

CHARLES MINGUS • MORE THAN A FAKE BOOK

Mingus

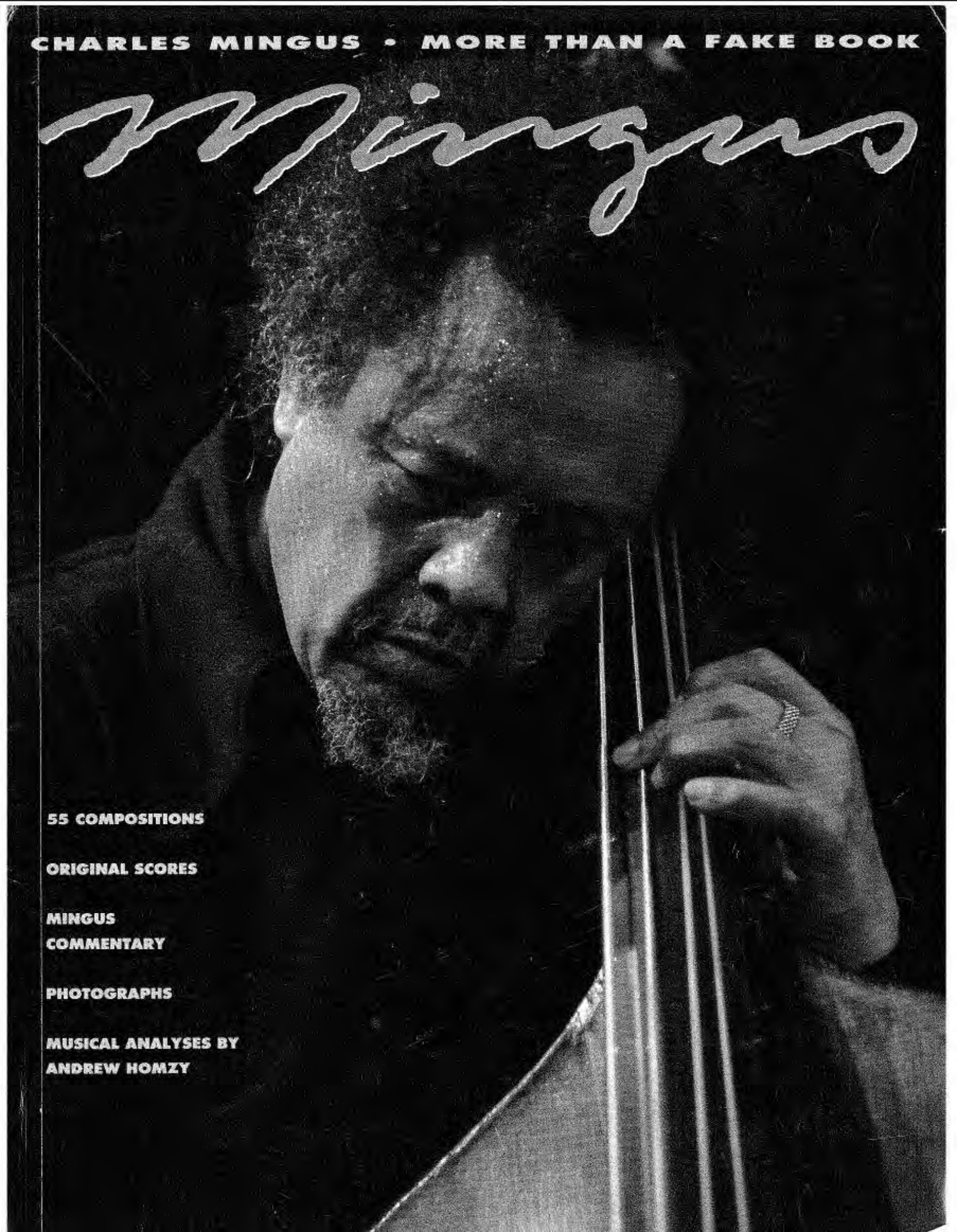
55 COMPOSITIONS

ORIGINAL SCORES

**MINGUS
COMMENTARY**

PHOTOGRAPHS

**MUSICAL ANALYSES BY
ANDREW HOMZY**



CHARLES MINGUS • MORE THAN A FAKE BOOK

Mingus

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MORE THAN A FAKE BOOK



W. Mini

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Photo credit: Giuseppe Pino

INTRODUCTION

This is the first “fake book” entirely devoted to Charles Mingus compositions, and it required almost three years to complete. It is the result of a collaboration between Don Sickler, Andrew Homzy and Sue Mingus. Andrew Homzy, a professor of music at Concordia University in Montreal, researched the history and performance practice of each work, wrote a description of that work and placed it within the context of Mingus’ life and career. Sue Mingus interviewed musicians who worked with Mingus for their perspectives on the pieces they played or helped orchestrate and added commentary by Mingus wherever possible, including some of the reasons for his provocative titles. In most cases, the transcriptions which follow are derived from recordings of Mingus small band compositions (sometimes a composite of two or three different recorded versions). In other instances they are the result of Homzy’s analyses of written scores or parts available in the Mingus archives. Sometimes alternate versions of the same piece are included when opinions vary (either among the compilers of this book or among musicians who played these tunes with Mingus and played them different ways at different times). Theoretical disagreements occasionally flared over the merits of selecting an F sharp rather than a G flat as, for example, in the composition *E’s Flat, Ah’s Flat Too* (the G flat won). Double flats lost out to the predominance of the key signature.

Homzy has pointed out that, unlike the pieces by Mingus’ contemporaries, there is frequently no fixed format in a Mingus composition: he would often improvise the format in the same way that a soloist improvises on the chord progressions. As a bassist and performing composer, he controlled the fundamental aspects of the music—the rhythm and the harmonic structure—and he improvised on these. Homzy refers to this compositional process in Mingus’ music as “Plastic Form” and considers it one of his major contributions to American music.

The lead sheets which follow are composite renderings or rebuildings of the basic components of each composition, assembled into a practical representation of the music. Also included is a discography of every available recording on which individual tunes can be heard (pirated versions excepted). Original scores from the Mingus Collection are reproduced together with photographs of Mingus working on those scores at home or composing at the piano. Performance photos from the road illustrate many of the pieces.

The music plates were prepared by Orpheus Music Service. All Mingus compositions were transcribed by Don Sickler, Andrew Homzy and Bill Mobley. Don Sickler, a musician and composer, supplied invaluable advice. Andrew Homzy cataloged the complete Mingus collection from 1984-87 during which he found and pieced together the 500-page “Epitaph,” Mingus’ magnum opus.

Certain tunes in the collection like *Carolyn, The Clown, Passions of a Woman Loved* and others which we had hoped to include will have to wait. This is just a beginning.

Sue Mingus
Editor



In New York City, 1974

Photo by Sue Mingus

One of the most important figures in twentieth century American music, Charles Mingus was a virtuoso bass player, accomplished pianist, bandleader and composer. Born on a military base in Nogales, Arizona in 1922 and raised in Watts, California, his earliest musical influences came from the church—choir and group singing—and from “hearing Duke Ellington over the radio when [he] was eight years old.” He studied double bass and composition in a formal way (five years with H. Rheinshagen, principal bassist of the New York Philharmonic, and compositional techniques with the legendary Lloyd Reese) while absorbing vernacular music from the great jazz masters, first-hand. His early professional experience in the 40’s found him touring with bands like Louis Armstrong, Kid Ory and Lionel Hampton. Eventually he settled in New York where he played and recorded with the leading musicians of the 1950’s—Charlie Parker, Miles Davis, Bud Powell, Art Tatum and Duke Ellington himself. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. He was also an accomplished pianist who could have made a career playing that instrument. By the mid-50’s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the Jazz Workshop, a group which enabled young composers to have their new works performed in concert and on recordings.

Mingus soon found himself at the forefront of the avant-garde. His recordings bear witness to the extraordinarily creative body of work that followed. They include: *Pithecanthropus Erectus*, *The Clown*, *Tijuana Moods*, *Mingus Dynasty*, *Mingus Ah Um*, *The Black Saint and the Sinner Lady*, *Cumbia and Jazz Fusion*, *Let My Children Hear Music*. He recorded over a hundred albums and wrote over three hundred scores.

Although he wrote his first concert piece, “Half-Mast Inhibition,” when he was seventeen years old, it was not recorded until twenty years later by a 22-piece orchestra with Gunther Schuller conducting. It was the presentation of “Revelations” which combined jazz and classical idioms, at the 1955 Brandeis Festival of the Creative Arts, that established him as one of the foremost jazz composers of his day.

In 1971 Mingus was awarded the Slee Chair of Music and spent a semester teaching composition at the State University of New York at Buffalo. In the same year his autobiography, *Beneath the Underdog*, was published by Knopf. In 1972 it appeared in a Bantam paperback and was reissued after his death, in 1980, by Viking/Penguin and again by Pantheon/Vintage Books, in 1991. In 1972 he also re-signed with Columbia Records. His music was performed frequently by ballet companies, and Alvin Ailey choreographed an hour program called “The Mingus Dances” during a 1972 collaboration with the Robert Joffrey Ballet Company.

He toured extensively throughout Europe, Japan, Canada, South America and the United States until the end of 1977 when he was diagnosed as having a rare nerve disease, Amyotrophic Lateral Sclerosis. He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works were sung into a tape recorder.

From the 1960's until his death in 1979 at age 56, Mingus remained in the forefront of American music. When asked to comment on his accomplishments, Mingus said that his abilities as a bassist were the result of hard work but that his talent for composition came from God.

Mingus received grants from the National Endowment for the Arts, The Smithsonian Institute and the Guggenheim Foundation (two grants). He also received an honorary degree from Brandeis and an award from Yale University. At a memorial following Mingus' death, Steve Schlessinger of the Guggenheim Foundation commented that Mingus was one of the few artists who received two grants and added: "I look forward to the day when we can transcend labels like jazz and acknowledge Charles Mingus as the major American composer that he is." *The New Yorker* wrote: "For sheer melodic and rhythmic and structural originality, his compositions may equal anything written in western music in the twentieth century."

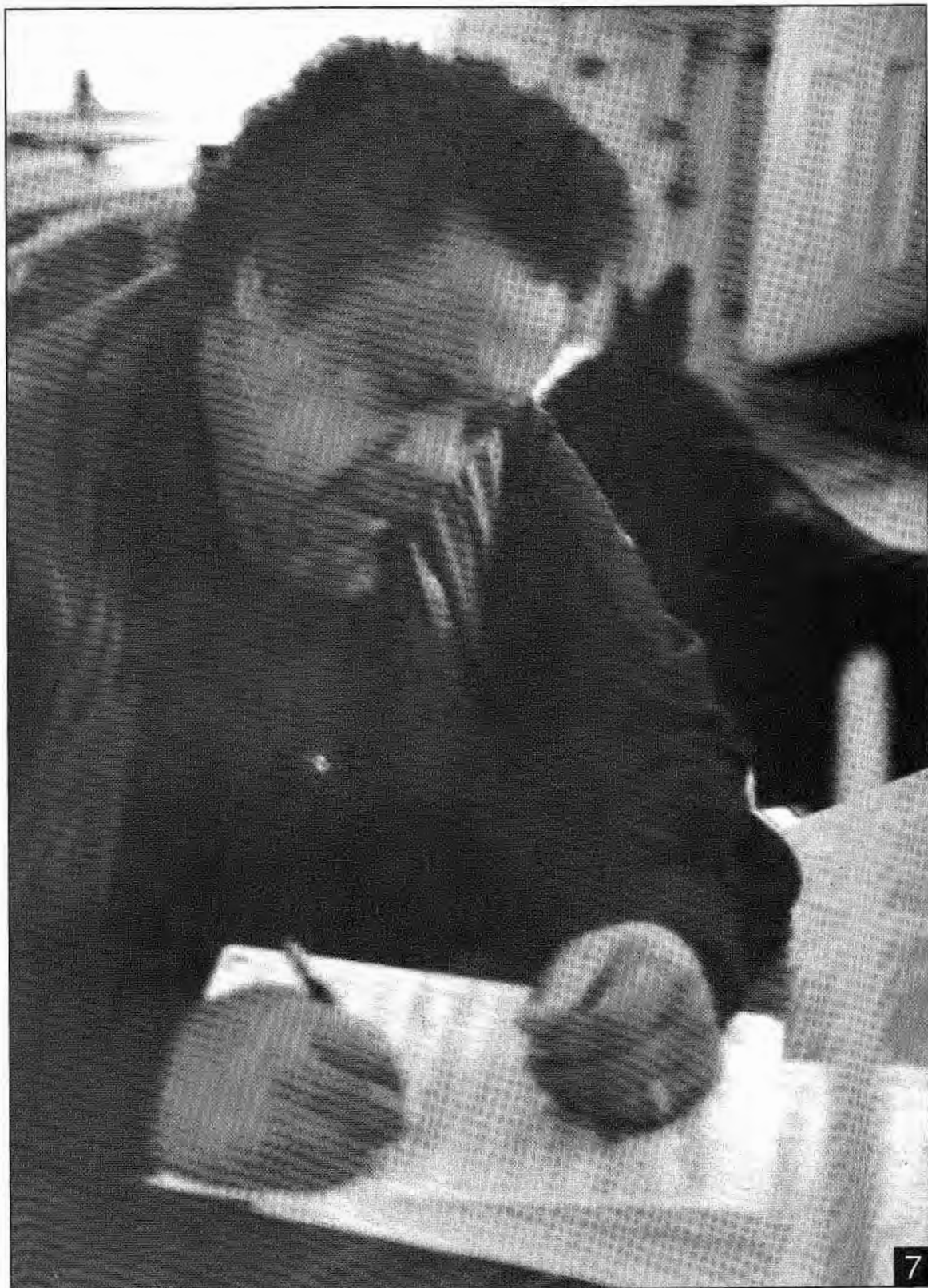
He died in Mexico on January 5, 1979, and his ashes were scattered in the Ganges River in India. Both New York City and Washington, D.C. honored him posthumously with a "Charles Mingus Day."

After his death the National Endowment for the Arts provided grants for a Mingus foundation called "Let My Children Hear Music" which catalogued all of Mingus' works. The microfilms of these works were then given to the Music Division of the New York Public Library where they are currently available for study and scholarship—a first, for jazz. Repertory bands, including the "Mingus Dynasty," the "Mingus Big Band" and "Guitars Play Mingus" continue to perform his music. Popular recording artists outside the jazz idiom paid tribute to him on Hal Willners' recent CD, "Weird Nightmare," on Columbia. Recent biographies of Charles Mingus include *Mingus* by Brian Priestley and *Mingus/Mingus* by Janet Coleman and Al Young.

Mingus' masterwork, "Epitaph," a composition which is more than 4000 measures long and which requires two hours to perform, was discovered during the cataloguing process. With the help of a grant from the Ford Foundation the score and instrumental parts were copied, and the piece itself was premiered by a 30-piece orchestra conducted by Gunther Schuller in a concert produced by Sue Mingus at Alice Tully Hall on June 3, 1989, ten years after Mingus' death, and subsequently was performed in concert centers around the world.

The New Yorker wrote that *Epitaph* represents the first advance in jazz composition since Duke Ellington's *Black, Brown and Beige* which was written in 1943. *The New York Times* said it ranked with the "most memorable jazz events of the decade." Convinced that it would never be performed in his lifetime, Mingus called his work *Epitaph*, declaring that he wrote it "for my tombstone."

The Library of Congress has acquired the entire collection of Mingus musical scores and memorabilia, a first for American jazz composition.





BETTER GET HIT IN YOUR SOUL

CHARLES MINGUS

$\text{♩} = \text{ca. } 86$

2-feel *f*

(b)*

Bb7 F Bb7 F

Bb7 F Bb7

Gm7 C7 1. F 2. F

(B) Bb7 F Bb7 F

Bb7 F G7 C7

(C) F Bb7 F

Bb7 F Bb7

1. Gm7 C7 F to solos (Blues)

2. last time slower (directed)
Gm7 C7 F Bb F

(b)*

* Ab in 1977 recording

"This was one of the first times I ever stole from myself. I had a record date coming up for Columbia and I wanted to do another 6/8 thing so I just wrote another piece with a different melody and the same feeling—because Atlantic had never released the one I did. And I was trying to get a waltz out on the market—especially because I knew Cannonball wanted to do my tune. He got out *This Here* before me and made a lot of money."

Mingus played *Better Get Hit In Your Soul* many times after he first recorded it for Columbia on May 5, 1959. Other versions were issued by:

Atlantic: July 13, 1960, from the Antibes—Juan-les-Pins Jazz Festival

Impulse: January 20, 1963, a studio version

Atlantic: March 1977, another studio version

Almost equal in popularity to *Goodbye Pork Pie Hat*, this driving gospel piece always seems to inspire musicians and audiences. The stop-time handclapping, shouts, collective improvisation and background riffs reflect Mingus' church music roots. Spontaneous stop-time rhythms, changing metrical gears, impassioned solos and exhortatory shouting are some of the techniques Mingus utilized in his dynamic performances of this soul-inspiring classic.

Mingus' opening bass solo, originally improvised, has become part of the composition. Example 1 notates the 1977 version which evolved from earlier performances.

Better Get Hit In Your Soul

1 1977 version (Mingus' opening Bass solo)

The musical notation consists of four staves of music in bass clef, 6/8 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *f* (forte). The melody is characterized by a driving, rhythmic pattern with frequent eighth and sixteenth notes, and occasional rests. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Strong counterlines should accompany the melody. Example 2 is heard on the repeat of A on the original recording.

2 1963 version (counter melody)

Mingus often used riffs like the ones shown in examples 3 and 3^a to back up the soloists.

3 1959 version (background riffs)

3^a

The hand clapping rhythm goes:

4 1959 version (hand clapping)

BETTER GET HIT IN YOUR SOUL

Album Name:

Mingus Ah Um

(Better Get It In Your Soul)

Label: Columbia

Album Name:

Mingus At Antibes

Label: Atlantic

Album Name:

Mingus Mingus Mingus

Mingus Mingus

Label: Atlantic

Album Name:

Three Or Four Shades Of Blues

Label: Atlantic

BLUE CEE

Medium swing (♩ = ca. 160)

CHARLES MINGUS

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"It was written for Celia, my ex-wife, although I wrote it before she was my ex-wife. I used the Key of C; also a one-note form like Duke had done on C—Jam Blues."

Blue Cee

In the notes for the album *The Clown* recorded by Atlantic on March 13, 1957, Mingus said of his repertoire: "Some of the guys had been saying that I didn't swing. So I made some (compositions) that did. This album (*The Clown*) also has the first blues I've made on record. Blue Cee is a standard blues. It's in two keys—C and Bb—but that's not noticeable and it ends up in C, basically. I heard some Basie in it and also some church-like feeling." While Mingus never did play *Blue Cee* again, he went on to write many more compositions based on the blues.

Mingus' use of repeated notes helps create the blue mood of this piece. Also note the effective use of bitter dissonances in the last phrase. The second chord in bar 10 may also be played as Db9. The above example notates the wailing riff which is played after all solos and before the return of the *head*.

BLUE CEE

Album Name:
The Clown
Label: Atlantic

CANON

Album Name:
Mingus Moves
Label: Atlantic

CANON

CHARLES MINGUS

$\text{♩} = ca. 68$

* on repeat, 2nd voice begins

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Reaffirming his interest in all music, Mingus utilizes the venerable contrapuntal device of a canon to construct this piece. Here he reverts to the centuries-old melo-harmonic pentatonic scale as well, which is further emphasized by the use of the modal key signature: C Dorian.

