trombone Solo

Duke Ellington  
Transcribed by  
Bruce Dudley

♩ = 195

89

Trombone Solo

Bass

93

Bass

97

Bass

102

Bass

The musical score consists of four systems, each with two staves. The key signature is two flats (B-flat and E-flat). The first system (measures 106-109) features a treble staff with triplets of eighth notes and a bass staff with a steady eighth-note accompaniment. The second system (measures 110-113) includes a treble staff with triplets and five-note slurs, and a bass staff with eighth-note accompaniment. The third system (measures 114-117) shows a treble staff with a melodic line of quarter notes and a bass staff with eighth-note accompaniment. The fourth system (measures 118-121) features a treble staff with a melodic line of quarter notes and a bass staff with eighth-note accompaniment, ending with a double bar line.

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The saxophones return in measure 122 playing the transitional figure they played in measures 83 – 90 with increased intensity, as Ellington and the rhythm section play more aggressively. Figure 46 shows the development of the 28-measure saxophone soli that builds up to a full ensemble shout chorus in measure 150. Measures 130 – 132 are notable for the rich harmonization of the harmonic progression and the hemiola rhythm of the melody. The pick-ups into measure 138 begin a twelve-measure phrase that rises in range and intensifies in harmonic tension with the use of diminished passing chords, parallel voice-leading, and rich 5-way harmonization of the melody. One notable aspect of Ellington's writing for saxophones is the way he crosses and mixes the voice leading between the second tenor and baritone saxophones. Sometimes, as in measures 122 – 127, these two voices cross one another. Elsewhere, as in measures 137 – 139, and measures 142 – 143, Ellington writes the baritone above the second tenor. The baritone sax often plays the dissonant flatted ninth of the chord at the interval of a major seventh below the root melody (played by the first alto saxophone) and a half step above the root melody (played by the second tenor). It is the opinion of the author (and many other Ellington scholars) that Ellington arranged for his saxophones in this manner based on the personal sound quality with which baritone saxophonist Harry Carney played, resulting in a unique timbral canvas. Figure 46 is derived from the concert sketch score made by Ellington that is part of the Ellington Collection at the Museum of American History.

Figure 46 "Amad" mm. 122 - 149  
Saxophone harmonization of melody leading to shout chorus

Duke Ellington

122  $G7(\Delta\#A\#C)$  sus  $\gamma(b9)$   $G7(\Delta\#A\#C)$

Alto 1 & 2  
Tenor 1  
Saxophones

Tenor 2  
Baritone

Bass: G Pedal throughout

127  $Dm7(b5)add11$   $A9(b5)$

131  $G7(b9)$

136  $G7$   $G7(b9)$   $A\flat Ma7G$   $G7(b9)$   $Em7(b5)G7(b9)$

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2

## Figure 46 mm. 141 - 149

Chord symbols for Figure 46:

- Measure 141: G7(9)
- Measure 142: F7(9)G(9)F#7
- Measure 143: E°7G7(9)
- Measure 144: F#7(11)
- Measure 145: G7(9)
- Measure 146: G7(9)
- Measure 147: A♭13
- Measure 148: G+7
- Measure 149: G7G♭9(11)Fm11
- Measure 150: A♭13Dmi7(b5)G7(9)
- Measure 151: Gsus7(b9)

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The shout chorus of “Amad” lasts 19 measures, after which trombonist Brown plays a second solo for 21 measures. The piece concludes as he holds a high G while the saxophones, 4<sup>th</sup> flugelhorn, and 3<sup>rd</sup> trombone play a G half-diminished chord at a soft volume. Figure 47 is a concert pitch reduction of the shout chorus, from measures 150 – 168, scored for four trumpets, two trombones, and four saxophones. It is derived from the sketch score manuscript written by Ellington, which indicates that Brown (first trombone) and Procope (second alto saxophone) rest during the passage marked “tutti”. It is noteworthy that Ellington writes Carney’s baritone saxophone above the second tenor in measures 150 – 151, as he had done in portions of the preceding section (Figure 46). The baritone sax doubles the melody played by

the lead trumpet for the remainder of the shout chorus. In measures 152 – 155 Carney is two octaves below Anderson and in measures 157 – 167 Carney is written one octave below the lead trumpet. Throughout this section the second trombone, likely played by Buster Cooper, doubles the melody one octave below the lead trumpet. A harmonic realization is added above the saxophone staff to aid the reader in assessing the kinds of passing chords and harmonization of the melody that Ellington wrote. When an Ab diminished seventh chord is sounded it is analyzed as a G dominant seventh with a flatted ninth because the bass is playing a G pedal throughout the shout chorus.

Figure 47 "Amad" mm. 150 - 168  
Shout Chorus Tutti

Duke Ellington

150

Gsus7(b9) G7(b9) F#7 G°7 G#°7 (G7(b9)) F#7 G7(b9)

Alto 1 & Tenor 1 Saxes

Tenor 2 & Baritone

Trumpets 1-4 Brass

Trombones 2 & 3

Bass: Pedal G throughout --->

152

Gsus7(b9)G7 F#°7 G°7 G#°7 Emi7(b5)Fmi7 F#7 F°7 G°Ma7Dmi7(b5)D13(b9)G7 G7(b9) F#7

1

2

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2

Figure 47 mm. 154 - 161

154 G7 Dmi7(b5) G7 G7 G7(19) F#7

1

2

158 G7 G7(19) F#7 G7(19) F#7 G7(19) F#7 G7(19) Dmi7(b5) G7 F#7 G7(19)

1

2

Figure 47 mm. 162 - 168

3

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Brown's second solo (measures 169 – 190) begins an octave higher than his first solo, remaining in that register, and focuses again on notes from C harmonic minor with the addition

of F#. In fact, the F# is given prominence beginning in measure 175. In measures 181 – 188 Brown plays a three-note motive that is very reminiscent of Richard Rodgers's opening motive to "Bali Hai" from the musical *South Pacific*. Whether this was intentional or coincidental, the motive includes the half step Grundgestalt and elicits a Middle Eastern sound, particularly in the way that it is similar to the Nawa Athar mode found in Arab music. Brown plays it with a focused edge to the sound, concluding his "adhan" with a quieting echo of the motive and a delaying of the resolution of F# to G, before the final chord is sounded by the saxes, 3<sup>rd</sup> trombone, and 4<sup>th</sup> flugelhorn. Figure 48 is a transcription of Brown's second solo, from the pick-up to measure 169 to the end. Bassist John Lamb plays a repetitive vamp of G C# and D throughout Brown's solo, which reinforces the half-step chromatic embellishment heard in the melody. Ellington's piano fills during this section are tempered with rhythmic propulsion and accentuate the flatted fifth, flatted ninth, and sharp ninth of G dominant seventh. The contrast between Brown's lyrically modal melody and Ellington's and drummer Rufus Jones's rhythmic insistence is striking.

Figure 48 "Amad" mm. 168 - 190  
Second Trombone Solo

Duke Ellington  
Transcribed by  
David Berger and  
Bruce Dudley

The musical score is divided into two systems. The first system covers measures 168 to 171. The Trombone part begins with a whole rest in measure 168, followed by a half note G2 in measure 169, and a half note G2 in measure 170. A slur spans measures 170 and 171, containing a half note G2 and a half note G2. The Bass part starts with a quarter note G2 in measure 168, followed by quarter notes F2, E2, D2, C2 in measures 169-171. The Piano part has a quarter rest in measure 168, followed by quarter notes G2, F2, E2, D2 in measures 169-171. The second system covers measures 172 to 175. The Trombone part has a quarter rest in measure 172, followed by quarter notes G2, F2, E2, D2 in measures 173-175. The Bass part starts with a quarter note G2 in measure 172, followed by quarter notes F2, E2, D2, C2 in measures 173-175. The Piano part has a quarter rest in measure 172, followed by quarter notes G2, F2, E2, D2 in measures 173-175.

