# For Dancers Only

COMPOSED AND ARRANGED BY SY OLIVER

# IMMIE LUNCEFORD & HIS ORCHESTRA, 1937 AS RECORDED BY

### Instrumentation

Reed 5: Baritone Saxophone Reed 4: Tenor Saxophone Reed 3: Alto Saxophone Reed 2: Alto Saxophone Reed 1: Alto Saxophone Piano Guitar Trombone 2 Trombone 1 Trombone 3

Drums Bass

Trumpet 3

Trumpet 2 Trumpet 1



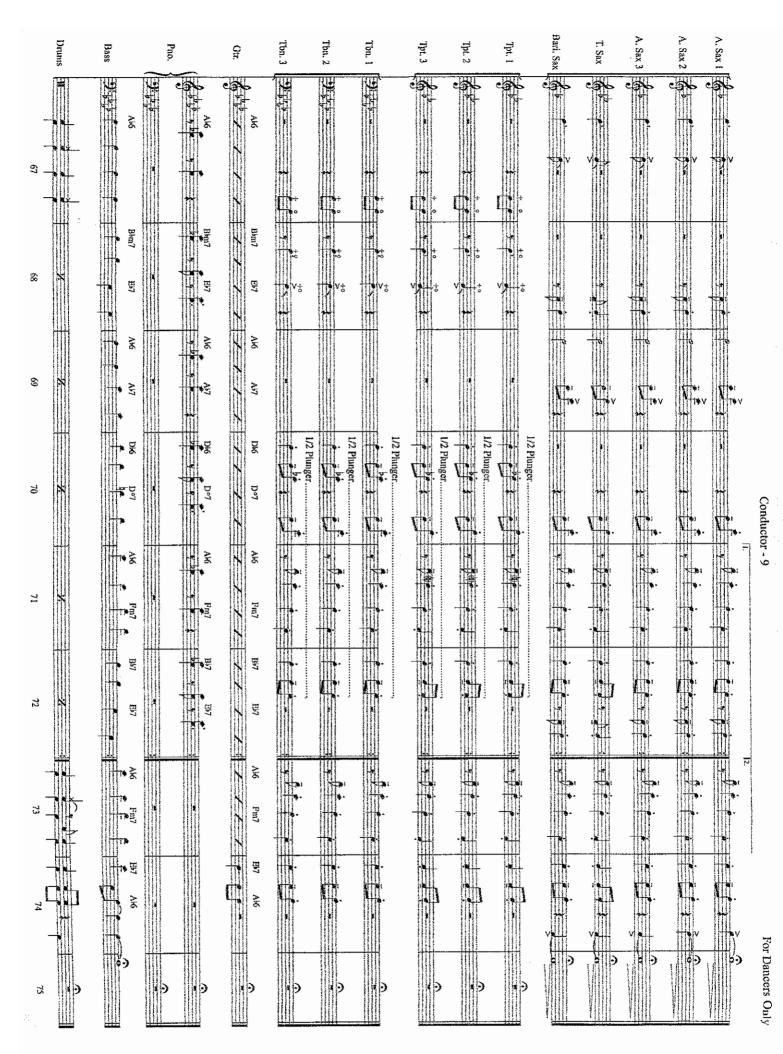
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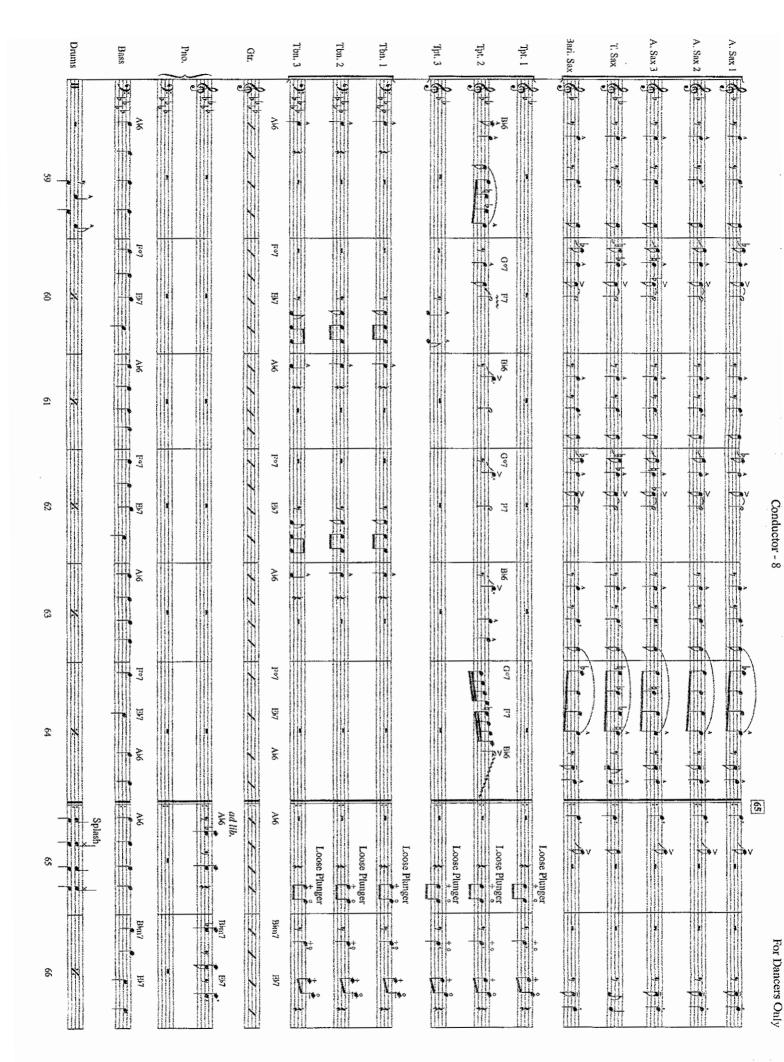
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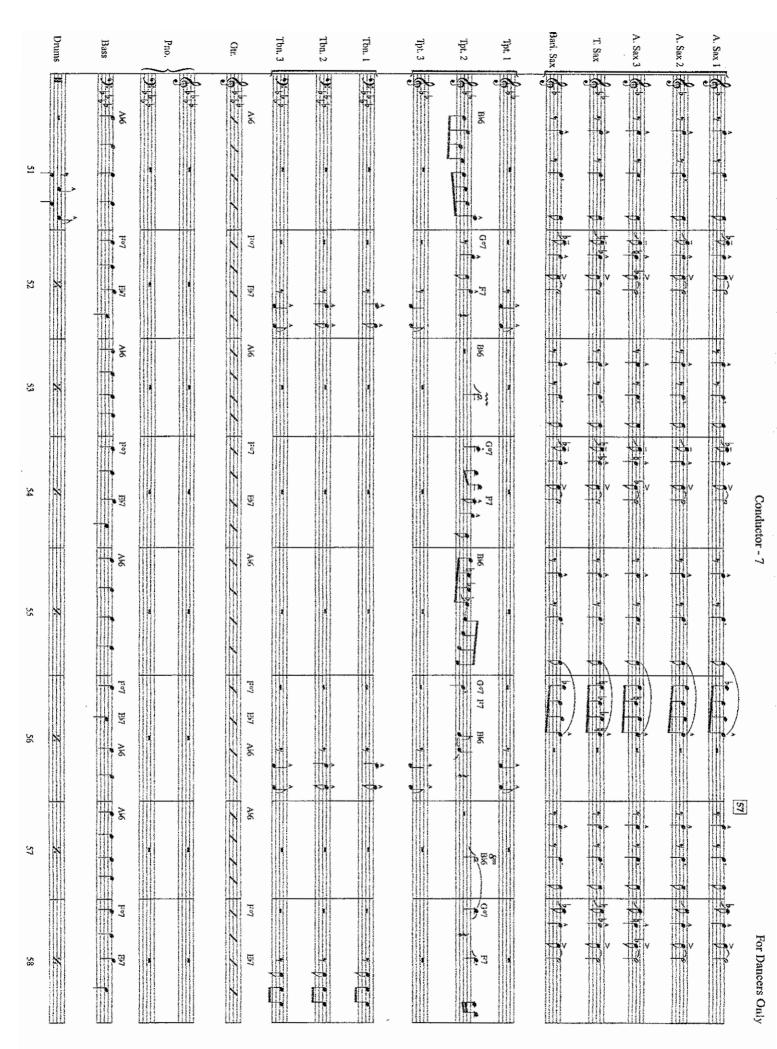