When Mingus recorded *Canon* for **Atlantic** on October 29, 1973, he had four voices—trumpet, tenor saxophone, piano and bass. More voices could be used simply by introducing them when the preceding voice reaches the *. Mingus used a similar idea—and melody—in a piece called *Work Song* which was recorded for **Debut** at the Café Bohemia on December 23, 1955. In *Canon* when the rhythm section enters, it plays a swirling 3/8 rhythm based around Mingus' bass line which begins as follows:

Canon

BOOGIE STOP SHUFFLE

Uptempo shuffle ($\text{♩} = \text{ca. } 260$)

CHARLES MINGUS

(A) $B\flat m$

$E\flat m$ $B\flat m$

$F7$ $B\flat m$

(B) Horns

rhythm section *simile*

wa wa wa wa wa wa wa wa

(C)

wa wa wa wa wa wa wa wa

D 4th chorus ensemble melody

2nd time swing

($\frac{D}{Bb}$)

(*fine*)

1. 2. to solos

Boogie woogie may be older than jazz itself. We know that the first recording in 1928 of Pinetop's *Boogie* was simply a documentation of a piano style that had long been popular in the tonks and barrelhouses throughout the southwestern United States. Although Mingus played a lot of boogie while he was with the Lionel Hampton Orchestra in 1947-48, the boogie had been a prominent part of his repertoire before that. By 1945 he had recorded at least three boogie titles and in 1946 wrote and recorded a seminal piece entitled *Shuffle Bass Boogie*. His 1959 composition, *Boogie Stop Shuffle*, may be seen as an ultimate tribute to that driving, infectious music.

Boogie is predicated on an eight-to-the-bar bass line. The *stop* was an important part of a boogie performance, as for instance when Pinetop Smith would call to his audience "now hold yourself." Mingus incorporates stops in bars 1, 2, 4, 5, 6, 8, and 9 of his fundamental bass line. The *shuffle* was an updating of the boogie. Rhythm sections today are still judged on how well they groove on a shuffle.

Quincy Jones once told Mingus that he had a potential hit with this tune and even went so far as to record his own version for **Mercury**, in 1962, as a *Boogie Bossa Nova*. Gil Evans, always a champion of Mingus' compositions, used *Boogie Stop Shuffle* in a hot dance routine which opened a British film called *Absolute Beginners*, starring David Bowie.

Mingus recorded *Boogie Stop Shuffle* only once: for **Columbia** on May 12, 1959. He dictated this piece (and most of the others on the album) vocally, or from the piano, to his musicians. As a result no scores or parts exist in his own hand. Note how he was able to get three saxophones and one trombone to sound like a brass section, using plunger mutes at **B** & **C**. Also note the boppish line of **D** which logically develops out of the previous choruses and concludes with a bi-tonal chord. As the unedited **Columbia** version issued on the Lp *Nostalgia In Times Square* shows, Mingus expected his soloists to play two choruses in the boogie groove followed by two choruses over a bop swing.

Trombonist Jimmy Knepper suggests the following notation to illustrate the rhythm of the brass player's plunger movements:

BOOGIE STOP SHUFFLE

Album Name:

Mingus Ah Um

(Better Get It In Your Soul)

Label: Columbia

Album Name:

Nostalgia In Times Square

Label: Columbia

Boogie Stop Shuffle

f

CELIA

Ballad (♩ = ca. 74)

CHARLES MINGUS

f Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7)

Piano double time feel

Bass



Ebm(maj7) Dbm(maj7) Ebm(maj7) Bb7#5(b9) **A** Dbmaj7 *soli*

whole tone ad lib

f

Solo tempo



Eb7(b9) Ab7(b9) Db7 Gbmaj7 B13 E13 Fm11 Bb7

add rhythm



Gm7b5 C7(b13) Fm7 Bb7(b9) Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7)

(Piano) double time feel



vamp
 Ebm(maj7) Dbm(maj7) Piano Ebm(maj7) Bb7#5(#9) Dbmaj7 soli

simile whole tone ad lib f Solo tempo

Eb7(13) Ab7(b9) Db7 Gbmaj7 B13 E13 Fm11 Bb7

add rhythm

Gm7b5 C7(b13) Fm7 Bb7(b9) Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7) Trb.

(Piano) double time feel

B Emaj7(#11) C6(9) Emaj7(#11) Cmaj7

Alto ad. lib.

Emaj7(#11) F#m7b5 Ab7 B7 A7 Gmaj7 E7(#9) A7

tutti

Abmaj7 Db7(#11) Cmaj7 Bb7#5 Dbmaj7 *soli*

rit. whole tone ad lib *f*

Solo tempo

Eb7(¹³_{b9}) Ab7(b9) Db7 Gbmaj7 B13 E13

add rhythm

Fm11 Bb7 Gm7b5 C7(^{b13}_{b9}) Fm7 Bb7(b9)

1. to solos

Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7)

(Piano) double time feel

2. last time

Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7) Ebm(maj7) Dbm(maj7) Ebm(maj7)

Piano double time feel whole tone ad lib

Not to be confused with a tune of the same title by Bud Powell, *Celia* was dedicated to Mingus' wife when he composed and first recorded it in August of 1957 for **Bethlehem**. A version for a much larger band was recorded for **Impulse** on January 20, 1963. After that, it seems to have been dropped from his repertoire until it was revived in 1972—73. However, Mingus never commercially recorded *Celia* again.

The vamp, which pre-dates the *modal flattening out* of harmonies adopted by jazz composers in later years, was a device which Mingus consistently used throughout his *œuvre*. Here the vamp and its attendant pause is used to delineate the otherwise standard form AABA. Trumpeter Jack Walrath relates that Mingus liked to hear the the chords of the vamp voiced with Major7(#9) chords.

For example:

The image shows a musical vamp consisting of two staves. The top staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef and contains two chord voicings: Eb Maj7(#9) and Db Maj7(#9). The chords are voiced with a major 7th and a sharp 9th.

To understand Mingus' relationship to Ellington one must hear *Celia* in its big band version as recorded for **Impulse**. Without losing an iota of identity Mingus succeeds in extending the thrust of his mentor's innovations. Consider the aspects of melody, mood, orchestration, rhythm, voicings, plunger'd brass and, perhaps most importantly, the way Mingus' musicians respond to his direction. Here is one of the most poignant examples of what-could-have-been if Mingus had been able to maintain a large and stable orchestra. Perhaps inspired by the potential of his larger resources, Mingus extended the vamp and more completely integrated it into the composition. This vamp, in fact, becomes a foil to the ballad melody by providing internal contrast and developing the emotional scope of the work.

CELIA

Album Name:
East Coasting
Label: Bethlehem

Album Name:
Mingus Mingus Mingus
Mingus Mingus
Label: Impulse

DEVIL WOMAN

Slow Blues (♩ = ca. 60)

CHARLES MINGUS

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"That means I tried to live a straight-life marriage and afterwards, when it didn't work, I decided to get me a devil woman—cause angel women don't mean me no good."

Devil Woman was recorded twice by Atlantic: the first version (with vocals by Mingus) on November 6, 1961, and again on January 23, 1978, when Mingus was incapacitated by his final illness and could only direct from his wheelchair.

Based entirely on the C blues scale, *Devil Woman* pays tribute to the rural blues tradition in which vocals, rhythms and text determine the length of phrases—not simply the pouring of squared-off clichés into a 12-bar form. To express the freedom of these phrases, we have decided to notate the first 15 measures in 2/4 time. Other interpretations, using a variety of 4/4, 2/4 and 6/8 time signatures, could also have been considered valid.

DEVIL WOMAN

Album Name:

Oh Yeah!

Label: Atlantic

Album Name:

Me Myself An Eye

Label: Atlantic



European Tour, 1964

In the same way that he responded to the individual abilities of his musicians, Mingus also responded in his own fashion to European and American musical traditions. In another way, his verbal or written responses to criticism illuminate not only the depth of his perception and his integrity as an artist but his humor as well.

Answering an insensitive *Down Beat Magazine* critic, for example, Mingus once wrote: "My efforts at blues singing were not meant to challenge such diverse masters as Joe Turner, Ray Charles or Big Bill Broonzy, and I don't think their singing was meant as a challenge to each other or to me. Joe sang for Turner, Ray Charles for himself, just as did Big Bill. No one could sing my blues but me (if you must call it singing), just as no one could holler for you if I decided to punch you in your mouth!"

The asymmetrical phrases and the unusual chord progression provide a stimulating challenge for the improviser. Note, however, that on his recordings Mingus reverted to standard 12-bar choruses for some of the soloists.

Jimmy Knepper, Mingus' trombonist for many years, remembers playing the second half of the melody in a clipped fashion as shown below:

Devil Woman



DIANE (ALICE'S WONDERLAND)

Ballad (♩ = ca. 68)
verse

CHARLES MINGUS

Chords: Cm6(9) Dm(1D) Ebm7(11) Ab7 Dbmaj7

f

Db on record

Chords: Dbm7 Gb7(b9) B7(#9) Emaj7 Bbm7(11) A7(#11)

Chords: Em7b5 A7#5 (#9 b9) Dmi(maj7) G7(13) Dm9(maj7) Em7b5(11)

Chords: Fm11 Bb7(#11) Ebmaj7 A7(#9 b9) Abmaj7 D9(#11)

Chords: Dbmaj7 F#m7(11) B7 Emaj7 A7 D7

D on record

G7 Cmaj7 Fmaj7 Bb7 Em7b5 Eb9

Dm7 Db7b5(#9) Gbmaj7b5 (fine)

(Suggested Figuration) (fine)

Cmaj7/G & G pedal transition

A slower ballad (♩ = ca. 62)
chorus

C6 Fmaj7 Em7 Eb7 Dm7 Dbmaj7/G

B

1. C6 (G7) 2. C6 C7 Fmaj7 Bbmaj7

Bb on record

Bm7b5 E7(b9) Eb7b5 Dm7 Dbmaj7 C6

Bass: double time Latin rhythm

simile

Eb on record

C6 Fmaj7 Em7 Eb7 Dm7 Dbmaj7/G C6

"It may be the prettiest thing I ever wrote—a girl trying to make it in this big rough world, like I am. I try to show her sadness (the alto on top) but also her strength in her art and in her conviction in what she believes in (the tenor on the bottom) even if there are harsh, unresolved parts of her life. She was a painter I knew. It was written for her because I loved her at one time."

Originally meant to be part of the score for John Cassavette's 1958 film *Shadows*, this composition was commercially recorded twice the following year: by **United Artists** on January 16, 1959, and by **Columbia** on November 1. In the 1970's Mingus revived it occasionally when playing jazz clubs and concerts.

Structurally *Diane (Alice's Wonderland)* follows the same *verse/chorus* format adopted in the classic American popular song. In performances Mingus leads his musicians through a *ritardando* on the last 2 bars of the verse. The chorus is unusual in that it consists of only 4 bars for each of its **AABA** phrases. In the last half of the bridge Mingus interjects a double-time latinish figure. This was one of his favorite devices, and it is used in several of the compositions in this collection. After the improvised solos on the chorus, Mingus returned to the verse to conclude the composition.

As Mingus was always revising—and usually expanding—his compositions, the verse as recorded on the **Columbia** version presents an abstract of the original melodic lines. On this recording the two voices, as they are notated here, only emerge when the verse is repeated. Even then they are rather buried in the dense variegated orchestration. The melody of the chorus and subsequent solo choruses are taken only by the pianist Roland Hanna. This is one more example of Mingus allowing a composition to evolve by re-arranging and re-writing what he felt was necessary to express his own evolution.

This lead sheet is a composite of what was played on the **United Artists** recording and what was written on a few of the original parts found in the Mingus archives. One should listen to that 1959 recording to understand more clearly what should happen during the transition as there was not enough space to notate this event in detail.

DIANE (Alice's Wonderland)

Album Name:
Wonderland
(Jazz Portraits)
Label: United Artists

Album Name:
Mingus Dynasty
(Better Get It In Your Soul)
Label: Columbia

DIZZY MOODS

Medium swing (♩ = ca. 144)

CHARLES MINGUS

A Gm7b5 C7#5(#9) F7#5(#9) Bb7(#11)

f collective improvisation on repeat

Ebm7 Ab7(b13) 1. Dbmaj7 Eb7 Ab7#5(#9)

B 2. Dbmaj7 Abm7 Db7#5 Abm7 Db7

Abm7 Db7#5 Gbmaj7 Bbm7 Eb7#5

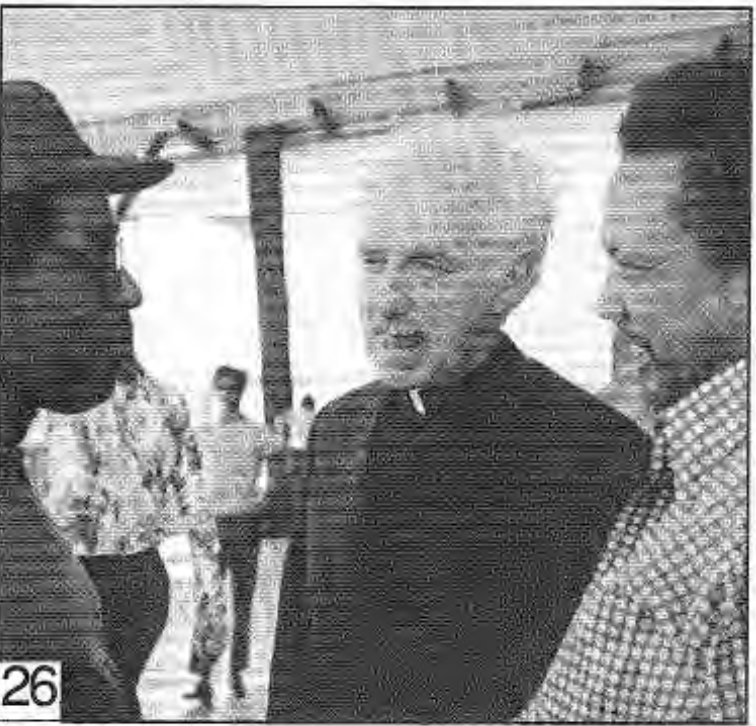
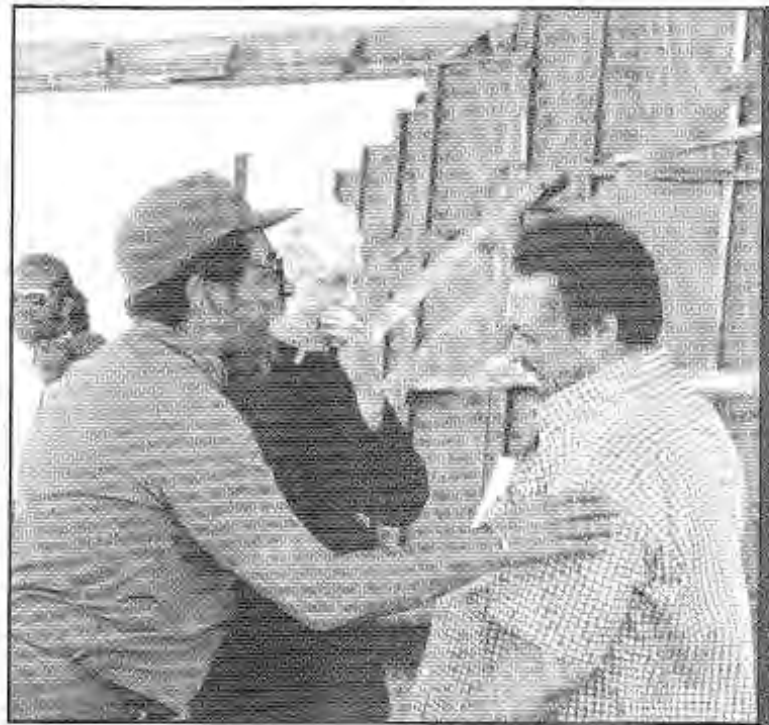
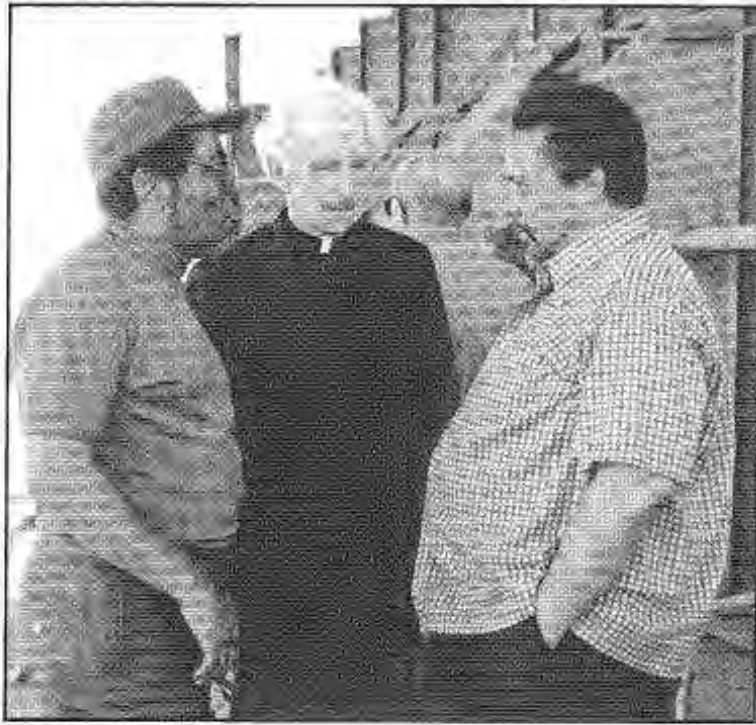
Bbm7 Eb7 Bbm7 Eb7#5 d.=d. Abm7 A7(13)

C Gm7b5 C7#5(#9) F7#5(#9) Bb7(#11)

Ebm7 Ab7(b13) Dbmaj7

⊕ Coda Db Eb7 Ab7 Db7#5(#11) to solos

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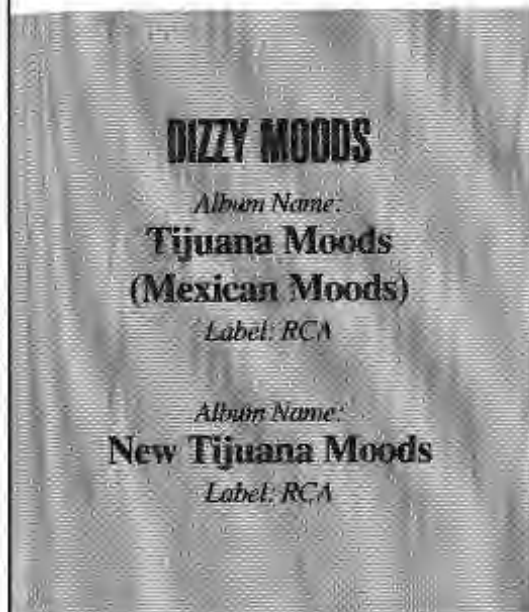
Mingus, Dizzy Gillespie and Father O'Connor, Newport Festival, 1973 *Photo credit: Sue Mingus*

"This was based on some chord changes Dizzy wrote—not all of 'em—from *Woodyn You*. I used part of the changes so I called his name."