The musical score is arranged in three systems, each containing three staves: Tbn. (Tuba), Bass, and Pno. (Piano). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system covers measures 176-178. The Tbn. part features a triplet of eighth notes in measure 176, followed by a half note in measure 177, and a quarter note in measure 178. The Bass part plays a steady eighth-note pattern. The Pno. part has a complex texture with chords and moving lines, marked with *f* and *mp*. The second system covers measures 179-182. The Tbn. part has a triplet of eighth notes in measure 179, followed by a half note in measure 180, and a quarter note in measure 181. The Bass part continues its eighth-note pattern. The Pno. part features a *mf* dynamic in measure 179, a *mp* dynamic in measure 180, and a *f* dynamic in measure 181. The score concludes with a final measure in measure 182.

The image displays a musical score for three instruments: Tbn. (Trombone), Bass, and Pno. (Piano). The score is divided into two systems, each covering four measures (measures 183-186 and 187-190). The key signature is B-flat major (two flats). The first system (measures 183-186) shows the Tbn. part with a melodic line starting on a whole note G2, moving to a half note G3, and then a quarter note G4. The Bass part plays a steady eighth-note pattern. The Pno. part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a dense accompaniment in the left hand. The second system (measures 187-190) shows the Tbn. part with a melodic line starting on a whole note G2, moving to a half note G3, and then a quarter note G4. The Bass part is mostly silent, with a few notes in the final measure. The Pno. part continues with a similar texture to the first system. The word "rubato" is written above the Bass staff in the second system.

Music by Billy Strayhorn and Duke Ellington

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The saxophones enter in measure 190 with a G minor seventh flat five chord. The third trombone plays a low Db and the fourth flugelhorn plays a Db two octaves above the

trombone, thus sounding the flatted fifth against the solo trombone, which holds out the tonic G. The effect of this chord is at once colorful, dense, and unstable.

“Amad” exhibits several contrasting elements that Ellington fused into a cohesive whole. In his solo piano introduction to the piece Ellington establishes dissonance and a suspended time feel that gives way to an insistently energized beat and a G pedal point that lasts for the entire piece. The opening theme played by the reeds has a distinctly Middle Eastern flavor with the use of upper chromatic neighbor-tone ornamentation, yet it is set over the African-American rhythmic vamp known as the “Charleston,” named for the song of the same title composed by Harlem based pianist James P. Johnson in 1923. The rhythmic motive of Johnson’s “Charleston” became the basis for a dance fad and is characterized by accents on the downbeat and the “and” of beat 2.

Ellington develops the second thematic section in “Amad,” played by saxophones and trombones in unison, through motivic development, winding through the modality of C harmonic minor, fifth mode, with G in the bass. This leads to Ellington’s distinctive sound of writing for five saxophones in a richly harmonized five-part texture, bringing into the piece his unique approach to harmonizing melodies that consist of altered chord tones with diminished passing chords and tuneful voice-leading. He then introduces Lawrence Brown’s plaintive Eastern sounding trombone solo, before returning to a saxophone soli and a full band tutti shout chorus. This leads back into Brown’s second solo, higher in range than the first, and concludes with Brown teetering between G and F#, thus ending with the Grundgestalt of the half-step. The final chord, played by seven horns and arco bass, contains the interval of a

diminished fifth in the low register (between bass and bass trombone) and is decidedly unresolved, as if Ellington was uncertain about the nature of the muezzin's call to worship.

### **“Ad Lib on Nippon”**

The ninth movement of the *Far East Suite* is a sort of mini-suite on its own. “Ad Lib on Nippon” is eleven and one-half minutes long and has four distinct sections of contrasting tempos and key areas. It has been said that the first eight movements of the *Far East Suite* hold together as a group and have motivic and thematic continuity that do not carry over into “Ad Lib in Nippon” (Dobbins<sup>23</sup>). While there is less Middle Eastern sounding modalism in “Ad Lib on Nippon” than in most of the previous movements, there are elements of chromaticism and pedal points present, particularly in the second section of the piece. However, there is also a broader harmonic palette at work in this piece, one that includes unusual harmonic structures (as in the opening section) and Eastern Asian sensibilities of time and simplicity (as in the third section). As in the earlier movements of the suite, in “Ad Lib on Nippon” Ellington cleverly integrates his own sensibilities as an African-American musician with certain elements of non-Western musical influences, resulting in a unique synthesis of sound and structure that pays respect to Japanese culture and does so with a decidedly Ellingtonian flair.

The piece features extended solos (written and improvised) by Ellington and clarinetist Jimmy Hamilton. The analysis that follows will highlight the main events of each of the four sections of the piece, making special reference to elements that sound non-Western. By examining the piece in this manner it is hoped that the reader will begin to understand how

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<sup>23</sup> Telephone conversation between Bill Dobbins and the author, October 3, 2010



Ellington explored musical influences from other cultures and integrated them into his own music in meaningful ways.

### **“Ad Lib on Nippon” Part I (“Fugi”)**

The first three minutes and twenty seconds of “Ad Lib on Nippon” is played by Ellington, Lamb, and Jones. The trio plays seven choruses of variations of a twelve-measure A minor blues. The harmonic progression is unique in that the ninth and tenth measures differ from most minor blues. In these two measures the harmony moves in half-note rhythm: F#9(#11) E9(#11) D9(#11) C9(#11) before resolving back to A minor for the eleventh and twelfth measures. Bassist Lamb fills soloistically throughout these eighty-four measures. Ellington plays new thematic material during each of the first three choruses.<sup>24</sup> Lamb plays a more prominent role as soloist in the fourth, fifth, and sixth choruses. Ellington returns to his opening thematic idea in the seventh chorus and ends it with a *rallentando*, drawing out the last statement of the upward moving arpeggio. The basic thematic ideas of each chorus of the opening section of “Ad Lib on Nippon” is illustrated in Figures 49A – 49G below.

The theme of the first chorus was originally titled “Fugi,” and consists of a series of syncopated perfect fifth ending in two minor sixth intervals. The first five pitches are taken from the D major pentatonic scale (D, E, F#, A, B) beginning on the note A. The traditional pentatonic scale is a common source for Japanese folk melodies and is called the Yo scale (Titon 1996, 373). Ellington’s pianistic approach to widening the intervals within the Yo scale results in a unique sonority. His addition of a high octave Bb, which is not a part of the traditional 5-note Yo scale, also adds a great deal of color to the chord. The lowering of the third and sixth scale

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<sup>24</sup> A *chorus* is considered to be one episode of the 12-measure blues form.

degrees of a pentatonic scale can be found in the In scale in Japanese music (ibid). This is an open tuning for the koto (a thirteen string Japanese instrument with moveable bridges) that was developed by Yatsushashi Kengyoo in the seventeenth century (Sapp<sup>25</sup>). Whether or not Ellington based his opening ideas on such a mode, the addition of the flatted ninth (Bb) on top of the chord A E B F# D is particularly sonorous. It is yet another inclusion of the half-step Grundgestalt that is present in most of the movements of the *Far East Suite*. Figure 49A shows the piano and bass parts as played by Ellington and Lamb during the first chorus of “Ad Lib on Nippon” (“Fugi”). The descending parallel dominant seventh chords played in measures 9 and 10 recur in the second, third, fifth, and seventh choruses.

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<sup>25</sup> Accessed online, October 23, 2010

Figure 49A "Ad Lib on Nippon" ("Fugi") mm. 1 - 12

Duke Ellington  
Transcribed by  
David Berger &  
Bruce Dudley

Medium swing ♩ = 116

Piano

Bass

Pno.

Bass

Pno.

Bass

Music by Duke Ellington

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For the second chorus Ellington plays Blues tinged harmonic fourths with a percussive attack for two measures and then, in the third and fourth measures, let's ring the flatted third, flatted sixth and flatted ninth of A. While this may coincidentally suggest the "In" scale again, either from the perspective of a D pentatonic or A pentatonic scale with lowered thirds and sixths, it serves to suspend the tonality from the Blues tinged G pentatonic-based harmonic intervals he plays in measures 1 and 2 of this chorus. Lamb trills between A and Bb arco in the upper register of the bass in measure 3 and 4 of this chorus. Ellington plays a similar statement in measures 5 through 8. Measures 9 and 10 are similar to those of the first chorus, with the descending dominant seventh chord from F#7 to C7, with slight rhythmic variation. In measures 11 and 12 Ellington returns to the "In" sonority of C, F and Bb. Figure 49B shows the first four measures of the second chorus of "Ad Lib on Nippon" ("Fugi").