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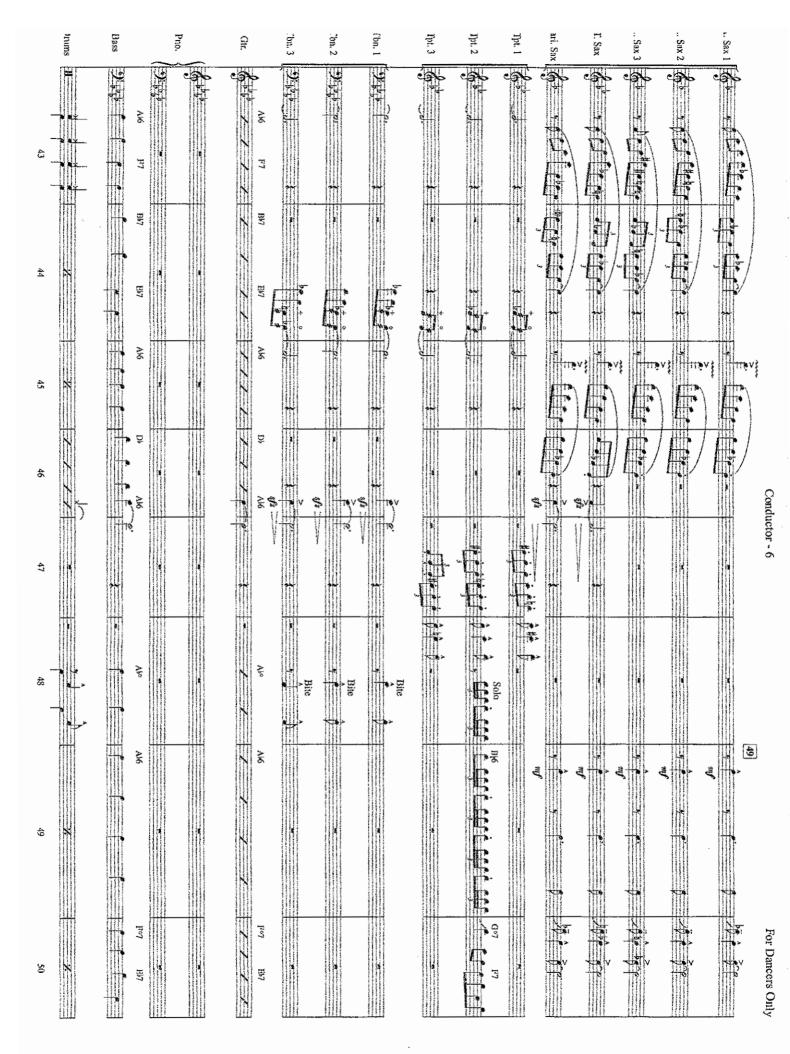
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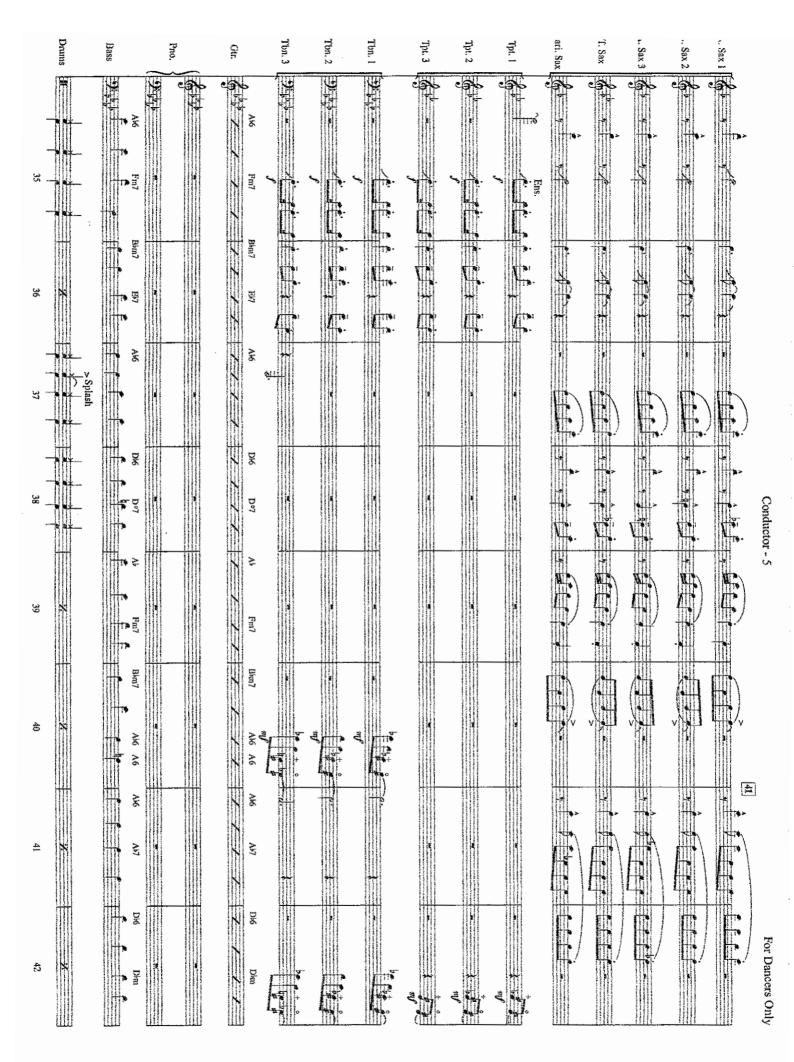