According to Nat Hentoff, Mingus called up Dizzy Gillespie and played him an original melody written over an altered chord progression of *Woodyn' You*. Dizzy, who acknowledged the flattery in this sincerest form of imitation, blessed the new work. First recorded in a trio version with Hampton Hawes on July 9, 1957, the better known sextet version of *Dizzy Moods* was recorded eleven days later for RCA (July 18, 1957).

In a typical deviation from the standard AABA form, Mingus engaged his musicians in some New Orleans inspired collective improvisation instead of merely repeating the A theme. Alteration and independence continues in a more subtle fashion through the bridge (in 3/4 time) by way of echo and hocket, the device medieval composers used in which a melody is tossed among several voices.

Mingus constructed an interesting introduction from what sounds like composed 4-bar breaks for horns, bass drums and piano. If the bass, drum and piano breaks were not written out, they would nonetheless carry the composer's stamp by virtue of the continuity and consistency of the musical language. This process of composer-directing-improviser reaches back to the innovations of Jelly Roll Morton. After the solo choruses Mingus uses the introduction material once more as an interlude to bring in the recapitulation of the theme.



Dizzy Moods

Intro (♩ = ca. 144)
Horns

Musical notation for the Horns introduction, featuring a series of chords and melodic lines in 4/4 time. The notation includes dynamic markings such as *mp* and *f*.

Bass solo

Musical notation for the Bass solo, showing a melodic line in the bass clef with dynamic markings like *f*.

slide

Drum solo

Musical notation for the Drum solo, represented by a wavy line on a staff with a '4' indicating the duration.

Piano solo

Musical notation for the Piano solo, including a sequence of chords: Gm7b5, C7#5(#9), Gm7b5, Bmaj7, B7(#9), Eb7, and Bb7. The notation ends with a 'break' symbol.

DUKE ELLINGTON'S SOUND OF LOVE

Ballad (♩ = ca. 60)

CHARLES MINGUS

A D7(#9) D♭maj9 Ab7(¹³_{b9}) D♭maj9 F7#5(^{#9}_{b9})

Piano *mf* Bass *mp* enters on 3 even 8ths

B♭7#5(b9) Ab7#5(b9) D♭maj7 F7(#11)

E♭m9 Ab7(¹³_{b9}) E Eb6 Dmaj7 Ab7(^{#11}_{b9}) D♭maj9

B F#m7b5(11) F#dim7(11) Emaj7 E6 Em7b5 A7(#11) Dmaj7

Dm7 G7 Cmaj7 C Em7 G7 Am7 A7(¹³_{#11}) B♭m7(#11) Eb7(¹³_{b9})

even 8ths

Abmaj7 F7(b9) **C** B♭7(^{#11}_{b9}) Eb9(#11) Abmaj7 D9 D♭maj9

even 8ths

G♭13(#11) Fm7(11) B♭7(#11) **D** Ebm7b5(11)

Ab7(¹³_{b9}) E Eb6 Dmaj7 Ab7(^{#11}_{b9}) D♭maj9 D7(¹³_{#11}) (fine)

DUKE ELLINGTON'S SOUND OF LOVE

Ballad (♩ = ca. 60)

words and music by
CHARLES MINGUS

(A) D♭maj9 Ab7(13) D♭maj9 F7#5(9)

I was young and care-free, not a song — had found my soul — Lost in

B♭7#5(b9) Ab7#5(b9) D♭maj7 F7(#11)

blues, jazz and rag-time, — no sound had got to my mood. — was

E♭m9 Ab7(13) E E♭6 Dmaj7 Ab7(#11) D♭maj9

search-ing, — for my mel-o - dy. — love blues that gets me wooed. —

(B) F#m7b5(11) F#dim7(11) Emaj7 E6 Em7b5 A7(#11) Dmaj7

All — a lone. — sad clown with his cir - cus closed down. —

Dm7 G7 Cmaj7 C Em7 G7 Am7 A7(13) B♭m7(#11) E♭7(13)

Lost on my mer - ry go - round came a mel - o - dy in my

Abmaj7 F7(b9) **(C)** B♭7(#11) E♭9(#11) Abmaj7 D9 D♭maj9

heart so year - ning. Taught me to hear mu - sic out of love, — from the soul, for this

G♭13(#11) Fm7(11) B♭7(#11) **(D)** E♭m7b5(11)

Life we all live in - fi - nite with the lov - er, and be -

Ab7(13) E E♭6 Dmaj7 Ab7(#11) D♭maj9 D13(#11) (fine)

- lov - ed. — as one EL - LING - TON SOUND OF LOVE. —

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After its premiere at Max Gordon's Village Vanguard Club in New York City, *Duke Ellington's Sound Of Love* was recorded twice for **Atlantic** in late December, 1974. On *Changes One* it was performed as an instrumental; on *Changes Two*, Jackie Paris sang the lyrics. Inspired by such Ellington and Strayhorn pieces as *Lush Life* and *The Star Crossed Lovers*, this rich ballad remained in Mingus' repertoire until its last recording on November 6, 1977, for a label produced by Lionel Hampton.

There may be several ways to analyze the phrase structure of the melody. Notice how it is grouped into 13, 8, 6, and 5-bar phrases in the instrumental version: the pianist should always play the chordal figure in the first measure. In the vocal version, however, the first measure serves as a pick-up. Thus we have shown **A** in relation to the implied structure of each version.

Trumpet player Jack Walrath, who was in Mingus' band during the time that *Duke Ellington's Sound Of Love* was being performed in the mid-seventies, says that in the first bar of **B** the first chord is $F\sharp m^{11(b5)}$. These chords are specifically voiced from root position, as follows:

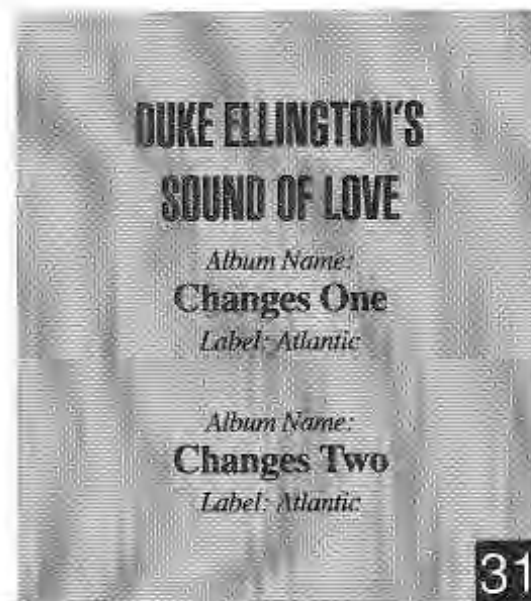
F#m11(add#11)
or
F#7(#11)(add11)

The third bar of **B**, first chord, is $E m 7$. The first bar of **D** is $E\flat m^{11(b5)}$. The descending chords each time are: $E M a j 7$, $E\flat M a j 7$, $D M a j 7$, $B\flat 9(\sharp 11)$. As time went on, Walrath continues, the last four eighth notes in the sixth bar of **B** became C, C, B7, B \flat 9. He also notes that the last chord of the piece is $D M a j 7^{(b5)}$ add 9 & 13, or as shown in the following example for the last two measures:

2. $D\flat m a j 9(6)$

3. $D m a j 9\flat 5(6)$

As Walrath points out, Mingus wrote small band arrangements as if he were writing for a big band, including specific piano voicings and counter lines within the middle or "meat" of the chords.



DUKE'S CHOICE

CHARLES MINGUS

Ballad

Chord symbols and markings above the staffs:

- Staff 1: Bbm7, Db7, Gbmaj7, Ebm7, Ab7#5, Db7
- Staff 2: Gbmaj7, Db7#5, Cm11, B7, F9#5, Bb#5(#9), Eb9#5, Ab#5(#9), Db7#5(b9), Gbm7
- Staff 3: B7#5(#9), E7(#9), A7#5, D7(#9), Ab7, Db7(b9)
- Staff 4: Bbm7, Db7, Gbmaj7, Ebm7, Ab7#5, Db7, Gbmaj7, Db7#5(b9)
- Staff 5: Cm7b5, Bmaj7, F7#5, Bb7(#9), Eb7(b9), Ab9sus, Db7(#9), Gbm7
- Staff 6: B7(b9), E7#5, A7#5, D7(13), Ab9, Db7#5(b9)

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"It was about an Armenian girl who told me stories about Duke. There's another tune on that album where I called her by her nickname, 'Nouroog.'"

Mingus must have had Johnny Hodges in mind when he wrote this beautiful song. However, on the October, 1957, **Bethlehem** recording, trumpeter Clarence Shaw reads the melody with great sensitivity. This ballad turns up again in a mini-suite recorded by **Columbia** on May 12, 1959, as *Open Letter To Duke*. Mingus again returned to this ducal ballad in a big band version recorded for **Impulse** on January 20, 1963, with still another title, the cryptic *I X Love*.

DUKE'S CHOICE (I X LOVE)

Album Name:
Mingus Mingus Mingus
Mingus Mingus
Label: *Impulse*

Album Name:
Duke's Choice
Label: *Bethlehem*



E'S FLAT, AH'S FLAT TOO

Uptempo swing (♩ = ca. 288)

CHARLES MINGUS

Solo Bass

Intro

1st chorus: Baritone Sax

(A) E♭m

2nd chorus: add Tenor Sax

3rd chorus: add Trombone 1

4th chorus: add Trombone 2

5th chorus: add Alto Sax

6th and 7th choruses: less structured additions before solos

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HORA DECUBITUS

Uptempo swing (♩ = ca. 240)

CHARLES MINGUS

Solo Bass

Intro

1st chorus: Baritone Sax

(A) E♭m

2nd chorus: add Tenor Sax

3rd chorus: add Trombone

4th chorus: add Tenor Sax

5th chorus: add Trumpet

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E's Flat, Ah's Flat Ton (page 2)

Bass

Bari *Abm* *Ebm* 1st time
on repeats

Ten

Trb

Trb

Alto

Mora Decubitus (page 2)

Bass

Bari *Abm* *Ebm* 1st time
on repeats

Ten

Trb

Ten

Tpt

E's Flat, Ah's Flat Too (page 3)

Musical score for 'E's Flat, Ah's Flat Too (page 3)'. The score is written for Bass, Bari, Ten, Trb, and Alto. The key signature is B-flat major (two flats). The time signature is 4/4. The Bass part features a melodic line with eighth notes and quarter notes, with a final Eb7 chord. The Bari part features a complex melodic line with triplets and slurs, with chords Cm7, F13(#11), Bbm7, Eb13(#11), Abm7, Db13(#11), and Ebm. The Ten part features a melodic line with a long slur over the first two measures. The Trb part features a melodic line with eighth notes and quarter notes. The Alto part features a melodic line with quarter notes and eighth notes.

Hora Decubitus (page 3)

Musical score for 'Hora Decubitus (page 3)'. The score is written for Bass, Bari, Ten, Trb, and Tpt. The key signature is B-flat major (two flats). The time signature is 4/4. The Bass part features a melodic line with eighth notes and quarter notes, with a final Eb7 chord. The Bari part features a complex melodic line with triplets and slurs, with chords Cm7, F13(#11), Bbm7, Eb13(#11), Abm7, Db13(#11), and Ebm. The Ten part features a melodic line with a long slur over the first two measures. The Trb part features a melodic line with eighth notes and quarter notes. The Tpt part features a melodic line with quarter notes and eighth notes.

to solos

E's FLAT, AH'S FLAT TOO

"I was just trying to get a sound the way some black people talk—the way I talked, too."

First recorded by **Atlantic** on February 4, 1959, *E's Flat, Ah's Flat Too* was revived for a **Charles Mingus And Friends Concert** and recorded by **Columbia** exactly thirteen years later on February 4, 1972. Mingus' opening bass line demonstrates one of his trademark techniques which placed him in the forefront of all 20th century bassists. Compositionally, this piece may be seen as an additive round in which a melody is repeated over several choruses while other melodies are piled on, one-by-one, with each repeat. Cast in the blues form, *E's Flat, Ah's Flat Too* wanders between major and minor tonalities.

HORA DECUBITUS

"My wife Judy suggested the title because it meant what I was trying to say: something like 'hour of sleeping,' or 'bedtime.'"

When Mingus recorded for **Impulse** on September 20, 1963, he altered the titles of several older pieces. Here, *E's Flat, Ah's Flat Too* becomes *Hora Decubitus*. The two pieces are essentially the same, yet different. Whatever any of this has to do with "The Bedtime Hour," only Mingus knows for certain.

HORA DECUBITUS

Album Name:

**Mingus Mingus Mingus
Mingus Mingus**

Label: Impulse

E's FLAT, AH'S FLAT TOO

Album Name:

**Charles Mingus and Friends
In Concert**

Label: Columbia

Album Name:

Blues and Roots

Label: Atlantic

EAST COASTING

Uptempo swing (♩ = ca. 200)

CHARLES MINGUS

Intro
 G♭ bass* Eb bass Ab bass Db bass

f Piano 2-feel

Trombone and Trumpet

G♭ 4 measure Piano break

modulate to D

A Dmaj7 Bm7 Em7 A7 F#m7 B7 Em7 C7

f

Fmaj7 Am7♭5 D7 Gm7♭5 C7 Fmaj7

B Bm7♭5 E7 Am7♭5 D7 Gm7♭5 C7 Fmaj7

Bm7♭5 E7 Am7♭5 D7 A♭m7 Db7

C G♭maj7 Ebm7 A♭m7 Trumpet Db7 G♭maj7 Ebm7 A♭m7 Db7

Tenor & vb

Trb. and Tenor

Bm9 B♭m9 Am9 G#m9 Em7♭5 A7

* Bass notes only. (not chords)

After *East Coasting* was composed for a **Bethlehem** recording date in August, 1957, Mingus seems never to have played it again. Although Mingus grew up on the West Coast, critics and historians have associated his approach with those living near the Atlantic shore. However, the composer has stated: "Whatever coast he's on, a man should be himself. I don't write in any particular *idiom*, I write Charles Mingus."

In this piece Mingus devises an unusual form in which boppish phrases traverse through a labyrinth of tonalities. Within each phrase are internal and cross references which distinguish most of Mingus' melodies. Its structure may be represented as:

- 8 bars A
- 4 bars B¹
- 4 bars B²
- 4 bars C (derived from the intro)
- 4 bars D
- 8 bars A
- 4 bars B¹
- 4 bars B³

EAST COASTING

Album Name:
East Coasting
 Label: Bethlehem

The desired effect of the introduction and C is created by *doodle tonguing* on brass instruments. Saxophonists should utilize Lester Young's trademark technique of rhythmically applying alternate fingerings to one note.

ECLIPSE

words and music by
CHARLES MINGUS

Ballad

Db7(#9) Ebmaj7(#11) Db7(#9) Ebmaj7(#11) Dbmaj7 Ebmaj7(#11) Dbmaj7 Ebmaj7(#11)

E - clipse, when the moon meets the sun, E - clipse, these bod-ies be-come as one.

A7 D7 Gmaj7 B7 E7 A7 C#9 F#7 Bmaj7 C7(13) Bmaj7

Peo-ple go a-round, eyes look up and frown, for it's a sight they sel - dom see

Bm7 E7#5(b9) Amaj7 Am7 D7#5(#11) Gmaj7 F#m7 B7

Some look through smoked glas-ses hid-ing their eyes, oth-ers think it's trag-ic sneer-ing as dark meets light. But the

Emaj7 Em7 A7 Dmaj7 G#m7 Am7 D7

sun does-n't care and the moon has no fear for des-ti-ny's mak-ing her choice.

Db7(#9) Ebmaj7(#11) Db7(#9) Ebmaj7(#11) Dbmaj7 Ebmaj7(#11) Dbmaj7 Ebmaj7(#11)

E - clipse, the moon has met the sun, E - clipse, two bod-ies be-come as one.

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"I sent Billie Holiday the music. I don't know if she ever got it. I heard her do Strange Fruit, so I figured she could do this one."

The following recordings document Mingus' versions of *Eclipse*:

Debut: October 27, 1953—Janet Thurlow, vocalist

Mercury: May 25, 1960—Lorraine Cusson, vocalist

Columbia: February 4, 1972—Honey Gordon, vocalist

This lead sheet was made by consulting Mingus' original manuscripts which do not show any special voicings or bass lines and by referring to the recordings. An open key signature and appropriate enharmonic spellings were chosen to make reading the melody easier. In an instrumental arrangement Mingus wrote quite complex rhythms in the melody. However, as a song it should be sung freely and with regard to the meaning of the lyrics.

Measures 5 and 6 were also written as:

Eclipse

A7 F aug Bb7 F#7

Notice how the major sevenths—G# in the first bar and A# in the second— sound perfectly logical when played against their accompanying dominant seventh chords. Mingus knew that seemingly contradictory musical ideas could be juxtaposed if those ideas were strong and independent.

ECLIPSE
Album Name:
Pre-Bird
(Mingus Revisited)
Label: Linelight/Mercury

Album Name:
Charles Mingus and Friends
In Concert
Label: Columbia

Album Name:
Autobiography in Jazz
Label: Debut

ECCLUSIASTICS

Slowly (♩ = ca. 52)

CHARLES MINGUS

A F7 Gm7

Am7 Bb7 B7 E7 Am7 D7#5

Bb7 Db7 E7 Gmaj9

B Gospel
C7 F7 Bb7 Eb7

Ab7 Db7 Gm7b5 C7#5(#9)

C 1. F7(#9) 2. F7(#9)

"wail" "wail"

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Rahsaan Roland Kirk and Mingus,
Village Gate, N.Y.C., 1974

Photo credit: Sue Mingus

“The second part was church—between the saints and the devil.”

The notation used here approximates the rhythmic patterns of the melody, which seems to approximate the church-house moans, humming and shouts which inspired this piece. “At section B,” Jimmy Knepper points out, “there should be an underlying double-time feel from the rhythm section.” Moreover, double-time may apply to an entire solo chorus. Also in this section suspended chords may be used on the first beat as follows:

C7(sus 4)— C7 F7

B♭7(sus 4)— B♭7 E♭7

A♭7(sus 4)— A♭7 D♭7

Mingus effectively utilized the amazing and under-rated Rahsaan Roland Kirk as a self-contained saxophone section for the Atlantic version of *Ecclusiastics* on November 6, 1961. Kirk must have been impressed with this powerful ecumenical piece, as he later recorded it himself for Mercury in June, 1963 using a big band arrangement by Benny Golson. Mingus would return to *Ecclusiastics* on February 4, 1972, for a concert recording by Columbia that featured a big band arrangement by Sy Johnson.

ECCLUSIASTICS

Album Name:

Oh Yeah!

Label: Atlantic

Album Name:

**Charles Mingus and Friends
In Concert**

Label: Columbia

C *lead sheet*

FABLES OF FAUBUS

(♩ = ca. 120)

Intro B♭m7

Db7

CHARLES MINGUS

2-feel *mp* *mp* *mp*

The intro consists of two staves in 4/4 time. The bass staff features a rhythmic pattern of eighth notes and quarter notes, starting with a '2-feel' instruction. The treble staff is mostly empty, with a few notes appearing in the final measure.