Figure 49B "Ad Lib on Nippon" ("Fugi") mm. 13 - 16

Duke Ellington

Transcribed by  
David Berger and  
Bruce Dudley

The musical score for Figure 49B consists of two staves: Piano and Bass. The Piano staff is in treble clef and contains four measures of music. The first two measures feature a complex rhythmic pattern with triplets and slurs. The third and fourth measures feature a descending dominant seventh chord from F#7 to C7. The Bass staff is in bass clef and contains four measures of music. The first two measures feature a steady accompaniment, while the third and fourth measures feature a trill between A and Bb.

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The third chorus begins a new thematic idea that is lyrical and played with a more sustained articulation. This theme will be reused in the second theme of the section of the piece below (“Nagoya”). Lamb improvises an arco counter line to Ellington’s two-measure theme, which is played four times before the parallel dominant seventh chords in the ninth and tenth measures. Ellington returns to the opening theme of the first chorus in measures 11 and 12. Figure 49C shows what Ellington and Lamb play in the first four measures of the third chorus.

**Figure 49C "Ad Lib on Nippon" mm. 25 - 28**

**Duke Ellington**  
Transcribed by  
David Berger and  
Bruce Dudley

arco

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In the fourth chorus Ellington plays an accompanying role as Lamb plays a pizzicato solo that features extensive use of a tremolo technique wherein single pitches are repeated rapidly

by the alteration of two fingers pulling the same string. Figure 49D is a transcription of what Lamb and Ellington play in the fourth chorus.

Figure 49D "Ad Lib on Nippon" mm. 37 - 48

Duke Ellington  
Transcribed by  
Bruce Dudley

The musical score is divided into three systems, each containing Piano and Bass staves. The first system (measures 37-40) shows the Piano part with a simple melody in the right hand and a bass line in the left hand. The second system (measures 41-44) continues the Piano part with similar melodic lines and a more active bass line. The third system (measures 45-48) features more complex piano textures with chords and a melodic bass line. The score is in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

2

Figure 49 D m. 48

The image shows a musical score for Piano (Pno.) and Bass. The Piano part is written on a grand staff (treble and bass clefs) and features a complex arpeggiated texture in measures 48-51. The Bass part is written on a single bass clef staff and features a melodic line with a triplet in measure 50. The score is labeled with measure numbers 48, 49, 50, and 51. The Piano part has a treble clef and a bass clef. The Bass part has a bass clef. The score is labeled with measure numbers 48, 49, 50, and 51. The Piano part has a treble clef and a bass clef. The Bass part has a bass clef.

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In the fifth chorus Lamb continues to solo with tremolo effects for nine of the twelve measures. Ellington fills in every two measures with sweeping descending arpeggios (as he began in measure 48 of Figure 49D above). In the sixth chorus Lamb solos pizzicato in the middle and lower register of the bass while Ellington plays a melodic riff that repeats every two measures (see Figure 49E).

Figure 49E "Ad Lib on Nippon" mm. 61 - 63

Duke Ellington  
Transcribed by  
Bruce Dudley

Bass solo ad lib.

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In the seventh chorus Ellington returns to the opening theme of the first chorus (see Figure 49A above) with a *ritardando* in the eleventh and twelfth measures. After a short fermata he segues into a much faster tempo, playing new thematic material that is still built upon the 12-measure A minor Blues form.

### "Ad Lib on Nippon" Part II ("Nagoya")

Part Two consists of eleven choruses of A minor Blues at the tempo of quarter note = 216. There are two thematic sections, each twelve measures long, that were originally titled Nagoya, as indicated in Ellington's manuscripts. Ellington plays both themes with bass and drums accompaniment, from measure 85 – 109, before the band enters playing the theme in measure 110. Figure 50 (below) is a reproduction of the manuscript of "Nagoya" that was professionally copied from Ellington's pencil manuscript sketch. Ellington recorded the two



themes nearly as they are notated. He played a variation of what is written in measures 5 and 6 and he doubled the melody of the right hand in measures 13 - 20 an octave higher.

The construction of the initial theme relies on the Grundgestalt of the half-step and outlines a chromatic alteration between two quartal chords: B, E, A and Bb, Eb, Ab. The thematic material of the fifth, sixth, ninth, and tenth measures are much more closely linked to the Blues, yet still retain the half-step Grundgestalt. The second twelve-measure section is the same as that of the third chorus of the first section (see Figure 49C above) but is one diatonic step lower, beginning on the ninth of the chord instead of the third. A harmonic substitution for the iv chord is made in the fifth measure with a VI dominant seventh chord. An unusual turnaround (for a Blues progression, at least) occurs in the ninth measure of the second chorus: V7/ii – V7/V – V (F#7, B7, E7). This cadential formula was outlined *melodically* in the first chorus of this section in measure 11 (in one-beat increments). The second chorus cadences on an A minor-major seventh chord (see Figure 50).

Figure 50. Ellington's lead sheet for Part II of "Ad Lib on Nippon"

**NAGOYA**

DUKE ELLINGTON

*Swift*

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The image displays two systems of handwritten musical notation. The top system is a piano introduction, consisting of a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord, followed by a melodic line of eighth notes. The bass staff provides a harmonic accompaniment with eighth notes. The bottom system is for a saxophone ensemble, featuring two staves. It starts with a key signature change to A minor (two flats) and a 4/4 time signature. The notation includes triplets of eighth notes and a key signature change to A minor (one flat) in the final measures, which are marked with a double bar line.

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In measure 110 four saxophones and one clarinet (Jimmy Hamilton) play the two 12-measure themes, trombones accompanying the first theme with open spaced chords, trumpets and trombones accompanying antiphonally during the second theme. The trumpets play an A diminished seventh chord in a syncopated rhythm, adding tension to the A minor tonality and effectively re-harmonizing the melody, resulting in a B7(b9) over A minor. The trombones play close spacing tonic triads on the “and” of beat 4 every other measure. Figure 51 shows the first four measures of the second theme of “Nagoya” as played by the full ensemble in measures

Figure 51 "Ad Lib on Nippon" ("Nagoya") mm. 122 - 125  
 Second Theme - Full Ensemble

Duke Ellington  
 Transcribed by  
 David Berger

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The repetition of the three-part cycle illustrated in Figure 51 is a device Ellington uses to generate momentum and tension that is released in the ninth measure when the harmony moves to the V7 chord.

In the next chorus, beginning in measure 134, the four saxophones, clarinet, and four trumpets play an augmentation of the second theme, changing it from a two-measure phrase into a four-measure phrase. These nine instruments are harmonized with four-way voicings with the first alto, first trumpet, and baritone saxophone (one octave lower) playing the melody. The clarinet is playing a fourth higher than the melody (doubling the third trumpet an

octave higher) giving the sonority a bright timbre. The three trombones add fullness to the texture by playing open spaced triads in the low and middle register. Figure 52 shows the first four measures of the augmentation of the second theme in measures 134 - 137.

Figure 52 "Ad Lib on Nippon" ("Nagoya") mm. 134 - 137  
Augmentation of Second Theme

Duke Ellington  
Transcribed by  
David Berger

The musical score for Figure 52 consists of four staves. The top staff is for Clarinet & Saxes, the second for Trumpets, the third for Trombones, and the bottom for Bass. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The Clarinet & Saxes and Trumpets parts play a melodic line that is harmonized with four-way voicings. The Trombones part plays open spaced triads in the low and middle register. The Bass part plays a steady eighth-note pattern. The word 'Ami' is written below the Trombones staff in the first measure.

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The ninth through twelfth measures of this chorus are the same as those of the last four measures of Figure 50 above, except that the melodic line is harmonized with four-way voicings for saxophones, clarinet, and trumpets.

The sixth chorus of the "Nagoya" section features John Lamb again soloing over sustained chords played by the saxophones, clarinet, and second trumpet. The harmonic progression is a variation of that of the second chorus, in that the VI7 chord is sounded in the

fifth measure instead of the expected iv chord. However, there is a faster harmonic rhythm occurring in this chorus, with changing chords every measure. The five reeds and trumpet that accompany Lamb's bass solo are shown in Figure 53. There is brilliant transparency to the texture that Ellington orchestrated and the movement of voices is engages the ear.