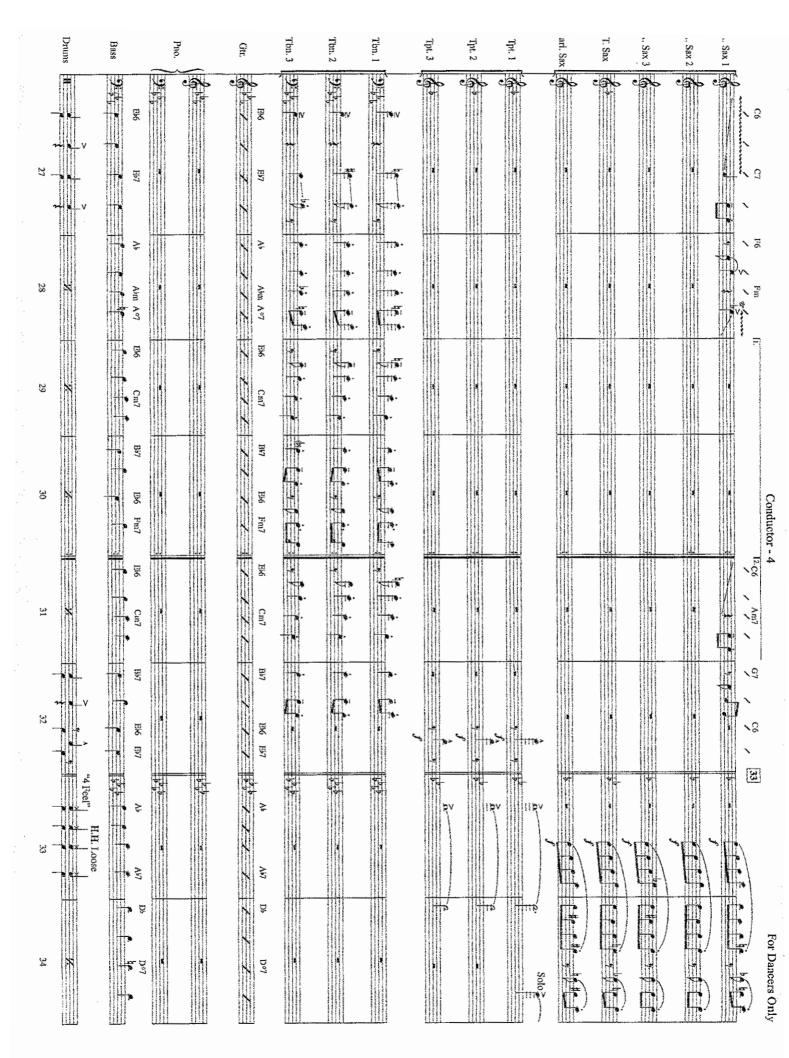




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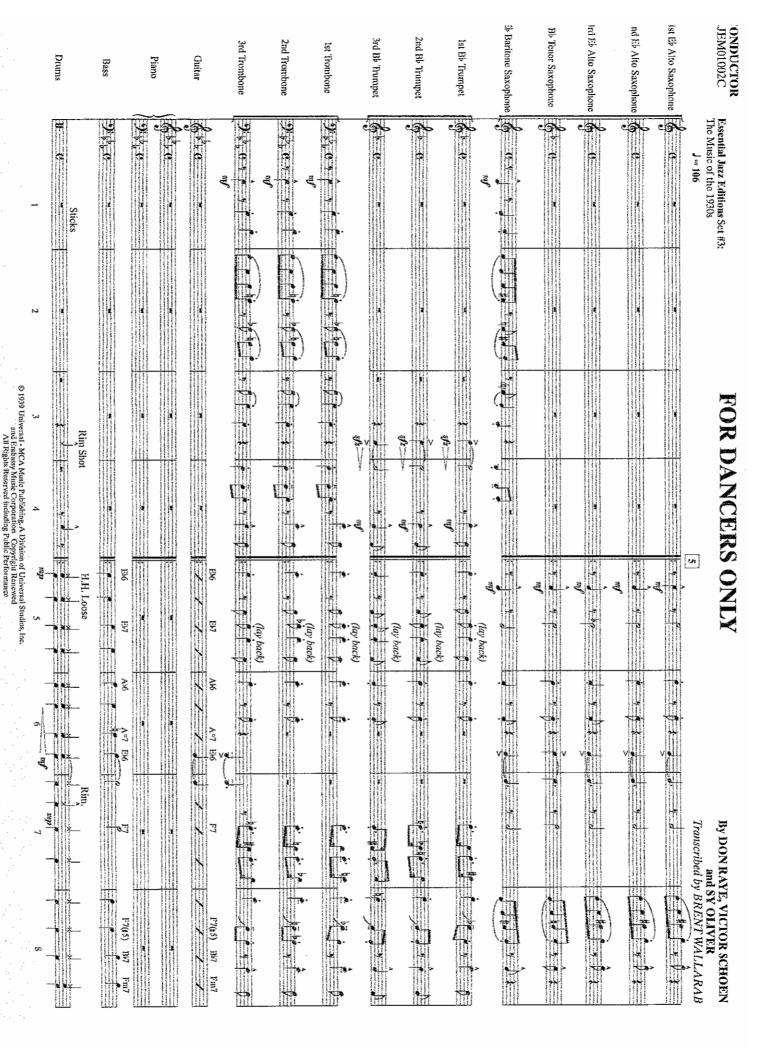