A B♭m7 Db7

mf *in octaves* *simile*

3 3

Section A features two staves. The treble staff has a melodic line with triplets and a 'simile' instruction. The bass staff continues the rhythmic pattern from the intro.

B♭m7 Db7

(octaves) (octaves)

3 3

This section continues the melodic and rhythmic themes from Section A, with 'in octaves' markings in the treble staff.

Gm7♭5(b9) C7(b9) Fm7 Eb7 D7

Bass walks Piano (Bass walks)

3 3

The bass staff features a 'Bass walks' section with a series of slanted lines. The treble staff has a melodic line with a triplet and a 'Piano' dynamic marking.

Db7 C7(♯9) B♭7♭5

p *f* *p* *f* *p*

This section features a melodic line in the treble staff with dynamic markings of *p* and *f*. The bass staff has a few notes and rests.

1. **Ab13** **Gm(maj7)** **C7**

f

solos only:

G7(13) **(13) (13) (13) (13) (13)**
 G7 Ab7A7 Bb7B7

C7(13) **(13) (13) (13) (13) (13)**
 F7 F#7 G7 Ab7 A7

2. **Fm9(maj7)**

mf

tutti

B *sweetly*
Bbm(maj7) **Gbm(maj7)**

Bbm(maj7) **Gbm(maj7)**

D7b5(b9) **Gmaj7** **Cm7** **F7(#9)**

— Bass and Drums double time —

Bb7b5

mp

Bass

C **Bbm7** **mf** **Db7**

(octaves) 3

simile

Bbm7 **Db7**

(octaves) 3 (octaves)

Gm7b5(b9) **C7(b9)** **Fm7** **Eb7** **D7**

Piano

Bass walks (Bass walks)

Db7 **C7(#9)** **Bb7b5**

p *f* *p* *f* *p*

Fm9(maj7) **1. to solos** **2. last time**

utti

Of all his compositions, Mingus returned to *Fables Of Faubus* most often. The first version, recorded for Columbia on May 5, 1959, sets out the structure most clearly. It is cast in a form similar to the multi-thematic strains of Ragtime. Excluding bootleg issues, other commercial recordings include the following:

Candid - October 20, 1960 (re-titled Original Faubus Fables).

America/Prestige (semi-bootleg) - April 18, 1964,
from a concert in Paris.

Enja - April 26, 1964, from a concert in Wuppertal, Germany.

Fantasy/Debut - June 3, 1964, at The Jazz Workshop in San Francisco
(re-titled New Fables).

Orval E. Faubus was a governor of Arkansas who, in 1957, sent out the National Guard to prevent a few black children from entering Little Rock's Central High School. Mingus' condemnation of this action was apparently too strong for those in charge at Columbia Records, who prohibited Mingus and his drummer Dannie Richmond from singing the following lyrics:

Oh, Lord, don't let 'em shoot us!
Oh, Lord, don't let 'em stab us!
Oh, Lord, don't let 'em tar and feather us!
Oh, Lord, no more swastikas!
Oh, Lord, no more Ku Klux Klan!

Name me someone who's ridiculous, Dannie.
Governor Faubus!
Why is he so sick and ridiculous?
He won't permit integrated schools.
Then he's a fool!

Boo! Nazi Fascist supremists!
Boo! Ku Klux Klan (with your evil plan)

Name me a handful that's ridiculous, Dannie Richmond.
—Faubus—Rockefeller—Eisenhower
Why are they so sick and ridiculous?
Two, four, six, eight: They brainwash and teach you hate.
H-E-L-L-O—Hello



Mingus and Dannie Richmond,
Atlantic recording, January 1978

Photo credit: Sue Mingus

"I always thought that no matter what kind of work people did, they should involve themselves totally with all the discrimination they ran into. I remember once in Yugoslavia we played 'Faubus' and 'Remember Rockefeller at Attica' and this U.S. Embassy cat came running up and told me not to play songs with titles like that. I told him, 'You know, man, we're from a free country. We're supposed to show people over here how great our country is by telling them we're able to talk about the wrongs and the rights of our country, whereas they're not allowed to.' He wasn't nasty, but he sounded like he forgot he was from America."

FABLES OF FAUBUS

Album Name:

**Mingus Ah Um
(Better Get It In Your Soul)**

Label: Columbia

Album Name:

**Charles Mingus Presents
Charles Mingus
(Stormy Weather)**

Label: Candid

Album Name:

**Right Now: Live At The Jazz
Workshop**

Label: Fantasy

The reader/performer is advised to listen first to the **Columbia** version of *Fables Of Faubus* where the form is clear and concise; then to study the **Candid** version which introduces the lyrics and more extended solos; and finally to follow the remarkable **Fantasy/Debut** recording featuring Clifford Jordan which is an example of true innovation and clearly shows that Mingus was in advance of all his contemporaries, including John Coltrane, Ornette Coleman and John Cage.

Pepper Adams was the first musician to devote a whole album to Mingus' compositions. The great baritone saxophonist commissioned Thad Jones to write an arrangement of *Fables Of Faubus* for a session issued by **Motown Records** in September, 1963. Unfortunately, the disc was poorly distributed and is considered a collector's item today.

In later performances, Mingus changed the title to celebrate other political leaders, such as: *Nix On Nixon* and *Oh, Lord, Help Mr. Ford*. Recently, French poet and troubadour Claude Nougaro recorded *Fables* under the title *Harlem*.

Often, Mingus used the following background lines—played or sung by his musicians—to support the soloists. In example 1, with two or more background horns, **X** may be repeated by one voice while the other continues at **Y**.

Fables Of Faubus background figures

1

mf

X

Y

long painful wail

2

1. 2.

FAREWELL FARWELL

CHARLES MINGUS

Ballad (♩ = ca. 86)

A D♭maj7 $\frac{D}{A♭}$ D♭maj7 $\frac{D}{A♭}$

mf even 8ths

D♭maj7 $\frac{D}{A♭}$ $\frac{F}{A♭}$ $\frac{D}{A♭}$ D♭maj7

1. D♭maj7 Ab7 | 2. D♭maj7 **B** F♯m7b5 B7(b9) Emaj7 C♯m7

F♯m7 F7 B♭7 Eb7 Ab7 D♭7 F♯m7 B9 Emaj7 $\frac{Fmaj7}{3}$ Dm7

solos: F♯m7 B7

Gm7b5 C7($\frac{\#9}{b9}$) Fm7 Abm7b5 Ebm7b5 $\frac{3}{Ab7(b9)}$ Ab7♯5(b9)

solos: Fm7 B♭7($\frac{\#9}{b9}$)

C D♭maj7 $\frac{D}{A♭}$ D♭maj7 $\frac{D}{A♭}$ D♭maj7

$\frac{D}{A♭}$ $\frac{F}{A♭}$ 1. to solos Ab $\frac{C}{A♭}$

2. last time Ab $\frac{C}{A♭}$ $\frac{3}{D♭maj7}$ D

8vb

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Mingus and Lionel Hampton, November 1977

Photo credit: Sue Mingus

Named in commemoration of the death of his friend, painter Farwell Taylor—though written long before—Mingus recorded *Farewell Farwell* with Lionel Hampton on November 6, 1977 and again for **Atlantic Records** on January 23, 1978. Mingus had already dedicated another piece to Taylor in 1959, called *Far Well, Mill Valley*.

As evident here, even when writing an 8-bar phrase, Mingus does so with great imagination. Note the premature (or delayed, depending on your perspective) resolution to the tonic chord at the end of bar 7, the polytonal chords in measures 6 and 7 and the 9-bar bridge, all presenting unusual challenges for the improviser.

FAREWELL FARWELL

Album Name:

Something Like A Bird

Label: Atlantic

GOODBYE PORK PIE HAT

CHARLES MINGUS

Ballad (♩ = ca. 56)

Eb7(#9) B9(13) Emaj9 A7(#11) Db9sus B9(13)
 Db7sus Eb7 Abm11 B7(13) Fm7b5 Bb7#5(#9)
 C13(#11) F7(13) B7 Emaj7 A7(13) Ab7
 Bb7 Db7 Eb7(#9) B7 Emaj7(#11) A7(#11)
after repeat

Solos

Ebm7 Abm7 Ebm7 Abm7 Ebm7 Abm7 Ebm7 A7#5 Abm7 B7 Bb7#5
 Ebm7 Abm7 Ebm7 Ab7 Cm7b5 F7#5(#9) F#m7 B7(Bb7)Ebm7 Ab7 Ebm7 Ab7
 Ebm7 B7 Ebm7 B7 Abm7 B7 Bb7#5
 Ebm7 Ab7 Ebm7 Ab7 Cm7b5 F7 F#m7 B7(Bb7)Ebm7 Ab7 Ebm7 Ab7

⊕ **Coda**

Emaj7(#11) A7(#11) Ebm Emaj7 Ebm

“That was for Lester Young. I was playing the Half Note Club the night we heard he died and we went to the bandstand and played a Blues for Lester. I knew the guys would never do that again. I went home and wrote a blues the way I thought they were playing, with different types of chord changes—not just the regular blues—and it became part of the book.”

More people know Mingus’ music through his beautiful and haunting tribute to Lester Young than through any of his other compositions. *Goodbye Pork Pie Hat* was first recorded for Columbia on May 12, 1959—less than two months after the tenor saxophonist’s death on March 15th. Many musicians recorded cover versions of *Goodbye Pork Pie Hat*. One unusual performance came from the folk-rock group Pentangle in 1966. Other versions were recorded by John McLaughlin, Rhasaan Roland Kirk and Jeff Beck. Mingus himself returned to this piece in recorded versions for Impulse on September 20, 1963 (where it was called *Theme For Lester Young*) and again for Atlantic in March, 1977. In 1978, Joni Mitchell recorded *Goodbye Pork Pie Hat* with her own lyrics on her Mitchell/Mingus album for Asylum.

Like Duke Ellington, Mingus was able to compose over the blues structure with such strength, beauty and sophistication that the listener is not aware of the music’s humble origins.

GOODBYE PORK PIE HAT

Album Name:

**Mingus Ah Um
(Better Get It In Your Soul)**

Label: Columbia

Album Name:

**Mingus Mingus Mingus
Mingus Mingus**

Label: Impulse

Album Name:

**Three Or Four Shades
Of Blues**

Label: Atlantic

HAITIAN FIGHT SONG

Medium swing ($\text{♩} = \text{ca. } 152$)

CHARLES MINGUS

last 8 measures of Bass intro

Bass

mp *cresc. poco-a-poco*

Ⓐ Bass (plays 4 times)

Trombone (plays 5 times: plays 8va from 3rd time)

p (get louder each time)

Tenor enters in measure 13

Tenor

9

Tenor (plays 3 times)

Tenor continues

mf

Trumpet enters in measure 29

Trumpet

25

Trumpet plunger half-valve

Trumpet continues

ff

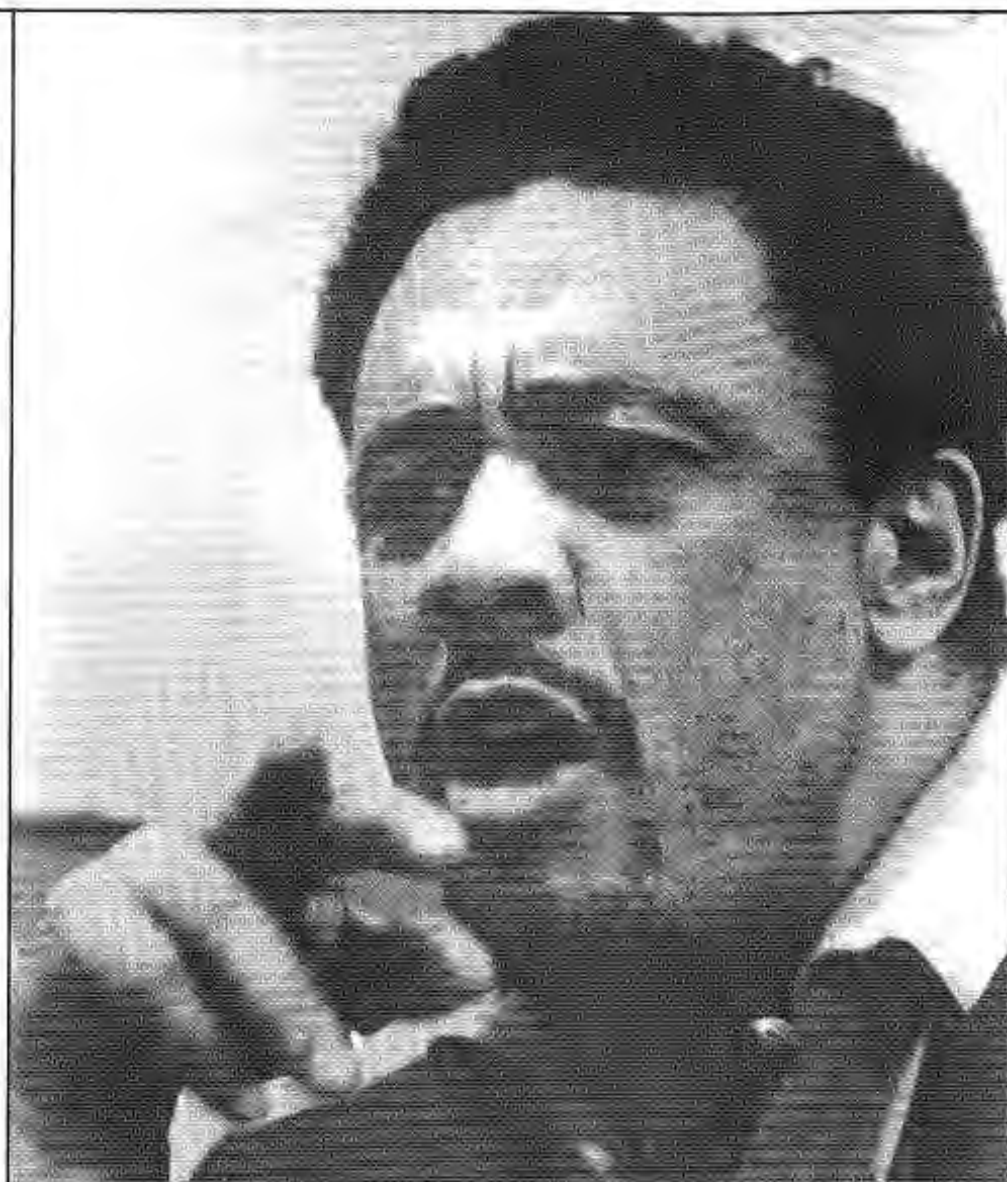
Bass continues

After Bass solo *D.C.* and *ritard* to end
 After 5 choruses of the Blues, Mingus
 plays an open solo before setting up
 letter (A) again. The horns re-enter
 as before, eventually slowing down
 and stopping.

Monterey Festival, 1964

Photo credit: Jill Krementz

"I was always doing revolutionary things, things that would alert people, so they would stop being so subservient."



HAITIAN FIGHT SONG

Album Name:

**Mingus At The Bohemia
(Chazz! The Charles Mingus
Quintet)**

Label: Debut/Fantasy

Album Name:

The Clown

Label: Atlantic

Album Name:

**Mingus Mingus Mingus
Mingus Mingus**

Label: Impulse

Compositionally, there is not much to *Haitian Fight Song*. Yet, as in Duke Ellington's simple pieces, it is apparent here that a composer's greatness is often defined by an independence from the tiring pursuit of complexity. Tempo changes, stop-time, dynamics and freedom of expression should be encouraged in every performance of this piece. Ellington also paid tribute to the Haitians in his *West Indian Dance*, a section of *Black, Brown And Beige*, composed in 1943.

Haitian Fight Song was first recorded at *The Café Bohemia* for Mingus' own **Debut** label on December 23, 1955. It was subsequently recorded by **Atlantic** on March 13, 1957, and finally by **Impulse** on September 20, 1963, under the title *II B.S.*

On the Atlantic recording, after Mingus' opening cadenza, he plays the bass melody in tempo exhibiting an astonishing dynamic range from *ppp* to *fff*. Only the last eight bars of that line are shown here. We can appreciate this range all the more because Mingus was not using an amplifier.

FREE CELL BLOCK F, 'TIS NAZI USA

Also known as *Jive Five, Floor Four*, this composition integrates six measures of 5/4 into the unusual chorus structure: **A**¹(7 bars), **B**(9 bars), **A**²(5 bars), **C**(12 bars), **A**³(5 bars), **D**(6 bars). The title *Free Cell Block F, 'Tis Nazi U.S.A.* was conceived after the piece was composed. It referred to electrocutions in a Southern prison which Mingus had recently read about in *Ebony Magazine*. He said: "Titles should speak from time to time to issues that ought to be of concern." First played on an Italian tour in the summer of 1974, and recorded by *Atlantic* on December 30, 1974, this piece seems to have been dropped from Mingus' repertoire after the spring of 1976. It is a challenging piece which deserves to be heard more often.

Mingus at home, 1977

Photo credit: Sue Mingus



FREE CELL BLOCK F, 'TIS NAZI U.S.A.

C lead sheet

Medium swing ($\text{♩} = \text{ca. } 160$)

CHARLES MINGUS

Gbmaj7 **B9(13)**

Gbmaj7 **B9(13)** **Emaj7**

A9(13) **Dmaj7** **Dm(maj7)**

G7 **Cmaj7** **Cm(maj7)**

Em7b5 **Ebmaj7** **Abmaj7(#11)**

Dbmaj7(#11) **Gbmaj7** **B9(13)**

Gbmaj7 **B9(13)**

Latin

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Emaj7 Em7

Dmaj7 Dm(maj7)

G7 Dbmaj7

Gb9(13) Dbmaj7

Gb9(13) Dbmaj7

Gb9(13) Ebm7(#11) Ab7 Dbmaj7 Bbm(maj7)

shuffle

Ebm7 Ab7 Dmaj7 Emaj7 Dmaj7 Dbmaj7 G13(#11)

**FREE CELL BLOCK F,
'TIS NAZI U.S.A.
(JIVE FIVE, FLOOR FOUR)**

Album Name:
Changes Two
Label: Atlantic

THE I OF HURRICANE SUE

Medium swing (♩ = ca. 144)

CHARLES MINGUS

A $Bb7^{#5}(\#9)$ $Eb13(\#11)$ $Am9$ $D13(\#11)$ $Abm9$ $Gm9$ $C7(\#9)$ $Gbm9b5$

mf

$Fm9$ $Bb13(\#11)$ $Em9$ $Ebmaj7$ $Gbm9b5$ $F7(\#11)$ $F7b5$ $Bbmaj7$ $B13(\#11)$ $Cmaj9$

$Dbmaj9$ **B** $Bb7(\#9)$ $Eb13(\#11)$ $Am9$ $D7(\#11)$

$Gm9$ $C7(\#9)$ $Fm9$ $Bb7b5(\#9)$ $E9b5$ $Ebmaj9$ $Gbm9(\#11)$

$F7^{#5}(b9)$ $Bbmaj7$ $B13(\#11)$ $Cmaj9$ $Dbmaj7$ $Dmaj7(\#11)$

C $Ab7$ $A7$ $Ab7$

$Dbmaj7$ $Ab7$ $G7b5$ $Ab7$

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The musical score is written in treble clef with a key signature of three flats (B-flat major). It consists of four staves of music. Above the first staff are the chords: D♭maj7, Dmaj7(#11), G♭13(#11), Fm7, and B♭7♭5(♭9). Above the second staff are: E♭maj7(#11), A♭7(♭9), D♭maj7, and B9. Above the third staff is a circled 'D' followed by the chords: B♭7♭5(#9), E♭13(#11), Am9, D13(#11), A♭m9, Gm9, C7(13♭9), G♭m9♭5, Fm9, B♭13(#11), and Em9. Above the fourth staff are: E♭maj7, G♭m9♭5, F7(#11), F7♭5, B♭maj7, B13(#11), Cmaj9, and D♭maj7. The score includes various musical notations such as triplets, slurs, and ties.