**Figure 53 "Ad Lib on Nippon" ("Nagoya") mm. 146 - 157 Duke Ellington**  
**Background voicings to bass solo.** Transcribed by David Berger

The musical score for Figure 53 is divided into two systems. The first system is for Clarinet Alto 1, 2, Trumpet, Tenor & Baritone. It shows seven measures of chords: Am69, G13(+9), Am7add11, F#9(#11), F9(#11), Bb9(#5), and G9. The second system is for Piano, showing five measures of chords: Am69, Bm7(b5)add11, F#7(b9#11), B7(b9)add11, and E7(#5b9#11). The piano part includes a fermata over the final chord.

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In the seventh chorus the saxophones play the second theme again (as they did in the fourth chorus). The brass instruments are voiced in minor ninth and minor eleventh chords and play the same rhythm the trumpets played in Figure 51 above. Greater intensity is achieved as lead trumpet player Cat Anderson plays a portamento up from the last chord of each two-measure phrase, reaching a triple high C each time. This chorus builds to a climax and leads

into the eighth chorus when the texture returns to that of the first chorus and Ellington plays the first theme again. The ninth chorus builds in intensity, again, with the ensemble of saxophones, trumpets, and first trombone play sustained chords on the “and” of beat 1 after the second and third trombones play low roots in octaves on the downbeat. Ellington responds to this rhythmic momentum with two-handed octaves that emphasize the ninth of the tonic chord A minor seventh, which he continues playing as an ostinato for eight measures. Figure 54 shows the first two measures of the ninth chorus of Part II (“Nagoya”) of “Ad Lib on Nippon”.

**Figure 54 "Ad Lib on Nippon" ("Nagoya") mm. 182 - 184** Duke Ellington  
 Transcribed by  
 David Berger

The musical score for Figure 54 is arranged for Alto Sax, Tenor & Baritone Sax, Trumpets (2), Trombones, and Piano. The Alto Sax and Tenor & Baritone Sax parts play sustained chords starting on the 'and' of beat 1. The Trumpets and Trombones play sustained chords starting on the downbeat. The Piano part plays two-handed octaves starting on the downbeat. The score is in 4/4 time and features a variety of dynamics including *f* and *ff*.

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The last four measures of the ninth chorus builds further with a series of three diminished major seventh chords that ascend by whole step, played by saxes, trumpets, and first trombone, over a pedal point E played by trombones 2 and 3. The penultimate diminished major seventh chord functions as the 7<sup>th</sup>, b9<sup>th</sup>, 3<sup>rd</sup>, and 13<sup>th</sup> of E13(b9), and resolves to the tonic A minor ninth chord. Figure 55 shows the voicings of the ensemble in ninth through eleventh measures of the ninth chorus of the “Nagoya” section.

**Figure 55 "Ad Lib on Nippon" ("Nagoya") mm. 190 - 192** **Duke Ellington**  
Transcribed by  
Bruce Dudley

E13(b9)      A mi9

The musical score for Figure 55 consists of three staves: Saxes, Trumpets, and Trombones. The key signature is one sharp (F#) and the time signature is 4/4. The Saxes and Trumpets parts play a series of three diminished major seventh chords in the right hand, with the first chord being E13(b9) and the second being A mi9. The Trombone part plays a pedal point E in the left hand, with the first two measures being quarter notes and the last two measures being half notes.

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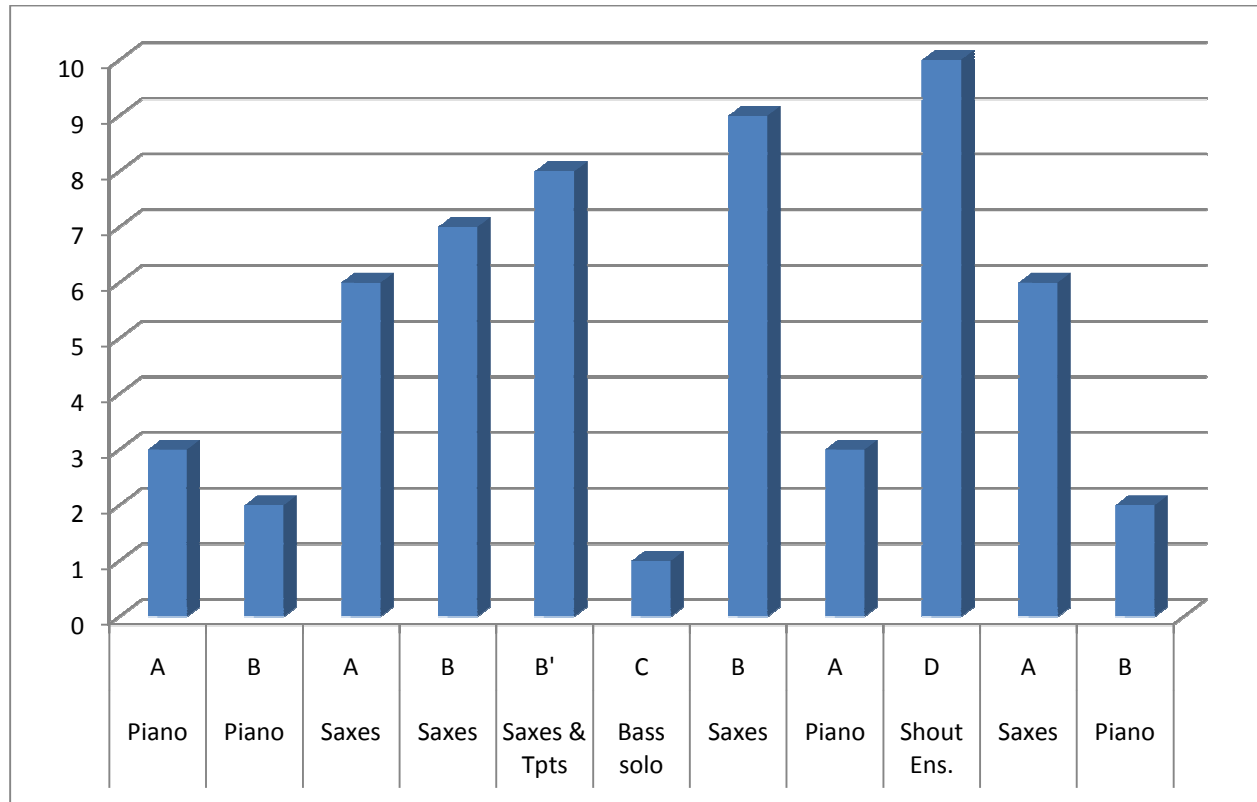
In the tenth chorus the saxophones play the opening theme in unison with trombone accompaniment exactly as in the third chorus of this section. The eleventh and final chorus of the “Nagoya” section is a return to the second theme played by Ellington, with bass and drums,



at a much softer dynamic level, as was played in the second chorus of the section. A ritardando occurs in the tenth and eleventh measures and Ellington repeats the final melody note, G#, five times in a freer tempo before he reharmonizes the note as the enharmonic third of F minor. It is at this transition that the third section of the piece begins.

Table 8 below illustrates the formal design and relative intensity levels of each chorus of “Ad Lib on Nippon” Part II (“Nagoya”) based on orchestrational amplitude. The vertical axis is a random scale of relative intensity levels based upon dynamic levels and instrumentation densities. The horizontal axis is divided into eleven partitions, each representing a 12-measure chorus of A minor blues (or harmonic variation thereof). Letter A represents the first theme of Figure 50 above (mm. 1 – 12). Letter B represents the second theme of Figure 50 above (mm. 13 – 24). Letter C is based on new harmonies and the bass solo that occur in mm. 146 – 157. Letter D represents the shout chorus of mm. 182 – 193. A clear sense of growth and contrast can be seen by examining this graph.

**Table 9. Form and relative intensity levels of “Ad Lib on Nippon” Part II (“Nagoya”)**



**“Ad Lib on Nippon” Part III**

Part three of “Ad Lib on Nippon” includes a set of themes that were originally titled “Ad Lib on Nippon.” The professionally copied manuscript taken from Ellington’s original pencil manuscript can be seen in Figure 56.