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David N. Baker, Artistic and Musical Director James Zimmerman, Executive Director Kennith Kimery, Producer 14th & Constitution Ave., NW Washington, D.C. 20560-0616 202/633-9164

ects on jazz. The Smithsonian also undertakes research and produces historical recordings, video programs, Smithsonian" public radio series. The Smithsonian educational programs, and is heard on the "Jazz projects in jazz and offers fellowships for research in its books, music editions, Web sites, and educational proj mounts exhibitions and traveling exhibitions on jazz N. Baker, tours nationally and internationally, conducts Orchestra, under Artistic and Musical Director David resident jazz band, the Smithsonian Jazz Masterworks 200,000-page Duke Ellington archive. The museum's icons such as Dizzy Gillespie's trumpet and the rabilia, artifacts, and oral histories, including famous American History holds major collections of jazz memoset of jazz programs. The National Museum of grown to become one of the world's most comprehensive Smithsonian established a presence in jazz that has hosts 30 million visitors a year. In 1971, the museums, the National Zoo, and research facilities and um, education, and research complex, comprises 16 The Smithsonian Institution, the world's largest muse

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all formats, including the famous oral history of Jelly works, the Library of Congress is probably the oldest documents anywhere. comprise one of the most important collections of jazz Ellington recording collector Jerry Valburn---now Charles Mingus, photographer William Gottlieb, and scripts, and purchases of the archives of bassist/composer Firzgerald and Gerry Mulligan of their complete manubeen augmented in recent years by gifts from Ella sponsored by the Library. Its jazz archives---which have have been augmented by recordings of performances well as unique broadcast and studio recordings, which acquired an extensive archive of commercial disks as Roll Morton made at the Library. Since then, it has right, the Library of Congress has sound recordings in of manuscripts and printed music registered for copycollector of jazz documents. In addition to its collections In its historic role as depository for all copyrighted

operas of Puccini or the writings of Shakespeare and requires the same dedication if the performances are to come off well. The challenge is to find a way to blend your own conception with the original and come up with something that works in today's context.

## Notes for the Performer

By Bren't Wallarab

This piece fully illustrates the unique Lunceford style. Note that articulation and phrasing are tremendously important to the success of the piece. The use of a wide range of dynamics is also essential in realizing the piece's magic. Brass, especially at ms. 5–12, 13–22 (trumpets), ms. 23–32 (trombones), and ms. 35–36 (all brass), should pay strict attention to the articulation because it is a different style of big band phrasing than what is most common today. It is somewhat clipped but, when done correctly, swings like crazy. It is absolutely crucial to listen to the original recording to understand the correct phrasing.

Sy Oliver was one of the top arrangers in jazz. He became farnous among musicians for his work with the Jimmie Lunceford band and was eventually lured away from Lunceford by Tommy Dorsey. Although the Lunceford band was in existence for many years before Sy Oliver joined as trumpeter and arranger, it was Oliver's contributions that created the recognizable Lunceford sound. One of the characteristics of this sound was to occasionally separate the eighth notes (ms. 5, 7, 9, 11). At ms. 5, 9, 15, and 19, the ensemble lays back a bit, creating a subtle but intense rhythmic effect. This cannot be notated, so be sure to listen carefully to the original recording.

When listening to recordings of the great big bands, notice how each band projects energy, swing, and drive through playing that is utterly relaxed. A band doesn't project energy through volume alone, but through relaxed precision. Although many musicians display great feats of technical virtuosity, the highest form of virtuosity is tight rhythmic phrasing, beauty of tone, articulation, nuance, and phrasing. "For Dancers Only" must be played with precision and with a deep sense of rhythm by all of the musicians in the band. Avoid playing heavily.

Lunceford's orchestra was a great dance band; they understood the significance of tempo. Although this piece can hold up under many different tempos, it is best played at the metronomical marking indicated.

The drummer must also study the original recording. The style in which Jimmy Crawford played was so unique that it cannot be done justice by notation. Part of the Lunceford sound was the implication of a two-beat feel at various times. This was partly achieved by having the bass accent beats 1 and 3 while the drums emphasized 2 and 4 (ms. 23-32). Crawford also shows us that a great drummer projects energy not through volume but through a deep understanding of swing.