"It's not about her—just a tribute to her from me, that's all."

Dedicated to his last wife, *The I of Hurricane Sue* was premiered by a small group. Later on, Mingus asked Sy Johnson to arrange and orchestrate the piece for a large jazz orchestra, including five bassists besides Mingus. The orchestra performed at a **Columbia** recording session on September 23, 1971, for the album *Let My Children Hear Music*.

Structurally in **AABA** form, the second **A** is a paraphrase of the first and the 16 bar **B** section falls into three phrases of 5, 4, and 7 bars each. While acknowledging the idiom of jazz harmonies, Mingus creatively side-stepped clichés as demonstrated in his rising chromatic *turn-a-round*.

Sy Johnson's arrangement is particularly effective on the recording — especially the use of *musique concrète* storm sounds and the turbulent orchestration of the first phrase.

THE I OF HURRICANE SUE

Album Name:
Let My Children Hear Music
Label: Columbia

The wages of insomnia: Mingus and his pill case, with Brian Epstein on European tour, 1964.

photo: Mingus archives.



Like *Monk*, *Bunk...* and *O. P.*, *The Man Who Never Sleeps* was never issued by a major record company. As a result, this composition is known only to a small cadre of collectors and aficionados. On rare broadcast recordings, some dating as early as the fall of 1970 when Mingus was touring Europe with his sextet, the trumpet player (Eddie Preston) plays the theme in a rubato fashion accompanied by the rhythm section. For the second chorus, the theme is played in ballad tempo as the counterline is introduced. The structure of this piece is essentially through-composed and divided into three 8-bar phrases. Nonetheless, ideas re-occur both internally within the piece and also in relation to Mingus' oeuvre. For example, the theme at **B** is reminiscent of a phrase from *The Shoes Of The Fisherman's Wife...* and beginning at the second bar of **C**, we hear a motif also used in *Sue's Changes*.

THE MAN WHO NEVER SLEEPS

Album Name:

Mingus Dynasty: Live At The Village Vanguard!

Label: Storyville

C *lead sheet*

THE MAN WHO NEVER SLEEPS

Intense Ballad (♩ = ca. 58)

CHARLES MINGUS

A Gm7b5 C7(b9) Fm7 Bb7(b9)

mf phrase freely

counter line on 2nd time and after solos

Ebm7 Ab7#5 Dbmaj7 G7(#11)

B Gbmaj7 B7(#11) Dbmaj7 Gb13(#11)

Gm7b5 C7#5(b9) Fmaj7

C Fm7 Bb9 Ebmaj7 A7(#11)

Abmaj7 Db13(#11) Cmaj7

fine

MOANIN'

Medium up swing ($\text{♩} = ca. 208$)

CHARLES MINGUS

1st chorus: Baritone Sax (play 6 times)

① *mp*

2nd chorus: Trombones (play 5 times)

mp

3rd chorus: Tenor Sax (play 4 times), Bass (walks)

mp

Fm D♭maj7 Gm7♭5 C7

4th chorus: Alto Sax 2, Piano (comps)

f

Fm D♭maj7 Gm7♭5 C7

5th chorus: Alto Saxes

mf 2.

Fm D♭maj7 Gm7♭5 C7

6th chorus: Altos (improvise)

ff

Fm D♭maj7 Gm7♭5 C7

know

Bari

mp

Trbs

Ten

mp

Fm D♭maj7 Gm7♭5 C7

Alto 2

Fm D♭maj7 Gm7♭5 C7

Alto 1

Fm D♭maj7 Gm7♭5 C7

Altos

Fm D♭maj7 Gm7♭5 C7

Bari

Trbs

Ten

Alto 2

Alto 1

Alto 2

Altos

Fm

Fm/Eb

Db7

C7

Fm

Fm/Eb

Db7

C7

Fm

Fm/Eb

Db7

C7

Fm

Fm/Eb

Db7

C7

Fm

Fm/Eb

Db7

C7

Bari

Trbs

Ten

Alto 2

Alto 1

Alto 2

Altos

Drums sneak in

Bbm

/Ab

Gm7b5

C7

Bbm

/Ab

Gm7b5

C7

Bbm

/Ab

Gm7b5

C7

Bbm

/Ab

Gm7b5

C7

Bbm

/Ab

Gm7b5

C7

Bbm

/Ab

Gm7b5

C7

f

Mingus: "Yes I

B *Bbm* *Cm7b5* *F7*

Bari *mf*

Trbs *mf*

Ten

Alto 1

Bbm *Cm7b5* *F7*

Bari

Trbs

Ten *mf*

Alto 1 *F7*

Alto 2 *p*

Bbm *Cm7b5* *F7*

Bari

Trbs

Ten *mf*

Alto 1 *Bbm*

Alto 2

Bari

Trbs

Ten

Altos

B♭m *G♭* (*mf*) *8va* (*mf*) (*fine*)

Bari

Ens

f *Fm* *D♭maj7* *Gm7♭5* *C7*

Bass and Drums (Horns tacit)

Bari

Ens

mp *Fm* *add Trbs.* *D♭maj7* *Gm7♭5* *C7*

Bari

Ens

ff *Fm* */E♭* *D♭7* *C7*

ff add other Horns and Piano (collective improvisation)

Bari

Ens

B♭m */A♭* *Gm7♭5* *C7*

MOANIN'

This dynamic wailing piece is known to us through a single version recorded by **Atlantic** on February 4, 1959. In the same way that Ellington wrote for Harry Carney, Mingus often took advantage of Pepper Adams' deep-voiced baritone saxophone to anchor his compositions. Here, in another of Mingus' additive pieces, (see also *E's Flat*, *Ah's Flat Too* and *Haitian Fight Song*) the baritone saxophone repeats the opening line six times with little variation. Notice, however, on the recording, Adams simplifies his line when the other voices enter, thus allowing our ear to focus on the new melodies more easily. The notation of this part reflects the simplified choruses.

Chromatic cross-relations, such as the C natural in the baritone sax against the C \flat in the tenor in bar 1, within and among voices, create the strong independent lines which identify a Mingus composition.

Also, this piece may be taken as an example of how Mingus was able to expand the musical parameters of his sidemen, as well as to make them play to their utmost potential. On the one hand, Mingus was able to introduce form and style to staunch avant-gardists, such as Eric Dolphy, by requiring them to respect musical traditions and to have fun with the music. On the other hand, the composer was able to sail *common practice* boppers into uncharted waters by demanding that they free themselves from convention and cliché. In a generalization of this concept, turned around to describe his own playing in 1975, Mingus said, "I used to play avant-garde bass when nobody else did; now I play 4/4 because none of the other bass players do."

In *Moanin'* Mingus' uses a favorite chord progression which shows up in other pieces such as *Jump Monk*, *Eulogy For Rudy Williams*, *Reincarnation Of A Lovebird*, and *Pithecanthropus Erectus*. The basic form is **AABA** in which each segment is sixteen bars long.

MOANIN'

Album Name:
Blues And Roots
Label: Atlantic



“It had nothing to do with Jelly Roll’s music. I heard he was a pimp so I decided to relate myself to him—like I had a ‘Jellyroll Soul’ too.”

MY JELLY ROLL SOUL

This affectionate tribute to the first great jazz composer, Jelly Roll Morton, was originally recorded by **Atlantic** on February 4, 1959. However, it was performed earlier under the title *Jelly Roll Jellies* in a concert at the *Nonagon Art Gallery* on January 16, 1959.

New York City, 1950’s

Photo credit: Dan Wynn

MY JELLY ROLL SOUL

Album Name:

Blues And Roots

Label: Atlantic

MY JELLY ROLL SOUL

Medium swing (♩ = ca. 132)

CHARLES MINGUS

(A¹) B♭m7 Eb7 B♭m7 Eb B♭m7

f

2-feel

E♭7 Ab7

Db7 Ab7 G7 G♭7 F7♭5(♭9)

B♭7 E♭7 Ab7

A² Bbm7 Eb7 Bbm7 Eb Bbm7 Eb7

walk

Ab7 Db7

Ab7 G7 Gb7 F7 F7b5(b9)

Bbm7 Eb7 ⊕ Ab7b5 to solos

⊕ Coda

Ab7b5

Bass fill

JELLY ROLL

Medium New Orleans swing (♩ = ca. 132)

CHARLES MINGUS

Alto $B\flat m7$ $E\flat 7$ $B\flat m7$ $E\flat 7$ $B\flat m7$

mf

Trb. *mf* 2-feel (slap bass style)

$E\flat 7$ $A\flat 7$

Trb. fills

$D\flat 7$ $A\flat 7$ $G7$ $G\flat 7$

$F7$ $B\flat 7$ $E\flat 7$

1. $A\flat 7$ 2. last time $A\flat 7$

Trb. fill Bass

Tag ending
 Eb7#5(#9) Ab Eb7#5(#9) Ab

smear

Drum solo

Bb m7 Eb7 Bb m7 Eb7

Bass solo

walk

Bb m7 Eb7 Ab7

fine

Bass and Drums

"It must have had to do with how I heard Monk interpret Jelly Roll, or thought that's what he was doing. I never studied a history of jazz, beyond listening to the guys I worked with. I find it gets in the way. You can't play yourself."

JELLY ROLL

Album Name:

Mingus Ah Um
 (Better Get It In Your Soul)

Label: Columbia

Album Name:

Nostalgia In Times Square

Label: Columbia

Mingus recorded a more compact version of his Jelly Roll tribute for **Columbia** on May 5, 1959. Of particular interest is trombonist Jimmy Knepper's introductory chorus which sets up the melody. Like Cootie Williams' solo on Duke Ellington's *In A Mellotone*, Knepper's improvised statement is just as much a part of the composition which inspired it. Mingus intended the soloists to play their first chorus in a vintage or New Orleans jazz style and then shift gears to a boppish idiom. Knepper has also noted that "when required to play Dixieland or 'old style', many musicians often just play corny or *ricky-tick* rather than being respectful to the idiom." In fact, Jimmy Knepper was one of the few musicians who understood the development of styles Mingus wanted played in this piece, from those born in New Orleans to whatever was currently in development.

JUMP MONK

Medium up swing (♩ = ca. 180)

CHARLES MINGUS

A *f* Fm (♯) (cw) Dbmaj7 Gm7b5 C7

f Fm (♯) (cw) Dbmaj7 Gm7b5 C7

Fm Fm/Eb Db7 C7

collective improvisation

Bbm Bbm/Ab Gm7b5 Gb7

B Bbm Gbmaj7 Cm7b5 F7

mp Bbm Gbmaj7 Cm7b5 F7

Bbm Gbmaj7 Cm7b5 F7

Bbm7 Ab7 Gm7b5 C7

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The musical score for "Jump Monk" is presented in four staves. The first two staves show the melody in treble clef with a key signature of two flats (B-flat major/D-flat minor) and a common time signature (C). The melody consists of a descending line of eighth notes. The first staff includes a circled 'C' and a 'Cresc.' marking. The second staff includes a 'f' (forte) dynamic marking. The third staff is a bass line with a slash through the notes, labeled "collective improvisation". The fourth staff is also a bass line with a slash through the notes, labeled "I. to solos" and "2. Gb7 (fine)".

Chord progressions indicated above the staves are: Fm, Dbmaj7, Gm7b5, C7, Fm, Dbmaj7, Gm7b5, C7, Fm, Eb, Db7, C7, Bbm, Ab, Gm7b5, Gb7 (fine), Gbmaj7.

"It's not supposed to sound like Monk. I liked him. It was a dedication to him. A tribute. I don't think it sounds like anything he's ever done. The reason I called it 'Jump' was because Monk was always moving around. We were working in a club in the Bronx one time and there was a revolving door. He came in and out, in and out, for about five minutes."

In this piece, which is one of the most dynamic tributes to composer/pianist Thelonius Monk so far, Mingus wrote a three-and-a-half octave descending phrase. In order to accommodate the classically defined range of most wind instruments, one measure or another must be transposed an octave higher or lower. In the words of Jimmy Knepper: "Ideally, the 4-bar melody would encompass four octaves—which is impossible, except on the piano." For easier reading, we have chosen to lower the first measure of the phrase down an octave. The *mezzo piano* dynamic indicated at the bridge provides further contrast to the A section.

Mingus began *Jump Monk* by playing the A section several times: first softly on unaccompanied bass, and then introducing the other instruments with a long slow crescendo to pull in the melody.

Jump Monk was first recorded at The Café Bohemia for Mingus' own **Debut** label on December 23, 1955. Trombonist Eddie Bert and tenor saxophonist George Barrow skillfully negotiate the difficult melody. A later version was done for **MGM/Verve** on March 18, 1958, and another—a big band arrangement scored by Sy Johnson for a *Charles Mingus And Friends Concert*—was recorded by **Columbia** on February 4, 1972. The Mingus Dynasty Band recorded *Jump Monk* twice for **Soul Note**: on *Reincarnation* in Milano in April, 1982, and again on the album *Superband* in Paris, 1988.

JUMP MONK

Album Name:

**Mingus At The Bohemia
(Chazz! The Charles Mingus
Quintet)**

Label: *Debut/Fantasy*

Album Name:

**Langston Hughes—
Weary Blues**

Label: *MGM/Verve*

Album Name:

**Charles Mingus And Friends
In Concert**

Label: *Columbia*

MONK, BUNK AND VICE VERSA

Uptempo swing (♩ = ca. 224)

CHARLES MINGUS

A F (F aug) (F6) D7(#11)

f

Gm7 C7 F 1. F 2. F

B Bbm7 Eb7 Bbm7 Eb7 Abmaj7

Bbm7 Eb7 Bm7 E7 Cm7 F7 Dbm7 Gb7

C F (F aug) (F6) D7(#11)

Gm7 C7 F F

This tribute to the New Orleans jazz trumpet legend, Bunk Johnson, and the jazz piano iconoclast, Thelonius Monk, draws respectfully from the pianist's *Well, You Needn't* for its opening phrase. Never recorded commercially during Mingus' lifetime, this piece was only known through two bootleg broadcast recordings that were aired on March 31 and October 26, 1962. Almost twenty-five years later, it was re-discovered as a portion of Mingus' monumental suite *Epitaph*. The following phrase was used as a background figure to support the soloists:

Monk, Bunk, And Vice-Versa



The repeated notes which end the **A** section were often played in sour dissonances. The *Tea For Two* counterline at **B** pays tribute to one of Mingus' favorite pieces from the American popular song repertoire. Mingus sometimes called this piece *Monk, Funk, and Vice Versa*.

MONK, BUNK AND VICE VERSA

Album Name:

Epitaph

Label: Columbia

NOBODY KNOWS (THE BRADLEY I KNOW)

Uptempo swing (♩ = ca. 288)

CHARLES MINGUS

f
Bass

Drum fill

A

G G(#5) F#m7 F7 Em7
Eb7#5 Dm7 G7 Cmaj7 Cm9 F9
Bm7 Bb9 Am7
D7b5 Abmaj7 Fm7 Bbm7 Eb7

B

G G(#5) F#m7 F7b5
Em7 Eb7#5 Dm7 G7

Cmaj7 Cm7 F9 Bm7 Bbm7

Am7 Ab7#5(b9) Abmaj7 G

(C)

C#m7 F#7 Bmaj7 Bmaj7(#9)

Bm7 E7 Amaj7

Ab7(#9) Db7(#9) Gbmaj7 Ebm7

Abm9 Db7#5(#9) Gbmaj7 D13 / Ab

G G(#5) F#m7 F7b5

Em7 Eb7#5 Dm7 G7

Cmaj7 Cm7 F9 Bm7 Bb9

Am7 D13 / Ab

1. to solos	Abmaj7	G
2. last time	Abmaj7	G

G G#5 F#m7 F7
 Em7 Eb7#5 Dm7 G7
 Cmaj7 Cm9 F9 Bm9 Bb9
 Am7 D13 / Ab Gmaj7 Ab7(b9) Gmaj7

Bradley Cunningham and Mingus at Bradley's, 1977.

Photo credit: Sue Mingus



**NOBODY KNOWS
(THE BRADLEY I KNOW)**

Album Name:
**Three Or Four Shades
Of Blues**
Label: Atlantic

Based on the famous Negro spiritual, *Nobody Knows The Trouble I've Seen*, this piece was first played in the spring of 1975. After it was recorded by Atlantic in March 1977, Mingus seems to have dropped it from his repertoire. Originally, Mingus' full title was *Nobody Knows The Bradley I Know*, a tribute to the owner of a favorite jazz club around the corner from where he lived.

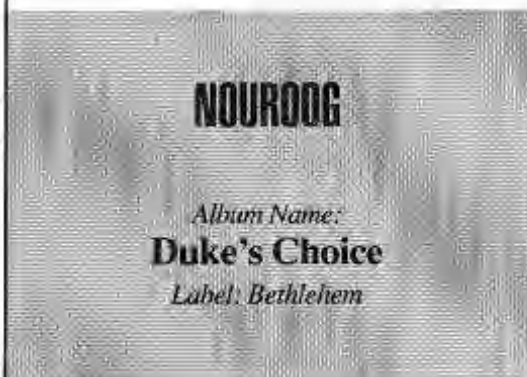
NOUROOG

Ballad (♩ = ca. 66)

CHARLES MINGUS

Musical score for Nouroog, featuring a lead sheet with five staves. The first staff is the melody, marked with a circled 'A' and a key signature of one flat. It includes dynamics like *mf* and a '2-feel' instruction. The second and third staves show melodic lines with triplets and various chords. The fourth staff continues the melodic line with more triplets. The fifth staff is a chordal accompaniment line with chords: D7#5, Db7#5, C7#5, B7#5, B7, F7, and F7(#11) (marked 'fine').

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Another of his wide ranging ballads, *Nouroog* was first recorded by Mingus for **Bethlehem** in October, 1957. The title refers to the nickname of an Armenian woman. Like Handel, Vivaldi and other great masters, Mingus re-introduced earlier composed melodies into later compositions. *Nouroog* re-appeared to great effect in *Open Letter To Duke* and perhaps, most brilliantly, as part of his monumental suite, *Epitaph*, newly entitled *Noon Night*.

Examples 1 and 2 show the accompaniment parts for trombone and bass respectively. These examples must be taken only as guides Mingus' recording is the definitive source for understanding the effect of this section. Drummer Dannie Richmond plays a quasi rumba rhythm in double time at this point—the whole effect may be best described as *loose-togetherness*.

Nouroog

1

Example 1: Trombone accompaniment. A single staff of music showing a rhythmic pattern with eighth notes and triplets. It ends with 'etc.'.

2

Example 2: Bass accompaniment. A single staff of music showing a rhythmic pattern with eighth notes and triplets. It ends with 'etc.'.