Figure 56. Manuscript of Part III of "Ad Lib on Nippon"

# AD LIB ON NIPPON

DUKE ELLINGTON

*MODERATE*

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Handwritten musical notation for the first system. The treble clef staff contains a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The bass clef staff contains a rhythmic pattern of eighth notes with stems up and down, starting with a quarter rest. The key signature has two flats, and the time signature is 4/4.

Handwritten musical notation for the second system. The treble clef staff contains a whole note chord in the first measure, a half note chord in the second measure, and a quarter note chord in the third measure. The bass clef staff continues the rhythmic pattern of eighth notes with stems up and down, starting with a quarter rest. The key signature has two flats, and the time signature is 4/4.

Handwritten musical notation for the third system. The treble clef staff features a complex rhythmic passage with sixteenth notes and rests, including a section with a 2/4 time signature. The bass clef staff contains a rhythmic pattern of eighth notes with stems up and down, starting with a quarter rest. The key signature has two flats, and the time signature is 4/4.

Handwritten musical notation for the fourth system. The treble clef staff shows a melodic line with a long note in the first measure, followed by eighth notes in the second measure, and a long note in the third measure. The bass clef staff contains a bass line with a quarter rest in the first measure, followed by eighth notes in the second measure, and a quarter rest in the third measure. The key signature has two flats, and the time signature is 4/4.

Handwritten musical notation for the fifth system. The treble clef staff continues the melodic line with a long note in the first measure, followed by eighth notes in the second measure, and a long note in the third measure. The bass clef staff contains a bass line with a quarter rest in the first measure, followed by eighth notes in the second measure, and a quarter rest in the third measure. The key signature has two flats, and the time signature is 4/4.

3. HOLIBUN II

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Ellington interprets the first theme (measures 1 -16) rather freely on the recording without bass or drum accompaniment. He plays the sixteenth notes with a swing feel, suggesting a double time feel throughout the first theme. Measures 17 – 24 (the first eight measures of page two of Figure 56) is broadened, again with a double time feel, so that every two beats are played like a full measure of common time. Bassist Lamb plays the chord roots in whole notes with arco in this section. There is a repeat that was not indicated in the manuscript; the first measure of the third system is the first ending and the second measure of that system is the second ending. The repeat goes back to the first measure of page 2. The third section, beginning in measure 26, is a restatement of the first theme, a whole step higher,

in the key of G minor. It is played in a medium swing tempo as written, until the third page, when Ellington departs from the written part and fills freely, embellishing the F pedal point as seen in the score on page 3, playing longer than what is indicated on the lead sheet. Drummer Jones and bassist Lamb accompany Ellington in this section, first in tempo and then with sustained cymbal rolls and with an arco F during the first few measures of Ellington's embellishment of the F pedal. After a humorous series of broken tonic and dominant chords played in a ritardando manner, Ellington concludes Part III with the lowest Bb on the piano.

#### **"Ad Lib on Nippon" Part IV**

Clarinetist Jimmy Hamilton plays a twenty second solo that is freely interpreted and based on four notes of the Db pentatonic scale (Bb, Eb, F, and Ab). He only plays the Db once, in the sixth measure of the cadenza. The absence of Db elsewhere in the cadenza gives the melodic line an suspended feeling, as does Hamilton's rubato phrasing and dynamic expressions. Figure 57 is a transcription of Hamilton's opening cadenza that connects Part III to Part IV of "Ad Lib on Nippon".

**Figure 57 "Ad Lib on Nippon" Part IV  
Hamilton's Opening Clarinet Cadenza**

**Duke Ellington**  
Transcribed by  
Bruce Dudley

Freely

The musical score for Figure 57 is written for a clarinet in B-flat major (two flats) and 4/4 time. It consists of three staves. The first staff begins with a 'vib.' (vibrato) marking. The second staff contains measures 4, 3, 6, and 5, with measure numbers written below the notes. The third staff contains measures 6 and 3. The music features a mix of eighth and sixteenth notes, with some triplet markings.

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Hamilton next establishes a fast tempo (280 b.p.m.) and plays a motivic idea that uses only three of the notes that he used in the cadenza, Bb, Eb, and F. The motive is formed into a four-measure phrase that is played twice. Drummer Jones plays on the downbeats of measures 3, 5, and 7, and is the only accompaniment to Hamilton. Figure 58 shows the introductory theme of Part IV of "Ad Lib on Nippon".

**Figure 58 "Ad Lib on Nippon"  
Introductory Motivic Theme of Part IV**

**Duke Ellington**  
Transcribed by  
Bruce Dudley

The musical score for Figure 58 is for a clarinet in B-flat major (two flats) and 4/4 time. It is marked 'Fast Swing' with a tempo of 280 b.p.m. The piece begins with a forte (f) dynamic. The music consists of a four-measure phrase that is repeated. The notes used are B-flat, E-flat, and F.

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The next eight measures recall the sixth chorus of Part II when the saxophones and second trumpet played whole note chords behind the bass solo, changing chords every measure. This time it is the saxophones and three trombones playing whole note chords and the chord progression is a series of major quality chords that move downward by step: Bb, Ab, Gb, Ab, Gb, E, Eb, to F dominant seventh. There is no solo or separate melody apart from the contour of the top voice of the saxophones, which alternate between the first and second altos. Figure 59 shows a grand staff composite of the ensemble interlude played by saxophones and trombones in measures 9 – 16 of the fast tempo section of Part IV of “Ad Lib on Nippon”.

**Figure 59 "Ad Lib on Nippon" Part IV**  
**Ensemble Interlude mm. 9 - 16**

**Duke Ellington**  
 Transcribed by  
 David Berger

B<sup>b</sup>Ma7,6(#1)      A<sup>b</sup>Ma7,6      G<sup>b</sup>Ma13      A<sup>b</sup>Ma13

4 Saxes &  
3 Trombones

G<sup>b</sup>6      EMa9      E<sup>b</sup>Ma7,6      F13(b9)

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The main theme of Part IV begins in the 17<sup>th</sup> measure of the faster tempo. The clarinet plays the 16-measure theme with ensemble accompaniment. The saxophones play a unison counter-line for the first six-and-a-half measures as the trombones comp rhythmically with chromatically embellished chords and parallel triads. The second eight-measure phrase is played in two-measure increments of stop time. The melody played by Hamilton consists of a series of arpeggiated perfect fourths that begin on the third of the chords B $\flat$ , E $\flat$ , D $\flat$ , C, and B. Figure 60 shows the main theme and accompaniment for “Ad Lib on Nippon” Part IV.

Figure 60 "Ad Lib on Nippon" Part IV  
Main Theme and Accompaniment

Duke Ellington  
Transcribed by  
David Berger and  
Bruce Dudley

17

Clarinet Solo

Saxes

Trumpets

Trombones

Bass

Bb7

21

Eb

Bb7

Eb Gb6

EM9 D9 Db6

Figure 60 "AdLib on Nippon" Part IV mm. 25 - 32

The musical score is arranged in five staves. The top staff is for Clarinet, starting at measure 25 with a melodic line. The second staff is for Saxes, providing harmonic support. The third staff is for Trumpets, and the fourth for Trombones, both providing harmonic support. The bottom staff is for Bass, which includes chord changes: D<sup>b</sup>6 and C6 in measures 26-27, and C6 and B6 in measures 28-29. The score includes first endings (marked '1.') for measures 28-29 and 30-31. The key signature has two flats, and the time signature is 4/4.

Figure 60 "Ad Lib on Nippon" Part IV mm. 47 - 48

The image shows a musical score for a Clarinet part, measures 47 and 48. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Clarinet part is in the treble clef. Measure 47 contains a melodic line with three triplet markings (indicated by a '3' and a bracket) over eighth notes. Measure 48 continues the melodic line with a final note marked with a star symbol. The score includes five other staves, each with a '2.' marking, indicating a second ending or a specific performance instruction. The entire score is enclosed in a rectangular box.