Paul Webster was a trumpeter with amazing technique and range; he was very influential during his time. Please note that it is acceptable to play the transcribed solo (ms. 48–64) down an octave or for the player to improvise his or her own solo. It is important to understand that although Webster's solo uses the highest range of the trumpet, what makes the solo significant is his great rhythm and melodicism.

Another great arranger, Eddie Durham, played trombone and guitar in the Lunceford band during this time. The third trombone part on this arrangement was almost certainly played by Durham since we hear some very low pedal tones, especially the second time through m.13. This was something Durham did occasionally in both the Lunceford band and the Count Basie Orchestra, even though the arranger most likely did not write these parts this low. Since he played trombone on this recording, there would have been no rhythm guitar, but a part has been included.

Whenever possible, trombonists should try to play this music on smaller-bore trombones as opposed to the large symphonic horns common today. There is simply too large a tonal gap between the trumpets and large-bore trombones for the brass section to have a tight, cohesive sound. Small-bore trombones are closer in size to the trumpets, making for a much better blend.

The bassist should strive to play as acoustically as possible. Much of the strong sense of rhythm in this arrangement comes from the energy of the bassist pulling the strings. Remember, the bass is part of the rhythm section.

and improvisation that delineates the exclusive province strike this all-too-elusive balance between composition ment into any number of different instrumental config of a hat, it can swiftly rebuild itself from a solo instruviewed as the ultimate ensemble it for jazz. At the drop represented in the Essential Jazz Editions managed to by the strength of the composition at hand. The masters urations, and throughout the ensemble it is supported the moment dictates. This is why the big band is often be reordered, extended, shorrened, and elaborated on as the jazz ensemble. Various sections of a composition car equivalent in the spontaneous shifts of form available to that the Amendments bring to the Constitution has an the aural equivalent of the American Constitution. As adjustments for the specific context. In this sense, jazz is and find a distinct musical voice, all while making is going on in the background, the better the solo will what came before, what is coming afterward, and what composer/arranger. The more he or she can relate to create within the framework designed by the The Beer Can by the Highway, the sense of improvisation John Kouwenhoven wrote in his classic book of essays, be. The soloist must draw upon his or her own creativity tion and improvisation depends on the soloist's ability to yet fluid, medium. The successful marriage of composiblend improvisation and composition into a cohesive, band, which offered an unprecedented opportunity to The ultimate vehicle for jazz during this era was the big

The challenge in addressing this classic repertory today is to honor the essence of the original without stifling one's contemporary artistic identity. Just as literature students return again and again to Shakespeare, let's use this text to get a grounding on where we have been and where we are going. Above all, make it come alive as the relevant, swinging object it is.

## For Dancers Only

By Loren Schoenberg

It would be hard to come up with a piece of music that bettet represents the essence of the big band era than this medium-tempo swinger composed and arranged by Sy Oliver. The title places its primacy right on the dancers, whose symbiotic relationship with the best bands of the day resulted in a flowering of vernacular culture that, in the early twenty-first century, remains unsurpassed. The right-in-the-pocket medium tempo is rarely heard anymore in jazz, and to capture the urgency and swing of the original at this seemingly easy but hard-to-swing tempo is one of the great challenges of performing this piece.

Battles of the bands became a convention during the Swing Era, and the one band musicians never wanted to face in such a conflagration was Jimmie Lunceford's. The reason was clear: no other organization had their unbeatable combination of showmanship, musicianship, and popular appeal.

elaborate stage routines, but the significant thing about arrangements and playing that stunned the listenersand an interesting band for non-musicians. That's why he made while doing all of this running around. They were the Lunceford band was the truly marvelous music they spot on the stage without bumping into or crossing in showing how to get out of your seat and down to your call out a number for which one they wanted you to do regular bow, a serpentine bow, and so on-and they'd We clidn't take our horns. We had four different bows-a in the band for many years was Willie Smith, who told the band was something to behold. The lead saxophonist had such a following." It wasn't just the brilliant band ever had. It was an interesting band for musicians, bined things, Lunceford had something no other Negro Stanley Dance in The Swing Era: "In the way he comlaid-back style was Melvin "Sy" Oliver. As he told writes the music, and the prime architect of this band's front of anyone." There were other bands that also had When we did a glee club number, we had a diagram Dance: "We used to go to rehearsals and rehearse bows. The real hero behind any band is the man who actually

relaxed and loping sound than most of the other swing bands of the day.