NODDIN' YA HEAD BLUES

Slow Blues (♩ = ca. 56)

CHARLES MINGUS

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First played in September, 1973, and then neglected until May, 1975, *Noddin' Ya Head Blues* was not recorded until March, 1977 on *Atlantic*. Here, this soulful, tired-blues is presented as a transcription of the basic melody in treble clef. On the following page is a reproduction of the original manuscript in Mingus' own hand. Note the harmony line which sounds logical and traditional, but which—typically for Mingus—proves to be highly original and subtly complex.

NODDIN' YA HEAD BLUES

Album Name:

**Three Or Four Shades
Of Blues**

Label: Atlantic

BLUES I. BASIC.

By CHARLES MINNUS

NODDIN YA
F6 F6

HEAD BLUES
F6

Handwritten musical notation on a staff with a treble clef. The key signature has one flat (Bb). The notation includes a triplet of eighth notes in the first measure and various eighth and quarter notes in the subsequent measures.

Bb
Bb7 F6

Handwritten musical notation on a staff with a treble clef. It is divided into two sections: "FIRST TIME" and "2ND TIME". The "FIRST TIME" section contains a triplet of eighth notes. The "2ND TIME" section contains a sequence of eighth and quarter notes.

F6 G7 C7 F6

Handwritten musical notation on a staff with a treble clef. It features a sequence of eighth and quarter notes, including a triplet of eighth notes in the final measure.

Fifth

Handwritten musical notation on a staff with a treble clef. It shows a triplet of eighth notes in the first measure, followed by a double bar line and a few more notes.

Empty musical staff.

Empty musical staff.

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NOSTALGIA IN TIMES SQUARE

Medium swing (♩ = ca. 144)

CHARLES MINGUS

A Eb7 Db7 Eb7 Db7 Eb7 Db7

f

Eb7 Db7 Gbm7 Cb7 Gbm7 Cb7

Eb7 Db7 Eb7 Db7 shuffle Cm7 F7

Bbm7 Eb7 Abm7 Db7 Eb

1. 2.

fine break break

B Eb7 Db7 Eb7 Db7 Eb7 Db7 Eb7 Db7

Gbm7 Cb7 Gbm7 Cb7 Eb7 Db7 Eb7 Db7

Cm7 F7 Bbm7 Eb7 Abm7 Db7 Eb

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NOSTALGIA IN TIMES SQUARE

Album Name:

**Jazz Portraits
(Wonderland)**

Label: United Artists

STROLLIN'

Album Name:

**Mingus Dynasty
(Better Get It In Your Soul)**

Label: Columbia

Album Name:

Nostalgia In Times Square

Label: Columbia

Originally written for the soundtrack of John Cassavettes first film, "Shadows," **United Artists** issued a recording from a concert at the *Nonagon Art Gallery* on January 16, 1959. A fully orchestrated and extended version was later recorded by **Columbia** on November 1, 1959, as *Strollin'* which features a vocal by Honi Gordon. This expanded arrangement was last performed on April 17, 1972, at *The Village Vanguard*.

The thickening of the melody, due to the major-second harmonization, and the interesting alteration of the blues progression, contribute to the *Mingus Effect* heard in *Nostalgia In Time Square*. The stop-time chorus is an essential part of the composition. Note that one may sustain an E \flat as an inverted pedal point, *ciphering* (as an organist might call the effect) throughout the entire progression.

O. P. (OSCAR PETTIFORD)

Uptempo swing (as fast as possible)

CHARLES MINGUS

C7

A Fmaj7 F#dim7 Gm7

f

F7 Bbm7 Eb7 Am7 Abm7 Db7

Gm7 (C7)

F C7 F C7 F

B Bbm7 Eb7(b9) Abmaj7

Bbm7 Eb7 Am7 D7

Gm7 C7 Bbm7 Eb7(#11) Bbm7 Eb7(#11)

C Fmaj7 F#dim7 Gm7 C7

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F7 Bbm7 Eb7 Am7 Abm7 Db7 Gm7
 (C7) F C7 F
 (D) F Bb7
 simile
 Eb7 Ab7
 Db7 Gbmaj7
 Gm7b5 C7(b9) F C7 F (fine)

O. P. (OSCAR PETTIFORD)

Album Name:
Epitaph
 Label: Columbia

O P. refers to the great bassist Oscar Pettiford. Like *Monk, Bunk...* it was never recorded commercially during Mingus' lifetime and was first known as a result of a broadcast recording which took place on October 26, 1962. Mingus played this piece occasionally until 1971. He sometimes called it *O. P. Junior* or *Osmotin'*. Almost twenty-five years later it, too, was rediscovered as a portion of Mingus' monumental suite *Epitaph*. Of interest is the structure AABAC in which C functions as a second bridge. This section, built over a *Charleston* inspired stop-time rhythm, was not used on the *Epitaph* version.

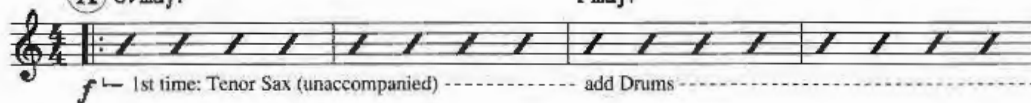
OPEN LETTER TO DUKE

Uptempo swing (♩ = ca. 280)

CHARLES MINGUS

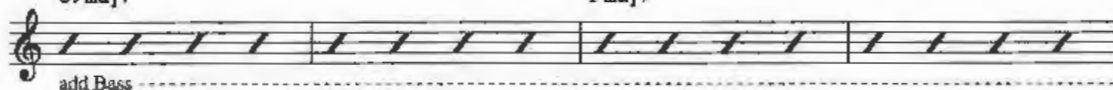
A G♭maj7

Fmaj7



G♭maj7

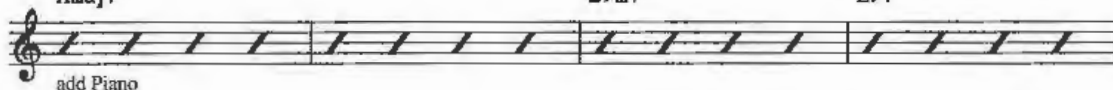
Fmaj7



Amaj7

B♭m7

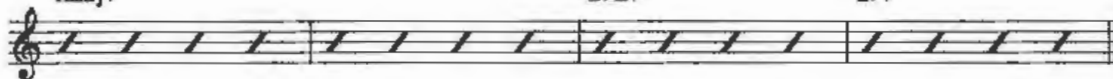
E♭7



Amaj7

B♭m7

E♭7



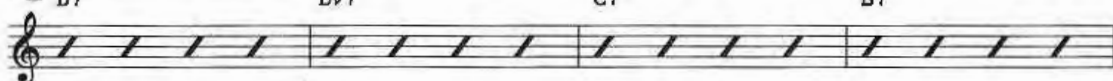
B

D7

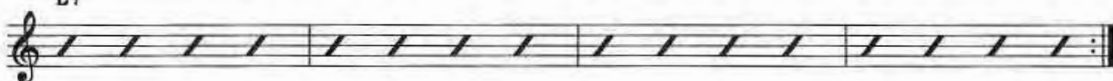
D♭7

C7

B7



B7



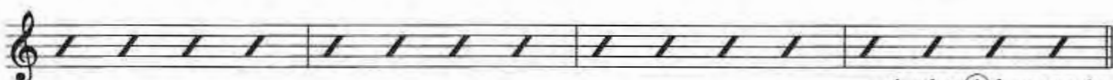
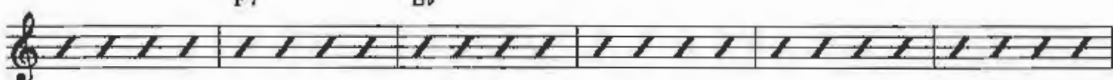
C

B♭



F7

B♭

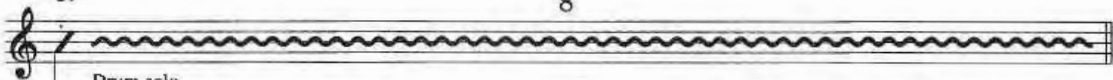


optional: to **A** for more solos

D

G♭

8



Drum solo

Latin

Amaj7 Eb7(#11)

Alt *f*

Ten 2 *p*

Trb *f*

Bass

Amaj7 Eb7(#11)

Alt

Ten 2

Trb

Bass

D7 D#7 C7 B7

Alt

Ten 2

Trb

Bass

Ballad

Alt **B7** **F**

Ten 1

Ten 2

Trb

Bass

Alt *cresc.*

Ten 1 *mp* *cresc.*

Ten 2 *mp*

Trb *mp* *cresc.* *f* *p*

Bass

Alt

Ten 1

Ten 2

Trb

Bass

==

Alt

Ten 1

Ten 2

Trb

Bass

Alt

Ten 1

Ten 2

Trb

Bass

The first system of music consists of five staves. The top staff is for Alto (Alt), followed by Tenor 1 (Ten 1), Tenor 2 (Ten 2), Trumpet (Trb), and Bass. The key signature is three flats. The Alto part has a long melodic line with a slur. The Tenor 1 part has a rhythmic pattern with eighth notes. The Tenor 2 part has a steady eighth-note accompaniment. The Trumpet part features two triplet markings over eighth notes. The Bass part provides a simple harmonic accompaniment.

=

Alt

Ten 1

Ten 2

Trb

Bass

The second system of music continues with the same five staves. The Alto part has a few notes with accents. The Tenor 1 part has a melodic line with a slur. The Tenor 2 part continues with its eighth-note accompaniment. The Trumpet part has a dynamic marking 'f' and a melodic line. The Bass part continues with its harmonic accompaniment.

Alt

Ten 1

Ten 2

Trb

Bass



Alt

Ten 1

Ten 2

Trb

Bass

f

f *p*

f

f

fill Eb7 fill

implied double time Latin

3 times

Alt *f*

Ten 1 *mp*

Ten 2 *p*

Trb *f*

Bass *Amaj7* *Eb7*

quasi Rhumba



Alt

Ten 1

Ten 2

Trb

Bass *Amaj7* *Eb7*

Alt

Ten 1

Ten 2

Trb

Bass

(fill)

(fill)

(fill)

(fill)

=

Alt

Ten 1

Ten 2

Trb

Bass

95

tremolo

Pno

mf

Bass

Drums: 8th notes on cymbals

==

Trb

mf

(b)

Pno

B \flat

sparse lines

Bass

B \flat

smile

==

Alt

B \flat

vamp until cue

Trb

Pno

B \flat

sparse lines

Bass

B \flat

This mini-suite consists of four sections. The first section is a fast tempo chord sequence in the form **ABCABCD**. On the recording, Booker Ervin's opening solo may paraphrase or allude to a theme written by Mingus. Each section is 8 bars long with the exception of **D** which is essentially 16 bars of the tonic chord. A drum solo and a brief latinish interlude based on the middle section of *Nouroog* sets up the ballad section. Using a piece written earlier and titled *Duke's Choice*, Mingus engulfs this theme in a tapestry of countermelodies. The opening theme of *Nouroog* is wonderfully attached to the end of this section and provides a logical linking to *Nouroog's* second theme. Next, Mingus reintroduces the fast latinish theme repeated several times. To conclude this mini-suite, Mingus follows with a calypso-like vamp over which soloists improvise. *Open Letter To Duke* was recorded for **Columbia** on May 12, 1959.

Open Letter To Duke

Booker Ervin's opening solo



All great composers distinguish themselves not only through their musical sounds, but also through the way in which those sounds look when notated on the score page. Consider pages 3-6 of *Open Letter To Duke*, for example. The way the notes lie on the page—their shapes, rhythms and resultant counterpoints and harmonies—spell *Charles Mingus*. Even though no manuscript for this piece has been found, the printed transcription maintains his identity.

The nine pages of music needed to represent this piece provide a small example of the way in which Mingus reached beyond the small song form of most jazz compositions. Like Ellington before him, Mingus sought to create music without boundaries or labels. *Open Letter To Duke* works on many levels to express that desire.

OPEN LETTER TO DUKE

Album Name:

**Mingus Ah Um
(Better Get It In Your Soul)**

Label: Columbia

Album Name:

Nostalgia In Times Square

Label: Columbia

ORANGE WAS THE COLOR OF HER DRESS, THEN BLUE SILK

C *lead sheet*

Medium swing (see notes)

CHARLES MINGUS

Intro
Eb

1. Eb6 Emaj7 Eb6

2. Eb6 Emaj7 Eb6

A Bb7#5(#9) Eb Bb7#5(#9) Eb

Bb7#5(#9) Eb Bbm7 A7b5 Abm7 Db7sus

even 8ths

B F#m7 B7 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Cm7 F7

rush ahead

1. Eb6 Emaj7 Eb6

2. Eb6 Emaj7 Eb6 A7b5

C Abm9 Db7 F#m9 B7 Emaj9 F7(#9) Emaj9 F7(#9)

Em7 A7 Dmaj7 Dm7 G7

Cm7 F7 Fm7 Bb7 Eb6 Emaj7 Eb6

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"It was written for a Robert Herridge television show. It's about a talented composer who meets a rich girl that tries to ruin his life. She doesn't have anything to offer him but money, so she asks him to write a song and dedicate it to her dress, which was orange. She knew that nothing rhymes with 'orange.'"

Orange... was first recorded on July 30, 1963, by **Impulse** as a piano solo. However, neither this nor another composition, *Song With Orange*, of which Mingus speaks in the quote above, shares many similarities with the version later played as an ensemble piece in Scandinavia at the start of a European tour in the spring of 1964. The earliest commercial recording of the band arrangement is from a concert in Paris on April 17, 1964 (Salle Wagram) which was issued by **America**. However, the best version was recorded at the Monterey Jazz Festival on September 20, 1964, by **Jazz Workshop**. The only studio version was recorded by **Atlantic** on December 30, 1974. *Orange* remained in Mingus' repertoire until the end of the European tour in the fall of 1976.

This is another neglected Mingus composition—probably because many found it too difficult to play. The notes themselves are not difficult, but the conception is complex. Usually the opening chorus represents the *standard* rendition of a jazz theme. However, on the **Jazz Workshop** recording from the Monterey Jazz Festival, Mingus launches into a free and creative stretching of tune and tempo. Only after the solo choruses does Mingus give us a clear demarcation of the melody. This transcription is based on that final chorus, or recapitulation, where the melody is played in tempo and *en forme*. Returning to the opening chorus, one now understands: **A** is played at a medium tempo the first time but much slower on the repeat; the first two bars of **B** can be played in a double-time Latin rhythm and may become a repeated vamp as well; **C** may be stretched out by pausing on each tonal center or by giving each chord more beats. Mingus uses an arsenal of devices during the solo choruses, including: stop time figures, tempo changes, mood changes and the aforementioned stretching of form. Throughout the performance, a *hook* figure [♪ ♪ ♪] becomes a rallying point for the ensemble. The overall form **AAB** may be analyzed as follows:

ORANGE WAS THE COLOR OF HER DRESS, THEN BLUE SILK

Album Name:

Mingus Plays Piano, Spontaneous Compositions and Improvisations

Label: Impulse

Album Name:

Mingus At Monterey

Label: Jazz Workshop

Album Name:

Changes Two

Label: Atlantic

Album Name:

Charles Mingus Sextet

Label: East Coast

A = a (4 bars) b (2 bars) c (vamp—2 bars) a¹ (3 bars—includes *hook*)

Note: The entire 11-bar A section follows the general tonal structure of the Blues.

B = d (2 bars) e (2 bars) f (2 bars) a² (adds a bar in front)

For the ending Mingus vamps the *hook* figure and then reprises the introduction. The following shows the background figure used on the A and B sections. Remember: these Mingus performances serve as inspiration—it is not necessary to re-create them note-for-note.

In the following examples, A gives the background riff used for the first six bars and B shows another riff which is used to accompany both melody and solos. Note that this riff is written in cut-time as Mingus would often have the rhythm section go into a double time latinish rhythm here. During solos, these measures might be vamped extensively before moving on to the *hook* figure.

Orange Was The Color...

The image shows two staves of musical notation for the piece "Orange Was The Color...".
Staff A is marked with a circled 'A' and a dynamic marking of *mf*. It contains a single line of music with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes.
Staff B is marked with a circled 'B' and a dynamic marking of *f*. It contains a single line of music with a treble clef and a key signature of two flats. The notation is in cut-time, indicated by a 'C' over the staff. It features a rhythmic pattern of eighth notes and quarter notes, with four measures. Above the staff, the chords E^b maj7, D^b maj7, E^b maj7, and D^b maj7 are written above the first, second, third, and fourth measures respectively.

Discography:

Mingus Plays Piano, Spontaneous Compositions And Improvisations - Impulse Records

OH LORD, DON'T LET THEM DROP THAT ATOMIC BOMB ON ME

Slow Blues (♩ = ca. 68)

CHARLES MINGUS

C7

mf Bass: one-to-the-bar feel

F7

C7 (A7) Dm7 G7

1. 2. C7

2. last time C7

Db7(13) C7

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Don't let them drop it! Stop it! Be-bop it! Ventilating concern for the tensions caused by the Cold War, Mingus vocalizes around a decidedly traditional melody which was far more expressive than some of the blues lines composed by his contemporaries.

Recorded commercially for **Atlantic** on November 6, 1961, Mingus plays piano while Doug Watkins (who died in an automobile accident shortly after the session) masterfully succeeds in the unenviable task of filling the bass chair. Using the alternate title of *Oh Lord, Don't Let Them Drop That Atomic Bomb On My Head*, Mingus featured this piece while working at **Birdland** in pre-Gorbachev New York.

OH LORD,
DON'T LET THEM DROP THAT
ATOMIC BOMB ON ME

Album Name:
Oh Yeah!
Label: Atlantic

C *lead sheet*

OPUS FOUR

Medium swing ($\text{♩} = \text{ca. } 176$)
Latinish ($\text{♩} = \text{ca. } 88$)

CHARLES MINGUS

$d=d$

(Dm) f (6) $d=d$

(A) Fm7 f Dbmaj7 Gm7b5 Gb7 p swing

Fm7 Dbmaj7 Gm7b5 C7(#9) Fmaj7 $d=d$

Latinish Fmaj7 (B) Gbmaj7 $d=d$ 3

Gmaj7 Abmaj7

Amaj7 Bbmaj7 Bmaj7

E7 Ebmaj7 Em7 A7 Dmaj7 Dm9 $d=d$

(C) Latinish (Dm) (6) $d=d$

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(D) Fm7 Dbmaj7 Gm7b5 Gb7
 swing *p*
 Fm7 Dbmaj7 Gm7b5 C7(#9) Fmaj7 d.=d
 Fm7 Dbmaj7 Gm7b5
 C7(#9) Fmaj7 d.=d. Latinish Fmaj7 d.=d

Mingus and George Adams,
New York City, 1974

Photo credit: Sue Mingus



Opus Four features phrase lengths of 2, 5, 6 and 10 bars. Structurally, the *Latinish* interlude serves to conclude each of the A B A sections. At A and D, Mingus slips us his favorite progression in his favorite key—

Fmi|DbMaj7|Gmi7(b5)|C7-Gb7|

The upwardly chromatic major-seventh chords support a melody ranging over two octaves. The *Latinish* figure may be used as a fade-away vamp to end the piece. Officially recorded by Atlantic on October 29, 1973, *Opus Four* may have been premiered at the Village Vanguard on August 4, 1973, as *No Name*.