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Following the 32-measure statement of the main theme, the eight-measure ensemble interlude, played by saxophones and trombones, returns (see Figure 59 above). A full ensemble tutti shout chorus follows, for eight measures, over the same harmonic progression as the ensemble interlude. The tutti shout chorus includes solo clarinet fills and builds in intensity before releasing into an extended clarinet solo with rhythm section accompaniment.

The clarinet solo is eighty-two measures long and is based on the two-measure harmonic progression of I – vi- ii – V. Hamilton is accompanied by walking bass and drums. His solo can be analyzed as having three distinct sections. The first section is thirty-two measures and consists mainly of diatonic melodies with chromatic decoration of chord tones. The second

section is twenty-eight measures and consists of Blues-based melodies that are riff-like and played repetitiously. The third section is twenty-two measures and begins with the melodic quote of “Bali Hai” that Lawrence Brown played in “Amad” (see Figure 48 mm. 181 – 188 pages 140 – 141 above). Hamilton plays the quote twice, then a decorative diatonic melody, before winding down his solo with a long trill between Ab and Bb. Figure 61 is a transcription of the last twenty-two measures of Hamilton’s solo and the recapitulation of the introductory theme.

**Figure 61 "Ad Lib on Nippon" Part IV**  
Hamilton's Solo (last 22 measures)

**Duke Ellington**  
Transcribed by  
Bruce Dudley

Clarinet

$\text{♩} = 280$

B $\flat$

5

11

17

24

Introductory Theme  
Recapitulation

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After the eight measure recapitulation of the introductory theme, the ensemble plays the eight measure interlude (Figure 59 above); Hamilton plays the main theme (with repeat) (Figure 60 above); the ensemble plays the interlude again; and then the full ensemble plays the tutti shout chorus, before the coda, when the band stops and Hamilton plays a cadenza that is twenty-three seconds long. He leads into the cadenza with the “Bali Hai” quote from the end of his earlier solo, holding the A across the band’s last chord. He then plays a decorative descending sweep of a Bb major scale with chromatic embellishments, finishing the first phrase with a trill between A and Bb. He then plays a rapidly ascending arpeggio of perfect fourths, beginning on a low D, ending on a high Db and cascades down through the Bb Dorian (Ab major) scale, cadencing on a low Ab. In the next phrase Hamilton ascends through a sequence of whole and half steps, staying within the octatonic scale and ending on a high C#. The ensemble plays a moderately soft chord beneath Hamilton’s last note, as shown in Figure 62. The three trombones play Bb across three octaves; the saxophones play an E7 (no 5th); the second and third trumpets play the 13<sup>th</sup> and raised 11<sup>th</sup> of Bb7; and the clarinet plays the raised 9<sup>th</sup> of Bb7.

Figure 62 "Ad Lib on Nippon"  
Final Chord

Duke Ellington  
Transcribed by  
Bruce Dudley

Bb13(#9#11)

Clarinet & Alto Saxophones  
Tenor & Baritone Saxophones  
Trumpets  
Trombones  
Bass

*mf*  
*arco*

Composite Voicing  
Composite hexatonic scale of final chord

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It is curious that Ellington chose to end the entire suite with such a colorfully tense chord, one that is both bottom heavy and highly altered. It is noteworthy that there are no unison doublings in the winds, and that ten distinct pitch levels are played by ten different wind instruments. The bass alone doubles the third trombone. Ellington was known to have often written for his horn sections the way he played and voiced chords at the piano, since his earliest arrangements of the late 1920's. This aspect of his writing can be seen in many of his scores,

from “Black and tan Fantasy” of 1927 and the pieces in *Jump for Joy* of 1941 to the later pieces of the *Afro-Eurasian Eclipse* of 1970. It may have been that Ellington wanted to end the piece with ten tones, as he imagined playing them with his fingers, albeit with the sustain pedal. In any case, the piece concludes with a harmonic sonority that utilizes a hexatonic scale, one that is symmetrical and contains two sets of augmented seconds (or minor thirds), two sets of half steps, and two whole steps. The scale shares the same notes as six of the eight tones of a diminished octatonic scale, as was used in parts of “Blue Pepper (Far East of the Blues)”. The hexatonic scale with which the final chord of “Ad Lib on Nippon” shares notes has a non-Western sound, yet the vertical orientation of these notes (as a chord) is neither an Oriental nor Middle Eastern paradigm. Instead, it may suggest a desire by Ellington to acknowledge some of the potent modal qualities of the non-Western musical elements that he ruminated over, following the tours he took overseas, and present them in a way that was relevant to his musical sensibilities as an African-American musician. Thus, the structuring of a chord that suggests a Bb Blues tonality, with the presence of the Bb dominant seventh chord, the flatted 3<sup>rd</sup> (#9), the flatted 5<sup>th</sup> (#11) and the 6<sup>th</sup>, serves to conclude the suite with both an American authenticity and an Eastern sensitivity.



# CHAPTER FOUR

## CONCLUSION

Duke Ellington drew upon many musical and cultural influences of the Middle and Far East when he and Billy Strayhorn wrote the music of the *Far East Suite*. After letting the sounds of these foreign cultures seep into their ears and ruminate for a few months, Ellington and Strayhorn wrote music that was unlike any they had written before. This is evidenced by the extensive use of Eastern sounding modes and pedal points in the music. It is also shown in the way that time is expressed in some of the musical forms within the suite. They abandoned song-forms, such as AABA, in six of the movements and instead used open forms, which pedal point tonality allows and even requires.

Many of the compositional techniques that Ellington and Strayhorn applied in the *Far East Suite* were ones they had developed and used effectively prior to 1964, such as the integration of the Ellington Orchestra's unique soloists into each composition; the distinctive writing for three trombones; closed five-way saxophone writing wherein voices cross one another, allowing more tunefulness in each of the five parts; thickened line ensemble tutti writing, often employing polytonal voicings and rich sounding passing chords; and Blues-based tonalities that are infused into the tonal fabric of otherwise Western European tertian based harmonies. However, by extending their tonal range to include modes and scales that included symmetrical intervals, augmented seconds, and altered pentatonic scales, Ellington and Strayhorn created music in the *Far East Suite* that was yet one more advancement in a long line of musical developments that Ellington had charted over the course of his fifty-year career as a bandleader and composer.

The *Far East Suite* can be heard as a travelogue set to music, in that all of the pieces reflect either a specific place, or are descriptive of events, that Ellington and his Orchestra encountered during their travels to the Middle and Far East. "Tourist Point of View" introduces the listener to the exotic musical landscape of the Middle East with a long pedal point, changing modalities, and unusually disorienting vertical harmonies. Ellington creates a feeling of exploration by having tenor saxophonist Paul Gonsalves solo throughout the evolving ensemble passages. In "Bluebird of Delhi (Mynah)," Billy Strayhorn effectively captures the sound of the bird that is native to India and creates an adventurous musical story through diatonic key relationships and melodic development. Strayhorn's "Isfahan," despite having been composed prior to the tours of the Middle and Far East, is a beautiful ode to one of the most beautiful places Ellington and His Orchestra visited during their tour of Persia. "Depk" displays Ellington's foray into the world of Middle Eastern dancing, in particular a dance with six beats that features a "kick" on beat 6. The piece is rhythmically animated and ably conjures the animated spirit of the dance in its middle section. "Mount Harissa" has a pair of serious sounding outer sections that feature Ellington playing in a reflective and probing manner, and an extended inner section that features the joyous soloing of Paul Gonsalves. "Mount Harissa" is carefully placed at the center of the suite, perhaps as a parallel to Ellington's deep religiosity, given the significance of Lebanon's confluence of religions. "Blue Pepper (Far East of the Blues)," "Agra," and "Amad" seem to focus on some of the deeper issues of non-Western culture. "Blue Pepper (East of the Blues)" has one of the more driving beats of all the pieces within the suite, and uses melodic material (over a pedal point bass) that contains intervals more akin to Middle Eastern modes than of Western modes. The urgency of tone in both Hodges' and Anderson's solos, along with

Ellington's ensemble passages suggest some of the vibrancy of Middle Eastern and Indian cities and markets. "Agra" is a musical portrait of the Taj Mahal and evokes the final days of its forlorn builder through Harry Carney's plaintive solo. "Amad" depicts the sound of the call to prayer by an Islamic *muezzin*. Ellington utilizes the embellished turns and modal intervals that he likely heard muezzins singing in the streets of various largely Muslim populated cities that he visited in 1963. He uses those shapes and sounds in the melodies played by the saxophones as well as by Lawrence Brown's trombone. Finally, in "Ad Lib on Nippon," Ellington wrote a suite within the suite, one that draws loosely on Asian pentatonic harmonies. He reorganizes some of the more commonly used pentatonic scales from Asian cultures into vertical sonorities that belie their Asian origins. He also infuses the melodic application of those scales with chromaticism, again giving them a distinctly different effect from their pentatonic origins. At times Ellington writes melodies that are unadorned with chromaticism and supports these simpler sounding melodies with extended harmonies including the African-American based minor Blues progression.