with that special groove and security that can only come when they finally did make it a few years later, to play didn't care." It was this bonhomie that enabled the band why I don't like raisin cake to this day! Sometimes we was a glass of milk and a piece of raisin cake, which is close to starving as anyone ever did. Our regular meal after two or three months [in Cleveland] that we came as working full time, and this led them to residencies in played the summer seasons at various local resorts. By sional band made up of many of his students, and they earning a bachelor of music degree from Fisk University, the end of the band's ascendancy. it was the breakup of that familial feeling that spelled from a group that has become a family. And ultimately fast and dinner. But we were a bunch of friends and lay ahead for the band. As Smith related, "It got so bad Cleveland, Ohio, and Buffalo, New York. Yet hard times 1929, they had achieved enough of a reputation to start instructor in Memphis, Tennessee. He organized a profes Lunceford took a job as a high school music and athleric Behind all of this discipline was Lunceford himself. Afte had only a handful of peanuts from a machine for break-

Their first crack at New York came in September 1933 with an engagement at Harlem's Lafayette Theater. It was anything but a success, as the band was unprepared for the combination of sight-reading and general savoir faire needed to play a show at a major venue in the Big Apple. So they went right back out on the road and got their act together (one suspects that the teacher in Lunceford came to rescue at moments like this). When they returned to New York to open at the Cotton Club in January 1934, they were finally ready for the big time Within a year, the Lunceford band had a new recording contract with Decca Records, was set to appear in a Warner Bros. short film, and had many lucrative theater tours on the books.

"For Dancers Only" was recorded in 1937, at the crest of the band's early period; there is still a homemade sound to the ensemble that would be replaced in a couple of years with an almost uncanny perfection. Nonetheless, it is the very human sound of this band that gives the piece its charm. This piece is as much a part of an idiom as the

famous for their two-beat style, which gave them a more

AS RECORDED BY Jimmie Lunceford & His Orchestra, 1937

## Instrumentation

Reed 2: Alto Saxophone Reed 1: Alto Saxophone Trombone 1 Trombone 2

Reed 4: Tenor Saxophone Guitar

Reed 3: Alto Saxophone

Trombone 3

Reed 5: Baritone Saxophone Piano

Trumpet 2 Trumpet 1 Bass Drums

### Trumpet 3

Original Recording

Crumbley, Eddie Durham, James "Trummy" Young Recorded by Jimmie Lunceford (director); Sy Oliver (bass); Jimmy Crawford (drums). Norris (guitar); Edwin Wilcox (piano); Moses Allen Dan Grissom, Ed Brown, Willie Smith (reeds); Al (trombones); Joe Thomas, Ted Buckner, Earl Carruthers, Eddie Tompkins, Paul Webster (trumpets); Elmer

First issued as Decca 1340 Recorded June 15, 1937.

(Decca GRD-645) Por Dancers Only: Jimmie Lunceford & His Orchestra The original recording is currently in print on

> BRENT WALLARAB TRANSCRIPTION AND MUSIC PREPARATION:

Buselli-Wallarab Jazz Orchestra based in Indianapolis. for the Smithsonian Jazz Masterworks Orchestra since Chicago Jazz Ensemble, and PBS. Wallarab co-leads the Orchestra, the Lincoln Center Jazz Orchestra, the Bobby Short, the Smithsonian Jazz Masterworks pieces for artists such as J.J. Johnson, James Moody, Brent Wallarab has been lead trombonist and transcriber 1991. He has arranged and transcribed hundreds of

## Music Editor: David N. Baker

and Chairman of the Jazz Department at Indiana holds the position of Distinguished Professor of Music poser, conductor, performer, author, and educator. He Artistic Director of the Smithsonian Jazz Masterworks University School of Music and is the Conductor and David N. Baker is internationally renowned as a com-

## TEXT EDITOR: JOHN EDWARD HASSE

Smithsonian Institution's National Museum of American author of Beyond Category: The Life and Genius of Duke History, a member of the New Orleans Jazz Commission John Edward Flasse is Curator of American Music at the Ellington, and editor of Jazz: The First Century.

# HISTORICAL ESSAYS: LOREN SCHOENBERG

and the American Jazz Orchestra. He currently teaches at Orchestra, the Smithsonian Jazz Masterworks Orchestra, consultant for Jazz at Lincoln Center. been heavily involved with jazz repertory since 1979. He Conductor/saxophonist/author Loren Schoenberg has Juilliard Institute for Jazz Studies and is an artistic John Lewis and conducted the Lincoln Center Jazz has recorded with Benny Goodman, Benny Carter, and The New School, Manhattan School of Music, and The

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### An Introduction MUSIC OF the 1800s:

BY LOREN SCHOENBERG

an all-time high-water mark. In film, radio, popular mercial marketplace, but it also actually thrived ter yet, refinement---not only had a chance in the commusic, and dance, the quality of sophistication—or betit ended. American popular culture was edging toward decades can rival it in terms of where it began and where cosm of world history to the microcosm of jazz, few The 1930s was a time of great change. From the macro-

where, from Bing Crosby to Billie Holiday to Benny cle for this inevitable change was largely Louis closer to the fore where they rightly belonged. The vehi musical, but also cultural) had long been essential to the manifest. Although African-American idioms (not just them with their 1939 counterparts---the evidence is ful of commercial recordings from 1929 and compare Miller. This may sound simplistic, but listen to a hand Goodman, Duke Ellington, Count Basie, and Glenn (and, by implication, much of his conception) was everythe day. By the end of decade, Armstrong's phrasing franca of both jazz and much of the commercial music of around the world. American identity, the '30s saw them edge closer and innovations of the 1920s gradually became the lingua This was a period in which Louis Armstrong's great become the preferred mode of expression for multitudes American artists had created in the '20s was soon to Armstrong. The music that he and other African-

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sound to differentiate themselves from the previous gen During the early '30s, the Casa Loma Orchestra, a tically reduced scale. eration and their music. The response to the Casa American college youth who were hungering for a new bit stiff) big band jazz, struck a resonant chord among Canadian band that played well-rehearsed, swinging (if a idiom were also financially rewarded, though on a dras-African-American bands that had helped define the Bra. One of the side effects was that many of the Benny Goodman in 1935, which ushered in the Swing Lomans laid the groundwork for the eventual success of

# For Dancers Only

COMPOSED AND ARRANGED BY SY OLIVER

AS RECORDED BY

# JIMMIE LUNCEFORD & HIS ORCHESTRA, 1937

## FULL SCORE

TRANSCRIBED BY BRENT WALLARAB / EDITED BY DAVID N. BAKER

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1st Eb ALTO SAXOPHONE By DON RAYE, VICTOR SCHOEN and SY OLIVER Essential Jazz Editions Set #3: The Music of the 1930s Transcribed by BRENT WALLARAB 5 J = 10613 Solo (2nd time only) C6 C6 1. Fm © 1939 Universal - MCA Music Publishing, A Division of Universal Studios, Inc. and Embassy Music Corporation Copyright Renewed



3rd Eb ALTO SAXOPHONE

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Bb TENOR SAXOPHONE

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2nd Bb TRUMPET Essential Jazz Editions Set #3: The Music of the 1930s

By DON RAYE, VICTOR SCHOEN and SY OLIVER

Transcribed by BRENT WALLARAB































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#### PIANO

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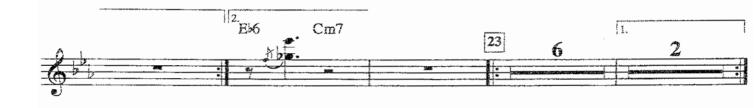
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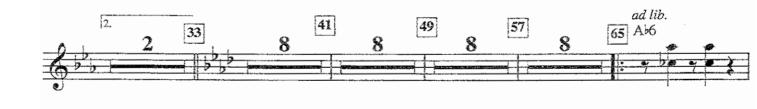
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Guitar By DON RAYE, VICTOR SCHOEN Essential Jazz Editions Set #3: and SY OLIVER The Music of the 1930s Transcribed by BRENT WALLARAB 5 J = 106Ею F7(#5)Bb7 Fm7 E>7 Аю A°7 E66 13 E56 E66 E67 F7 Ею Fm7 A56 А°7 ЕЖ Fm7 A66 E66 A66 A°7 Ab6 Eb6 Ab6 A°7 E66 Cm7 F7 B% Fm7 E>6 1 23 2 E 6 Eb7 E>6 Cm7 Fm7F#07 El6Fm7 E>6 Cm7 Fm7F107E16Fm7 Abm A°7 A56 Abm A°7 E66 Cm7 F7 Bb7 Fm7 E66 E-7 A۶ 1 12. E>6 E>7 A57 E>6 Cm7 B<sub>2</sub>7 Eb6Fm7 B<sub>2</sub>7 Ab E>6 Cm7 Do D-6 D°7 D°7 A56 E57 A66 F<sub>m</sub>7 Bbm7 A6 A6 41 A57 Аж Fm7 Bbm7 D66 Dbm F7 B57 Eb7 A56 ΑЫ Abo D 49 A>6 E>7 Fº7 E57 F°7 E57 A16 F°7 Eb7 Ab6 E67 A-6 A56 Fº7 A56 Fo7 E>7 F°7 Eb7 Ab6 A56 E57 E57 Bbm7 Bbm7 A66 AP7 Вь7 A56 D6 D07 E-7 Ab6 Fm7 E-7 A>6 A% Fm7 © 1939 Universal - MCA Music Publishing, A Division of Universal Studios, Inc. and Embassy Music Corporation Copyright Renewed

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