OPUS FOUR

Album Name:
Mingus Moves
Label: Atlantic

OPUS THREE

Medium up swing (♩ = ca. 188)

CHARLES MINGUS

Fm **Dbmaj7** **Gm7b5**
mf
C7b5 **Fm** **Dmaj7**
Eb7(b9) **Ab7(#11)** **Gm7b5**
C7 **Fm** **Dbmaj7**
Abm7 **Db7** **Gbmaj7** **Gm9** **C7(13)**
B **Fm7** **Bb7** **Fm7** **Bb7**
vamp until cue
C *on cue* **G7(13/b9)** **G7#5(b9)** **C7(b9)** *D.C.*
2. **Fm**
vamp until cue
G7(13/b9) **G7#5(b9)** **C7#5(b9)**



Dannie Mixon, Mingus, Jack Walrath,
Ricky Ford and Dannie Richmond,
1976

Photo credit: Sue Mingus

Beginning in the mid-1940's, many jazz themes were composed over chord progressions from popular songs—especially George Gershwin's *I've Got Rhythm*. Here Mingus salutes that tradition by composing a new melody over the structure of one of his own compositions—namely *Pithecanthropus Erectus*. Note that the second phrase is seven measures long. During some of the solo choruses, the $A\flat m7-D\flat 7$ sequence is stretched to two measures, making for an 8-bar phrase.

This piece was recorded by Atlantic on October 31, 1973 and became part of Mingus' working repertoire.

OPUS THREE

Album Name:
Mingus Moves
Label: Columbia

PEGGY'S BLUE SKYLIGHT

Medium swing (♩ = ca. 144)

CHARLES MINGUS

A $Gm7b5$ $C7\#5$ $Fm9$

$Bb7(13)$ $Bbm9$ $Eb7\#5$ $Abmaj9$

$D7$ $Db7sus$ $C7(\#9)$ $F7(\#9)$

$Bb7(b9)$ $Ebm9$ $Ab7(13)$

1. $Dbmaj7$ $(D7)$ 2. $Dbmaj9$

B $(Abmi7)$ $Ab7(\#9)$ $Db7$ $Gm7$ $C7$ $Fmaj7$

$Fm7b5$ $Bb7(b9)$ $Ebmaj7$ $Abmaj7$ $D7$

C $Db7sus$ $C7(\#9)$ $F7(\#9)$ $Bb7(b9)$

$Ebm9$ $Ab7(13)$ $Dbmaj9$ (*fine*)

"I wrote it on the piano at Peggy Hitchcock's house. We were friends. She wanted to take the blue plastic shield from the cockpit of a fighter plane and replace her skylight with it, so the sky would always be blue. The government wouldn't let her do it."

Another interesting example of how Mingus altered basic song forms occurs in *Peggy's Blue Skylight*, which brings back only the second half of the 16 bar **A** theme after the bridge. First recorded for **Atlantic** on November 6, 1961, this piece remained active in Mingus' repertoire through November 6, 1977, when he last recorded it on an album produced by Lionel Hampton. Other versions include a pirated recording from a concert in Stuttgart on April 28, 1964, and a studio session in Paris recorded on October 31, 1970.

Peggy's Blue Skylight was also intended as a part of the monumental *Epitaph* suite which met with disaster at New York's Town Hall on October 12, 1962. As part of the resurrected opus, scored for more than 30 musicians, this arrangement was finally heard at the premiere performance of *Epitaph* on June 3, 1989 which was recorded by **Columbia**.

On the first recording, Mingus plays piano, demonstrating not only his unique style on that instrument but the fact that he could have become a major jazz voice on piano, as well. This performance shows again his flexibility of interpretation in five consecutive repetitions of the **A** section:

1. Piano solo introduces the theme.
2. Unaccompanied manzello (Roland Kirk's version of the soprano sax) picks up the theme in a free rubato.
3. Rhythm section enters playing a stop time figure.
4. Trombone is added playing a counterline while the rhythm section swings straight ahead.
5. Tenor sax enters with a *Salt Peanuts* riff.

The bridge is then picked up by the trombone as a languorous wail, accompanied by the two saxes. The last section is then played in unison at a medium swing tempo. The solo choruses and recapitulation continue in this tempo.

Peggy's Blue Skylight offers a good illustration of the problems involved in preparing a lead sheet of a Mingus composition. Unlike the pieces by his contemporaries, there is no fixed format in a Mingus composition. This lead sheet therefore is a composite rendering, a rebuilding of the basic components to assemble a practical (and simplified) representation of the music. When playing Mingus' music, today's musicians should exercise the same creative and exploratory modes of interpretation as did the composer.

PEGGY'S BLUE SKYLIGHT

Album Name:

Tonight At Noon

Label: Columbia

Album Name:

Reincarnation Of A Love Bird

Label: Prestige

Album Name:

Epitaph

Label: Columbia

PITHECANTHROPUS ERECTUS

Medium swing (♩ = ca. 148)

CHARLES MINGUS

(A) Fm D♭maj7 Gm7♭5 C7(♭9)

Horns

Bass

(D♭/F) (D♭/D) E♭7(♭9) A♭7(#11)

H

B

Gm7♭5 C7(♯9) Fm7 D♭maj7

H

B

A♭m7 D♭7 G♭maj7 Gm7♭5 C7

H

B

1. Fm7 B♭7 Fm7 B♭7

Bass walks

Piano and Horns ad lib

Fm7 B♭7 on cue Gm7♭5 C7(♯9) to (A)

vamp until cue

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2. $Fm7$ $Bb7$ $Fm7$ $Bb7$ $d=d$
 (fine after vamp)

vamp until cue

Interlude

on cue $Gm7b5$ Horns $F\#$ G $C7\#5(\#9)$ $Fm7$

Piano tremelo

solo break

* On solo choruses, replace Interlude with a 2 measure turnaround: $\frac{4}{4}$ | $Gm7b5$ $C7\#5(\#9)$ |

Considered by many to be a watershed work for Mingus in his development as a composer, *Pithecanthropus Erectus* programmatically depicts—in the composer’s own words—“Man’s Evolution, Superiority Complex, Decline and Destruction.” This dark and stormy piece was first recorded by **Atlantic** on January 30, 1956. Although it remained in the repertoire, Mingus never gave us another recorded version until November 31, 1970, when it was recorded by **America** and later issued by **Prestige**. The 16 bars of melody in *Pithecanthropus Erectus* were also used for the opening of *Epitaph*. As such, it exists not only on the **United Artists** recording at Town Hall on October 12, 1962, but far more successfully on the **Columbia** version of the June 3, 1989, première in New York City.

Well in advance of the *Free Jazz* movement spearheaded by Ornette Coleman or the *Modal Jazz* idiom promoted by Miles Davis, *Pithecanthropus Erectus* boldly established new directions for development in the jazz idiom.

Note: In contrast to what may be heard on the original recording, trombonist Jimmy Knepper recalls that the melody was notated by Mingus in the following manner:

(A)

The notation shows two staves of music in 4/4 time. The first staff starts with a piano (*p*) dynamic and features a series of eighth notes with a crescendo leading to a forte (*f*) dynamic. The second staff continues the melody with a piano (*p*) dynamic, a triplet of eighth notes, and a forte (*f*) dynamic section, ending with a piano (*p*) dynamic and the word "etc." indicating further notation.

PITHECANTHROPUS ERECTUS

Album Name:

Pithecanthropus Erectus

Label: Atlantic

Album Name:

Reincarnation Of A Love Bird

Label: Prestige

Album Name:

Epitaph

Label: Columbia

“I had this imagination going. Since the white man says he came from the evolution of animals, well, maybe the black man didn’t. The white man has made so many errors in the handling of people that maybe he did come from a gorilla or a fish and crawl up on the sand and then into the trees. Of course, evolution doesn’t take God into consideration. I don’t think people learned to do all the things they do through evolution.”

SCENES IN THE CITY

Medium swing (♩ = ca. 160)

CHARLES MINGUS

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*"I have several compositions that are like sketches of New York City. One is *Scenes in the City* and another is *New York Sketchbook*. I got the idea because one of the girls I was living with was a painter. She had a B.A. in art. She had a sketchbook. So I started doing one in music."*

Only one documented Mingus performance of *Scenes In The City* exists, a performance which was recorded for **Bethlehem** in October, 1957. Although the composition is over eleven minutes long, there virtually is only one theme. The piece is a narration with music, much like *The Clown* which was recorded eight months earlier. Branford Marsalis recorded his own version on an album entitled *Scenes In The City*, for **Columbia**, in 1983.

SCENES IN THE CITY

Album Name:

Duke's Choice

Label: Bethlehem Records

PORTRAIT

words and music by
CHARLES MINGUS

A Dbmaj7 Gb7 F7\#5(\#9) Bb7\#5(b9) Eb m7 Ab7(b9) Dbmaj7



mf 2-feel
I've seen all kinds of pic - tures, most of the beau-ties of the world, from

Ab7\#5(b9) /D Dbmaj7 Ab7\#5(b9) /D Dbmaj7



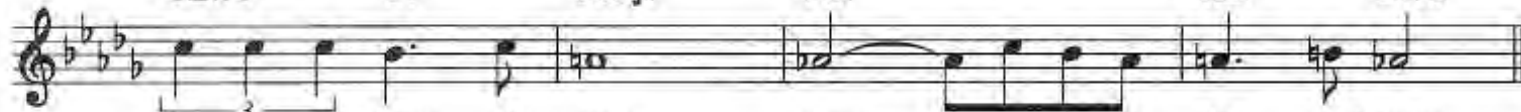
plac-es I've trav-eled I still re-call this quaint mel-o - dy as I thrill, — paint-ing my

B G7\#5 Cmaj7 A7b5 Abmaj7 D7b5



own pic-tures in tones. — I've paint-ed all Mother Earth both

Gm7b5 C7 Fmaj7 Fm7 Am7 D7b5



flo - wers that brave the morn, tones — col - or the life she's borne.

C Dbmaj7 Gb7 F7\#5(\#9) Bb7\#5(b9) Eb m7 Ab7(b9) Dbmaj7



I've tried to paint her beau - ties, from ra-di-ant skies to deep blue seas, the

Ab7\#5(b9) /D Dbmaj7 Ab7\#5(b9) /D Dbmaj7



sky as she chan-ges her glam - our, — dawn's pale blue, sun - set's am - ber, — the

D Emaj7b5 /Db Dbmaj7 Amaj7\#5 /Db Dbmaj7



winds — and the rains, the lull — on the plains,

Amaj7\#5 /Db Gb m7 Fm7 Bb7 Eb maj7 Abmaj7 Dmaj7b5 Dbmaj7



leaves on the ground, mount-ains gray-brown, tipped with a dash — of glow - ing white - snow.

"I wrote it as background for a singer. It was for one of Arthur Godfrey's shows. But the singer got nervous and couldn't do it."

Portrait was recorded for **Debut** on April 12, 1952 — Mingus' first self-produced recording. Jackie Paris was the vocalist on that session. Another complex and quite fantastic version for **Debut** was recorded in September, 1954, featuring Thad Jones with a chamber orchestra. Ironically, this important arrangement does not appear in the Mingus discographies because Mingus does not play or direct on the session. A big band version, arranged by Jaki Byard, was recorded by **Japanese Columbia** on January 14, 1971, featuring Mingus, Bobbie Jones and Eddie Preston, with Toshiyuki Miyama and the New Herd.

The following was taken from *Vogue*, September 15, 1955:

"Wailing" is the 1955 jazz word for playing superbly; the new equivalent of "really swinging." Charlie Mingus (right), a handsome, solid-looking man of thirty-two, with a deep, fast, broody voice, is the greatest bass player since the late Jimmy Blanton, who first took the bull fiddle out of the thumper class and made it a solo instrument. Mingus has continued and elaborated this lighting up bass music with his sweet, powerful, subtle touch, his long, free-flowing line. Part of the Mingus technique depends on his revision of old fingering systems, a change comparable to Andres Segovia's broadening of the guitar's scope. On a recent LP with Thad Jones, he explores, with a prickly flow of fresh ideas and luxurious muted nostalgia, the old joys of "Get Out Of Town." In unconscious proof of jazz evolution, Mingus said recently: "I could always hear everything Duke did."

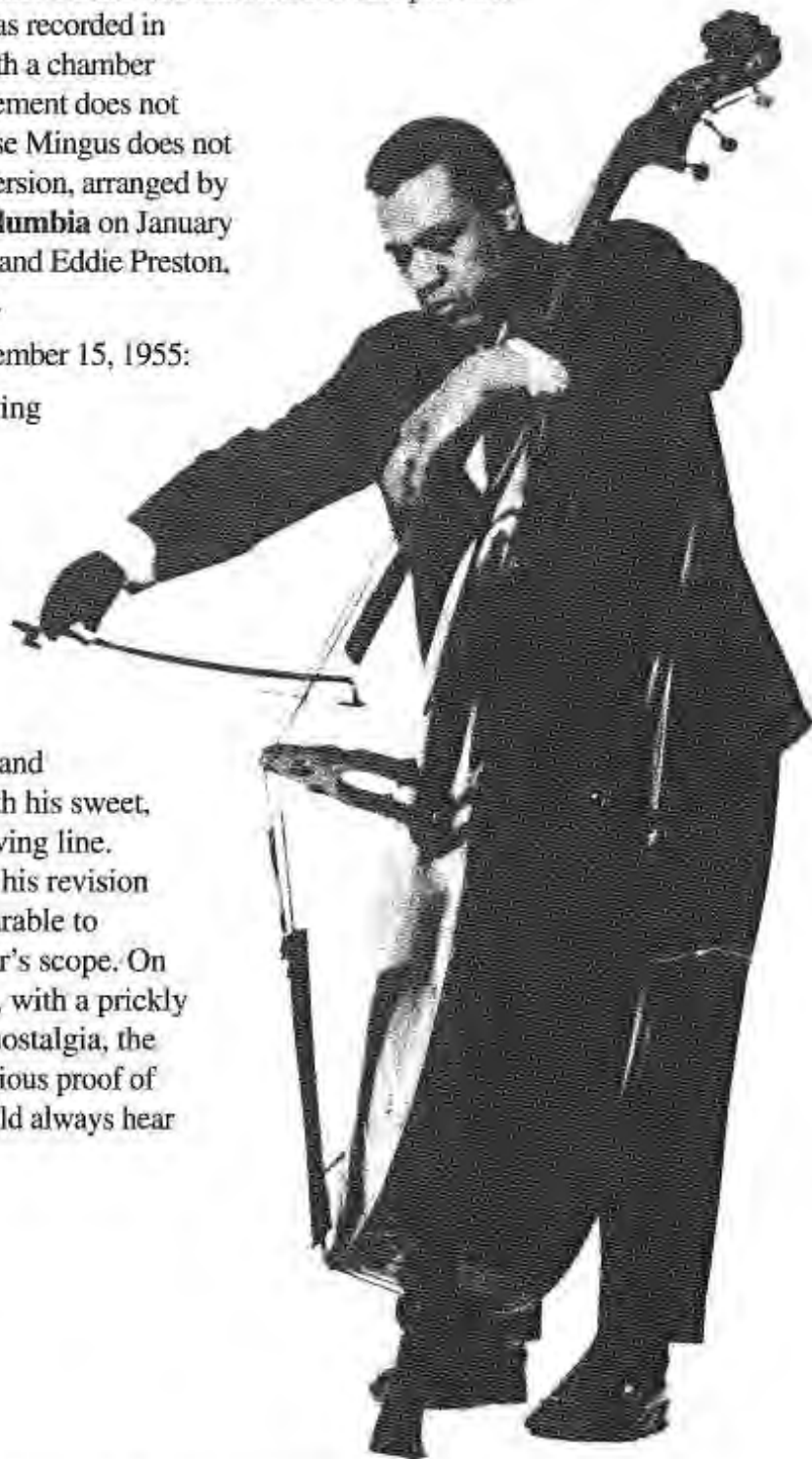


Photo credit: Text and photo from Vogue, September 15, 1955.

PORTRAIT

Album Name:
Charles Mingus Quintet

Label: Debut

Album Name:
The Complete Debut Recordings

Label: Fantasy



Tal Farlow, Charles Mingus and Red Norvo, October 1951

Photo credit: Mingus archives

At the time **PORTRAIT** was written, Mingus was playing with the Red Norvo Trio (photo above). A year later, he was with Bud Powell.

Charles Mingus and Bud Powell

Photo credit: Mingus Archives



PUSSY CAT DUES

CHARLES MINGUS

Slow swing ($\text{♩} = \text{ca. } 68$)

Intro

Piano

Bass

(A) $D7$ $B\flat7$ $D7$ $B\flat7$ $D7$ $B\flat7$

$D7$ $G7$ $C7$

$D7$ $B\flat7$ $D7$ $E7/G\sharp$ $Em7\flat5$ $A7(\sharp9)$

$Fm7$ $B\flat7$ $E\flat$ $A\flat7$ $E\flat7$ to solos (E \flat blues)

⊕ Coda $D7$ $E7/G\sharp$ $Em7\flat5$ $A7(\sharp9)$

— swing 16ths —

$Fm7$ $B\flat7$ $E\flat$ $A\flat7$ $E\flat7$

— swing 16ths —

PUSSY CAT DUES

Another of Mingus' tributes to past jazz masters, *Pussy Cat Dues* starts in the key of D and then, in the last three measures, sets up a modulation for solo choruses in the key of E \flat . The melodic figure heard in the ninth bar is one of the trademark motifs which Mingus sprinkled throughout his works. The only known version of *Pussy Cat Dues* was recorded by Columbia on May 5, 1959. During the solo choruses, Mingus demands that the soloists follow the altered blues progression while the other horns play background riffs, as shown below.

Pussy Cat Dues

E \flat 9 D9 D \flat 9 C9 B9 B \flat 9 A9 A \flat 9 E \flat 9 D9 D \flat 9 C9 B9 B \flat 9 A9#5

1 Riff variations

2

3

mp

♯ or ♭

The above title offers a fine pretext to include a favorite example of Mingus inventiveness—his successful attempt to wean “Nightlife,” his cat, away from the litter box. Below: The opening page of a booklet which once served as a “subscription bonus” for *Changes Magazine* in the seventies. (Those interested in the conclusion may write the publisher.)

The Charles Mingus CAT-a-log



for Toilet Training Your Cat

1 First, you must train your cat to use a home-made cardboard litter box. If you have not already done so, (if your box does not have a newspaper bottom, add a cardboard flat inside, so you have a false bottom that is smooth and strong. This way the box will not become soggy and fall out at the bottom. The grocery store will have extra flat cardboard which you can cut down to fit exactly inside your box.)

Be sure to use store-bought newspaper, not kitty litter. Stop using kitty litter. (When the time comes, you cannot get used to a toilet.)

Once your cat is trained to use a cardboard box, start moving the box around the room, towards the bathroom. If the box hits a corner, move it a few feet from the corner, but not very noticeably. If you move it too far, he may go to the bathroom in the original corner. Do it gradually. You've got to get him thinking. Then he will gradually follow the box as you move it to the bathroom. (Annoying: If you already have a toilet, shove it out of the bathroom, around, and then back. He has to learn to follow it if it's too close to the toilet, to begin with, he will not follow it up onto the toilet seat when you move it there.) A cat will look for his box. He smells it.