One constant throughout the various movements of the *Far East Suite* is the consistent mixture of Ellington's distinctly African-American perspective (in terms of rhythm, melody, and harmony) with aspects of Middle and Far Eastern music, particularly with respect to melody. Specific attributes of these African-American elements include Blues-based inflections and intonation, a rhythmic basis that is rooted in the jazz traditions of the twentieth century, and harmonies that are based on extended tertian chords and alterations thereof. In combining these various Eastern and Western hemispheric based musical concepts, Ellington and co-composer Billy Strayhorn created a work that still sounds fresh more than forty years after its

initial recording. The work stands out among all of Ellington's extended works as one of his most carefully planned and executed. It is certainly on the level of *Black, Brown and Beige* and *Such Sweet Thunder* in terms of thematic unity (both musically and programmatically). What sets the *Far East Suite* apart from others is the unique ways that Ellington and Strayhorn incorporated foreign musical influences into their own music in a highly organic and meaningful way. In this music they convincingly portray their impressions of the various cultures that they were introduced to. They do so in a way that is genuinely respectful of those cultures while remaining true to their own artistic sensibilities.

The aim of the State Department sponsored tour that Ellington and his Orchestra made to the Middle and Far East in 1963 was to promote the best of America's musical culture and to present at least the appearance of racial harmony and equality by presenting African-American musicians performing in concert attire throughout countries that lay along the Iron Curtain. It would be a worthy topic for further study to research the effect Ellington's music had on the people of those countries who were in attendance at the concerts. Did exposure to Ellington's music really have a lasting effect in terms of promoting an interest in American culture? Are there any surviving audience members who became significantly interested in jazz as a musical art form? It would also be interesting to learn whether or not such cultural exchanges had any lasting significance in terms of American foreign policy in those regions of the world and what the perception of race relations in the United States were to the people of the countries where Ellington's Orchestra performed.

An important aspect of the Ellington Orchestra is the fact that Ellington hired specific players for their individualistic sound. The way that this assembly of individuals blended caused

his band to sound unlike any other big band. Furthermore, the ways in which the band articulated, intoned, and, in the words of trombonist Buster Cooper, “teased” the notes (Cooper 2010), resulted in a sound that is virtually non-replicable. Having said this, any surviving recordings of the Ellington Orchestra are to be cherished and studied for their unique qualities of artistic expression. It is beyond the scope of this paper to discuss in any great detail the myriad ways that Ellington’s Orchestra manifested its sonic palette, yet it would be a worthwhile endeavor to pursue such a course of study, if only to illuminate performance practices that might enable contemporary big bands to reach for the “Ellington sound.”

In composing and recording the *Far East Suite*, Ellington and Strayhorn left a body of work that has received high accolades from musicians and scholars alike. Wynton Marsalis chose it among all other Ellington recordings when recommending important jazz recordings to students of the University of North Carolina (Marsalis 1994, 140). Lewis Porter, director of the graduate degree in Jazz History and Research at Rutgers University, cites *Far East Suite* as among Ellington’s most significant works (Rojas<sup>26</sup>). Stanley Crouch also cites Ellington’s *Far East Suite* as an important work within the diverse trends of jazz during the 1960’s, noting that Ellington’s vast musical contributions are largely ignored and underappreciated by musicians and jazz fans alike (Jerry Jazz Musician<sup>27</sup>). If Crouch’s opinions about the relative lack of knowledge of Ellington’s works in general have any truth to them, one would have to conclude that the *Far East Suite* had little effect on music that followed. However, taken as an artistic statement of its own merits, the *Far East Suite* deserves to be recognized as an important work that expressed Ellington’s portrayal of Eastern cultures from an American perspective, the

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<sup>26</sup> Accessed online November 20, 2010.

<sup>27</sup> Accessed online November 20, 2010.

result which is a work that served as a model for the concept of “fusion” music: the combining of diverse world musical influences with American jazz. The fusion of world music and jazz began to take hold among certain jazz musicians, such as Joe Zawinal, Wayne Shorter, Chick Corea, John McLaughlin, and members of the Art Ensemble of Chicago, among others, in the late 1960’s and early 1970’s, just a few years after the release of the *Far East Suite*. Whether Ellington’s music in the *Far East Suite* had any direct effect on these later “fusion” musicians at the time of its release is uncertain. It is reasonable to say, however, that Ellington’s music in this work represents one of the first efforts on the part of an American jazz musician to reach beyond the Western Hemisphere for musical inspiration and to integrate Middle and Far Eastern musical elements into his own distinctly American musical identity. Since the 1970’s the exploration of World Music on the part of jazz musicians has been a serious focus and informs a large number of jazz musicians today. The *Far East Suite* can be seen as one of the forerunners of such exploration.

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## APPENDIX 1

Cover page to the 45-page printed program for Ellington's performances in Bombay, India. The printed program also included biographical sketches for Ellington and the members of his orchestra, a 3-page repertoire list, and numerous advertisements for Indian businesses.

<p>A Message from U.S. Secretary of State Dean Rusk</p>  <p>The Cultural Presentations Program of the Department of State is an eloquent realization of the American people's wish to share with the rest of the world the best of our arts developed by academic as well as professional groups.</p> <p>The program was born of our conviction that good relations among nations are rooted in mutual understanding. Since true understanding is a matter of both heart and mind, our Government attaches great importance to the sending abroad of our most representative cultural attractions. The culture of any country is the key to the hearts and minds of its people.</p>	<p>THE INDO-AMERICAN SOCIETY AND THE UNITED STATES INFORMATION SERVICE PRESENT</p> <p><b>DUKE ELLINGTON</b> AND HIS FAMOUS ORCHESTRA</p> <p>OCTOBER 9 and 10, 1963 RANG BHAVAN</p> <p>A PRESENTATION OF THE DEPARTMENT OF STATE UNITED STATES OF AMERICA</p>
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## APPENDIX 2

The 3-page repertoire list that appeared in printed programs for the 1963 tour of the East.

ELLINGTON REPERTOIRE	
The programme will be chosen from:	
	<i>By</i>
<b>Take The "A" Train</b>	Billy Strayhorn
<b>Afro-Bossa</b>	Duke Ellington
<b>Caline (Silk Lace)</b>	Duke Ellington
<b>The Eighth Veil</b>	Duke Ellington & Billy Strayhorn
<b>Pyramid</b>	Duke Ellington & Juan Tizol
<b>Black and Tan Fantasy</b>	Duke Ellington, Bubber Miley & Rudy Jackson
<b>Creole Love Call</b>	Duke Ellington, Bubber Miley & Rudy Jackson
<b>The Mooche</b>	Duke Ellington & Irving Mills
<b>Anatomy of a Murder</b>	Duke Ellington
<b>Asphalt Jungle Theme</b>	Duke Ellington
<b>Paris Blues</b>	Duke Ellington
<b>Rockin' in Rhythm</b>	Duke Ellington, Harry Carney & Irving Mills
<b>Happy-Go-Lucky Local</b>	Duke Ellington
<b>Jam With Sam</b>	Duke Ellington
<b>V. I. P. Boogie</b>	Duke Ellington
<b>Stompy Jones</b>	Duke Ellington
<b>C. Jam Blues</b>	Duke Ellington
<b>In a Mellotone</b>	Duke Ellington
<b>One More Onee</b>	Duke Ellington
<b>Natumba</b>	Duke Ellington & Billy Strayhorn
<b>Jump for Joy</b>	Duke Ellington & Paul Webster
<b>Mr. Gentle and Mr. Cool</b>	Duke Ellington & Laura Rembert
<b>Stompin' at the Savoy</b>	Edgar Sampson, Chick Webb & Benny Goodman
<b>Boo Dah</b>	Billy Strayhorn

<b>Frustration</b>	Duke Ellington
<b>Honeysuckle Rose</b>	Fats Waller & Andy Razaf
<b>Skin Deep</b>	Louis Bellson
<b>Rose of the Rio Grande</b>	Harry Warren, Ross Gorman & Edgar Leslie
<b>Tea for Two</b>	Vincent Youmans & Irving Caesar
<b>Lullaby of Birdland</b>	George Shearing
<b>Suite Thursday</b>	Duke Ellington & Billy Strayhorn
<b>Kinda Dukish</b>	Duke Ellington
<b>A Single Petal of a Rose</b>	Duke Ellington
<b>Dancers in Love</b>	Duke Ellington
<b>Volupte</b>	Duke Ellington
<b>Pretty and the Wolf</b>	Duke Ellington & Jimmy Hamilton
<b>Pretty Girl (The Star-Crossed Lovers)</b>	Duke Ellington & Billy Strayhorn
<b>I Got it Bad</b>	Duke Ellington & Paul Webster
<b>All of Me</b>	Seymour Simons & Gerald Marks
<b>On the Sunny Side of the Street</b>	Jimmy McHugh & Dorothy Fields
<b>Passion Flower</b>	Billy Strayhorn
<b>Day Dream</b>	Duke Ellington, Billy Strayhorn & John LaTouche
<b>The Jeep is Jumpin'</b>	Duke Ellington & Johnny Hodges
<b>Flirtibird</b>	Duke Ellington
<b>Come Sunday</b>	Duke Ellington
<b>Things Ain't What They Used to Be</b>	Mercer Ellington & Ted Persons
<b>Prelude to a Kiss</b>	Duke Ellington & Irving Gordon
<b>Happy Reunion</b>	Duke Ellington
<b>Action in Alexandria</b>	Duke Ellington
<b>In a Sentimental Mood</b>	Duke Ellington
<b>Diminuendo &amp; Crescendo in Blue</b>	Duke Ellington
<b>Guitar Amour</b>	Duke Ellington
<b>Willow, Weep for Me</b>	Ann Ronell
<b>Stardust</b>	Hoagy Carmichael & Mitchell Parish
<b>The Sky Fell Down</b>	Duke Ellington

<b>Tutti for Cootie</b>	Duke Ellington
<b>Concerto for Cootie</b>	Duke Ellington
<b>Mood Indigo</b>	Duke Ellington, Barney Bigard & Irving Mills
<b>I Let a Song Go Out of My Heart</b>	Duke Ellington, Henry Nemo & Irving Mills
<b>Satin Doll</b>	Duke Ellington, Billy Strayhorn & Johnny Mercer
<b>Don't Get Around Much Anymore</b>	Duke Ellington
<b>Do Nothing Till You Hear from Me</b>	Duke Ellington & Bob Russell
<b>It Don't Mean a Thing</b>	Duke Ellington & Irving Mills
<b>Squeeze Me</b>	Duke Ellington & Don George
<b>I'm Beginning to See the Light</b>	Duke Ellington, Harry James & Don George
<b>Sophisticated Lady</b>	Duke Ellington, Irving Mills & Mitchell Parish
<b>Caravan</b>	Duke Ellington, Juan Tizol & Irving Mills
<b>Sentimental Lady</b>	Duke Ellington
<b>Jones</b>	Duke Ellington & Pauline Reddon

*The Duke Ellington orchestra is composed of top-notch musicians, among them are (from left to right) Johnny Hodges, Cootie Williams, Lawrence Brown and Harry Carney.*



### APPENDIX 3

Alto saxophone solo part for “Elf” – later known as “Isfahan.” The indication of “RAB” in the upper left corner of the part refers to “Rabbit,” the nickname members of Ellington’s Orchestra used for Johnny Hodges because of his fondness for lettuce and tomato sandwiches.

The image shows a handwritten musical score for an alto saxophone solo. The score is written on ten staves. At the top left, the initials "RAB" are written, and the title "ELF" is written in the center. The music is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several circled letters, including "H" and "B", which likely refer to specific harmonic or melodic elements. The score is written in ink on aged paper. At the bottom left, there is a small logo for "MUSIC CENTER" and at the bottom right, there is a small logo for "MUSIC CENTER".

APPENDIX 4

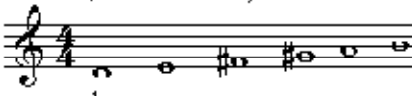
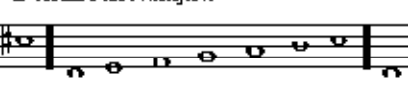
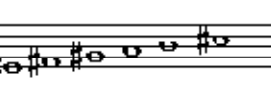
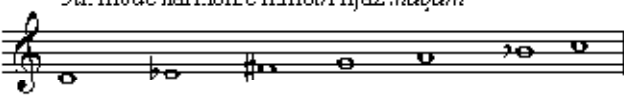
Baritone saxophone part for "Agra"

The image shows a handwritten musical score for a Baritone saxophone part. At the top, the word "BAR:" is written on the left, and "AGRA" is written in the center above the first staff. A circled number "4" is written above the first staff on the right. The score consists of several staves of music. The first staff is a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with several triplet markings (indicated by a "3" above a group of notes). The second staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The third staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The fourth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The fifth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The sixth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The seventh staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The eighth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The ninth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The tenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The eleventh staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The twelfth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The thirteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The fourteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The fifteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The sixteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The seventeenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The eighteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The nineteenth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The twentieth staff is a bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature, containing a bass line with triplet markings. The score ends with a double bar line and a repeat sign.

## APPENDIX 5


Corollaries between Ellington's modal melodies and Middle and Far Eastern modes.

**Modes derived from the opening four chords to "Tourist Point of View"- Western terminology/Arab *maqam* :**

<i>Lydien/Sikak maqam</i>	<i>Dorian/Rast maqam</i>	<i>6th mode harmonic minor/</i>
		
m.1	m.2	m.3
<i>5th mode harmonic minor/Hijaz maqam</i>		
		
m.4		

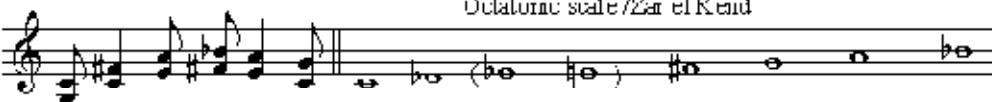
**Initial theme of "Tourist Point of View" mm. 8 - 16 (baritone saxophone):**

*Octatonic scale/Zar ef Kend (Persian "String of Pearls" scale)*

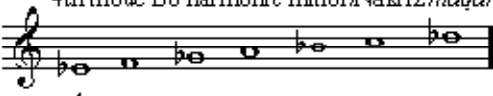
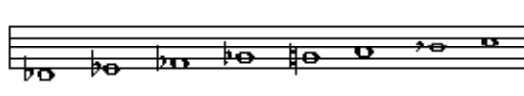


**Initial theme of "Depk" m. 10:**

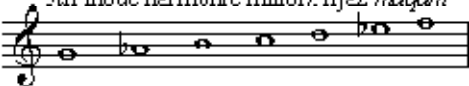
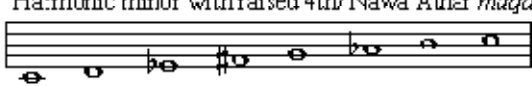
*Octatonic scale/Zar ef Kend*



**"Blue Pepper (Far East of the Blues)":**

<i>4th mode Bb harmonic minor/Nakriz maqam</i>	<i>Whole-half Octatonic/Zar ef Kend</i>
	
m.1	mm 9 - 10

**"Amad"**

<i>5th mode harmonic minor/Hijaz maqam</i>	<i>Harmonic minor with raised 4th/Nawa Ather maqam</i>
	
mm 89 - 96	mm. 93 - 109 and mm. 169 - 190