2 Now, as you move the box, also start cutting the sides of the box down, so the sides get lower. Do this gradually.

Finally, you reach the bathroom and, eventually, the toilet itself. Then, one day, prepare to put the box on top of the toilet. At each corner of the box, cut a little slash. You can run string around the box, through these slashes, and tie the box down to the toilet so it will not fall off. Your cat will see it there and jump up on the box, which is now sitting on top of the toilet (with the sides cut down or only an inch or so.)

Don't bug the cat now, don't rush him, because you might throw him off. Just let him relax and go there for awhile—maybe a week or two. Meanwhile, put less and less newspaper inside the box.

PUSSY CAT DUES

Album Name:

Mingus Ah Um

(Better Get It In Your Soul!)

Label: Columbia

REMEMBER ROCKEFELLER AT ATTICA (AKA JUST FOR LAUGHS SAPS)

Many wonderful internal developments of motifs and a variety of rhythmic devices distinguish this 51-measure piece. It includes a number of references to other Mingus compositions, such as *Duke Ellington's Sound Of Love* and *Fables Of Faubus*, as well as a reference to the brief saxophone soli in *Take The 'A' Train* and even that old *Shave-And-A-Haircut* cliché! One way of analyzing the unusual form of *Remember Rockefeller At Attica* is as follows:

- Three 8-bar phrases which constitute the **A** section.
- A triple-jointed bridge (**B**) consisting of: an 8-bar phrase, a 4-bar figure drawn from the second measure, and a 6-bar phrase.
- With the return to **A**, Mingus uses only the first phrase to which an extra measure—resolving to the tonic—has been added.

—Also note that Mingus intended only the piano to play the final chord of every chorus.

The first lead sheet (p. 117) is a study version which was extracted and printed from Mingus' original score to show the kind of parts his musicians worked from. The resulting recording was transcribed and is shown as the 2-page lead sheet on pages 118-119. Finally, we have reproduced Mingus' score to show the source of all this interpretation. One might re-consider Mingus' original triplet notation to develop still another, and perhaps equally valid, performance of this piece.

Remember Rockefeller At Attica was premiered at a concert performance in Ravenna, Italy on July 27, 1974, and then recorded for **Atlantic** on December 27, 1974. Other inferior recordings exist, including a studio version, made in 1977, entitled, *Just For Laughs Saps*.

Trumpeter Jack Walrath, who was in the band at the time, recalls that *Remember Rockefeller...* was first called *Just For Laughs, Saps* and that *Free Cell Block F, 'Tis Nazi USA* was called *Jive Five, Floor Four*, because it was written in 5/4 time. When Mingus decided to re-name them both in favor of political titles, he called what is now mistakenly known as *Rockefeller...*, *Cell Block F 'Tis Nazi USA* (no *Free* preceded it). Walrath points out that if you listen to *Rockefeller...*, you can hear exactly how the lyrics (*Cell Block F 'Tis Nazi USA*) fit the first phrase.



Mingus in New York, 1978

Photo credit: Sue Mingus

REMEMBER ROCKEFELLER AT ATTICA (JUST FOR LAUGHS SAPS)

Album Name:
Changes One
Label: Atlantic

REMEMBER ROCKEFELLER AT ATTICA

(As extracted from Mingus' score)

CHARLES MINGUS

Bbm7 3 Eb7 Abmaj7 F7b5 3

Bb7(#11) 3 Eb13(#11) 3 Abmaj7 3 D9(#11) 3 Dbmaj7 3

C7(#9) 3 F7(#11) 3 Bb7b5(#9) 3

Ebm7 3 Ab7(#13) 3

Dbmaj7 3 D7 Db

Gbmaj7 Gm7b5 C7 Fmaj7

Emaj7 Fm7(#11) Bb7(13) Ebmaj7 A7(#11)

Abmaj7 3 D7 Dbmaj7 3 C7(#9) 3

F7(#11) Bb7#5(b9) Ebm13(#11) Ab13(#11)

Dbmaj9 Bbm7 3 Eb7

Abmaj7 F7(#11) Bb7(#11) Eb9(#11)

Abmaj7 D9 Dbmaj7

REMEMBER ROCKEFELLER AT ATTICA

(As played on the recording)

Uptempo swing (♩ = ca. 224)

CHARLES MINGUS

A B♭m9 Eb9 Abmaj7 F7(b9)

B♭7(#11) Eb13(#11) Abmaj7 D9(#11)

D♭maj9 C7(#9)

—predominant "Charleston" beat from Piano and Drums

F7#5 B♭7(#9)

(swing) Ebm7 Ab13(#11)

D♭maj9 D7 D♭

B G♭maj7 Gm7b5 C7 Fmaj7

2-beat

Emaj7 Fm7b5 B♭7 Ebmaj7 A7(#11)

Abmaj7 D7 D♭maj9 C7(#9)

4-feel

F7(#11) B♭7#5(b9) F^{*}/E♭m7

* A Mingus manuscript calls this: Ebm9(#11)

AN OPEN LETTER TO THE AVANT-GARDE

Are there any jazz connoisseurs around who remember writers like Barry Ulanov who used to write for *Metronome Magazine*? In the 1950's he used to speak about avant-garde musicians. At that time it included myself, Teddy Charles, John LaPorta and many other guys — I can't remember all the names and at this time it's not necessary. But as time went on and went out of hand for me — I mean ten, fifteen years — I began to joke with musicians like Dizzy and Clark Terry and some other players, saying why don't we do an avant-garde date or a new thing date?

The reason I was saying this was that I wanted to show what would happen if some musicians who could really play the chord changes, who could really play a tune and not get lost, were to improvise and play free — and everybody do what they want to do to outdo the avant-garde.

So I held this idea for several years until Dizzy approached me and said he was ready for it and wanted to do it. So did Clark Terry and so did Thad Jones. Our only thing was to find the next man.

Now, when I was considered avant-garde, Duke Ellington at that time was avant-garde to me — and I'm sure Barry Ulanov would say the same thing, although he never exactly said Duke was avant-garde; but Duke was, because his music was more modern than most things going on. Well, I had to go to Yale recently for some kind of award they were giving away to different musicians for the Ellington Scholarship Fund, and I talked to Duke.

I said: "Duke, why don't you, me and Dizzy and Clark Terry and Thad Jones get together and make an avant-garde record?"

Duke's reply was very quick. He said: "Why should we go back that far? Let's not take music back that far, Mingus. Why not just make a modern record?"

And this to me appeared to be very funny, because he was saying just what I was thinking — which I didn't have enough nerve to say. To hear musicians on the bandstand say: "Well they're playing in the avant-garde because they do anything they want to do" — and most of the ones who do play avant-garde can't play a straight melody and solo on it with the approximate changes, with any approximate changes.

My main reason for wanting to make this record was as a joke, calling it 'Avant-garde by Ellington and Mingus

and Diz and Clark Terry.' Clark still wants to do it, although Duke dropped out because he considers what they call avant-garde today old-fashioned music. And it's true. It's old-fashioned music because it's played by beginners, by people trying to learn how to play, or trying to wonder what to play to be different.

But the press has confused it, so that the minute a guy gets up at the bandstand and squeaks and hollers on his horn, then he's a new avant-garde player. But you take that same kid and give him *Body And Soul*, he can't play *Body And Soul*. He can't play the changes. And that's a test. Not only *Body And Soul*, but any tune — *Perdido*.

The saddest thing about it is I wonder if those guys enjoy themselves. Or are they just playing that way because they think that's the way to make a living? I don't think they're playing feeling. I think they're playing anything they want to play: noise, squeaks and hollers, yells, banging bells, with no continuity to it, with no recapitulation, with no form.

In the long run, I don't think it's going to win out. I think we need more critics like Barry Ulanov who used to write for *Metronome Magazine*. I think we need some real critics that are serious about what's going on today, who aren't afraid to say whether this guy is out of tune, to say he squeaks up high, he misses notes — and not those who write that he swings his horn up and down in the air and dances and appeals to the audience, without paying attention to what the guy is really playing.

I've never heard Pharoah Sanders in person, but he's certainly got a lot of gimmicks, a lot of machinery. He's got a drill — I saw his equipment when he was at the Vanguard — a drill you drill holes in the wall with. I don't what kind of music he thinks he gets out of that.

A saw, for example, is an instrument. There's a book on it that tells about a saw quartet they had in Europe. It's almost like playing *tympany* — it's not a gimmick, it's not avant-garde. If you've ever heard it bowed right.

Cecil Taylor, I don't know, I've never had a chance to hear him right, I've only heard him when he's plucking inside the piano. I don't listen much to the so-called avant-garde. I would like to hear one of them play "Lush Life."

I think the most unique thing about avant-garde is the rhythmic patterns that the guys are making. The people are going by the rhythms rather than by the musical sounds. I think people are listening to the beat, mainly.

I'm not trying to knock avant-garde, I'm just trying to say that it would be beautiful to hear — if there were such a thing as avant-garde — the best musicians play it. Because don't let anyone tell me that Clark Terry or Duke Ellington can't play avant-garde music, or incoherent music if they wanted to. It would be the most incoherent. It would be the most noisy. They would cut everybody playing bad. Because Duke could sit down at the piano and play a composition and it would sound like a symphony of Wrong, it would sound like he wrote it out with an introduction, interludes and recapitulations. The whole thing would be decided, if Duke was in the avant-garde. We'd all be crazy listening. If he should suddenly go avant-garde, I wouldn't know what to do except go crazy with him. I'm sure he's not, though. Mainly because he already is avant-garde in another way.

This doesn't have to be a long interview, the subject is not that important. You can take a few things and make an article out of it. If I was avant-garde in 1954, then what am I now? Avant-avant-garde? Modern-modern, new thing-new thing? The new, new thing? I hope they settle down and start playing some music again, because there's a good chance that jazz will come back.

What you really should do is go and ask Thad, and Clark Terry, and even Duke, and get their ideas on avant-garde and put the whole thing together. Not just my opinion. See what they say about it. Clark would say, man, I can sputter on my horn. His range is two octaves higher than the most masterful avant-garde trumpet player. He can sound like the gorillas are coming. I really would like to hear that — people like Clark Terry playing avant-garde — just for one tape, not for a whole album; one tape that lasts for four or five minutes, that expresses the unique feelings of someone who plays any way they want to play at any given moment.

I just think those guys are frightened. I think they're afraid they're caught in a rut they can't play really, and that if they don't clown and have a bunch of gongs and bells and paraphernalia around them, they feel they can't connect, because they know if someone requested a tune, they couldn't play it.

What Duke said was so funny, I laughed. I still laugh when I think about it. Here, everybody was calling his music modern and Duke — a man almost in his eighties — was saying: "Let's not go back that far, Charles." That's funny.

B^b-7 JUST FOR LAUREN'S SISTER I H^bΔ F^bΔ BY CHARLES MINGUS.

TENOR
BARI
PIANO
BASS
DR.
TENOR
BARI

Handwritten musical notation for the first system. It includes tenor and baritone saxophone parts with various notes and rests. The piano/bass/drums part features chords such as B^b-7, E^b7, A^bΔ, and F7, along with rhythmic patterns and triplets.

TENOR
BARI
PIANO
BASS
DR.
TENOR
BARI

Handwritten musical notation for the second system. It continues the tenor and baritone saxophone parts and piano/bass/drums accompaniment. Chords include B^b7, E^b7, A^bΔ, and D9. Rhythmic patterns and triplets are present.

TENOR
BARI
PIANO
BASS
DR.
TENOR
BARI

Handwritten musical notation for the third system. It continues the tenor and baritone saxophone parts and piano/bass/drums accompaniment. Chords include D^bΔ, C7, F7, and B7(9)569. Rhythmic patterns and triplets are present.

TENOR
BARI
PIANO
BASS
DR.
TENOR
BARI

Handwritten musical notation for the fourth system. It continues the tenor and baritone saxophone parts and piano/bass/drums accompaniment. Chords include E^b-7, E^b7, and A^b7. Rhythmic patterns and triplets are present.

TENOR
BARI
PIANO
BASS
DR.
TENOR
BARI

Handwritten musical notation for the fifth system. It continues the tenor and baritone saxophone parts and piano/bass/drums accompaniment. Chords include D^bΔ, D^bΔ, D7, and D^bΔ. Rhythmic patterns and triplets are present.

TENOR
BARI
PIANO
BASS
DRUMS

Handwritten musical notation for the sixth system. It continues the tenor and baritone saxophone parts and piano/bass/drums accompaniment. Chords include F^bΔ, G7, C7, FΔ, and FΔ. Rhythmic patterns and triplets are present.

II

TENOR
BARitone

Musical notation for Tenor Baritone, measures 1-3. Chords: F7+11, Bb7, Eb7, A+11+16.

PIANO
BASS

Musical notation for Piano Bass, measures 1-3. Chords: AΔ, D7, DbΔ.

PIANO
BASS
DRUMS

TENOR
BARitone

Musical notation for Tenor Baritone, measures 4-6. Chords: C7(b9)10, F7(b9)+11, Bb7-13+15.

PIANO
BASS

Musical notation for Piano Bass, measures 4-6. Chords: E-9+11, Ab7(b9)ADD13+16, DbΔ.

PIANO
BASS
DRUMS

PIANO
BASS
DRUMS

Musical notation for Piano Bass, measures 7-9. Chords: Bb-9, Eb7, AbΔ, F7(b9).

PIANO
BASS
DRUMS

Musical notation for Piano Bass, measures 10-12. Chords: Bb7+11(b9), Eb+11, AbΔ, D11.

PIANO
BASS
DRUMS

EVERYONE
OUT EXCEPT
PIANO
SLOOASIS
ALWAYS
PLAY DbΔ

REINCARNATION OF A LOVEBIRD

Medium swing (♩ = ca. 148)

CHARLES MINGUS

A F#m(maj7) Dmaj7(#11) G#7b5 C#7#5

mf (lay back)

F#m Dmaj7b5 G#7 C#7

F#m6 **B** Bm9 Eb13(#11)

(lay back)

G#7(#9) C#7#5 F#m(maj7) G#7#5 C#7(b9)

C F#m Dmaj7(#11) G#7 C#7

F#m Dmaj7b5 G#7 C#7

F#m6 **D** Bm9 Ebmaj7

(lay back)

G#7 C#7#5(#9) F#m7

2-feel

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E F#m7 B9 F#m7 B9 Emaj7 Amaj7(#11) Emaj7 Amaj7(#11) $\text{♩} = \text{♩}$

freely

Am7 D7 Gmaj7 Cmaj7 Bm7b5 E7(b9)

Am7 D7(b9) G#7(#9) C#maj7

F F#m(maj7) Dmaj7(#11) G#7b5 C#7#5

(lay back)

F#m Dmaj7b5 G#7 C#7

F#m6 **G** Bm9 Eb13(#11)

(lay back)

G#7(#9) C#7#5 F#m(maj7) G#7#5 C#7(b9)

H Bm9 Ebmaj7 G#7

C#7#5(#9) F#m (fine)

(fine)

REINCARNATION OF A LOVEBIRD

"It has a little bit of what Charlie Parker did, but usually when I write something about Monk or Bird, I'm not trying to write the way they write, I just write my interpretation of my feeling for them and their feeling for me. As for the name, I was doing a benefit for Bird at Carnegie Hall and somebody said they saw a feather fall. I wrote a poem about that."

Because F# minor is not a common key for a jazz piece, it's possible when first hearing *Reincarnation Of A Lovebird*, to wonder whether something is wrong with the speed of the turntable. The Mingus archives confirm the tonality, however, as there are instrumental parts written in the uncommon key of F# minor. However, there are also parts written in G minor. Perhaps Mingus' musicians lobbied for an easier key!

The theme, as first recorded on March 13, 1957, for **Atlantic**, was played rather mysteriously and loosely by Jimmy Knepper on trombone in unison with Shafi Hadi on alto sax (Jimmy Knepper calls this: "laying back"). Unfortunately, it is not possible to show the remarkable introduction which Mingus composed from typically Bird-like phrases. Readers are urged to listen to the original recording and to incorporate this idea in their own performances. Later, with Lonnie Hillyer, Charles McPherson and Bobby Jones in the front line, *Reincarnation Of A Lovebird* was played more boppishly. This approach was documented on a recording made in Paris on October 31, 1970, for **America** and subsequently re-issued by **Prestige**.

The melodic line with its more than two-octave sweep must be counted among the most inviting yet challenging themes in all of jazz. The winding difficult melody reminds one of the development and exploration of line found in Lennie Tristano's music. Yet *Reincarnation Of A Lovebird* burns with an intense passion and, unlike many bop tunes of the period, it is more than "remembered improvised figures" assembled within a popular song structure. Superficially, the structure of *Reincarnation Of A Lovebird* is **AABA**. However, one finds many sophisticated internal alterations in this global form. A chorus equals seventy measures. Within that space there are creative re-uses of phrases which provide balance to this subtly complex piece. The sudden half-time tempo always occurs in the solo choruses.

REINCARNATION OF A LOVEBIRD

Album Name:
The Clown
Label: Atlantic

Album Name:
Reincarnation Of A Lovebird
Label: Prestige

WEDNESDAY NIGHT PRAYER MEETING

Uptempo swing (♩ = ca. 240)

CHARLES MINGUS

2nd time only * F7

f

f

Bb7

F7

C7

F7 (fine)

F7 (fine)

* after solos, both voices enter together and play both times

“This was based on a form of music I heard as a kid. My mother used to go to church on Wednesday night. There was always clapping of hands and shouting. Methodist or Holiness Church. Holiness was a little louder in order to stir up the spirits, the dead spirits. People went into trances. Women shouted and rolled on the floor. My mother never did that, but she went.”

Wednesday Night Prayer Meeting must be the grandfather of all triple-meter, gospel-soul-funk-jazz compositions. The elder cousin of *Better Get Hit In Your Soul* and *Slop*. *Wednesday Night Prayer Meeting* was first recorded for **MGM/Verve** on March 18, 1958, in order to accompany a poetry reading by Langston Hughes. Extended versions were later recorded in a studio for **Atlantic** on February 4, 1959; at a jazz festival concert in Antibes—Juan-les-pins, France on July 13, 1960; and once again in the **Atlantic** studios on January 23, 1978. For this last recording, Mingus composed a new counter-melody, in addition to the two themes included in this lead sheet.

WEDNESDAY NIGHT PRAYER MEETING

Album Name:

**Langston Hughes—
Weary Blues**

Label: MGM/Verve

Album Name:

Blues And Roots

Label: Atlantic

Album Name:

Mingus At Antibes

Label: Atlantic

Album Name:

Me Myself An Eye

Label: Atlantic

WEIRD NIGHTMARE

words and music by
CHARLES MINGUS

Ballad

A Dm D^baug $\frac{F}{C}$ Bm7^b5 B^bmaj7 A7alt Dm7 G7

mf Weird Night-mare _____ you haunt my ev-³ry dream _____ Weird Night-mare _____
 Night-mare _____ why must you tor-ment me _____ Weird Night-mare _____

Cm7 B7(#9) B^bmaj7 A7(#9) E^b7^b5

tell me what's your scheme. _____ Can it be that you're a part of a
 pain and mis-er-y _____ In a heart that's loved and lost; take a -

1. Dm $\frac{Dm}{C}$ B^bmaj7 A7alt | 2. Dm $\frac{Dm}{C}$ B^bmaj7 A7alt

lone - ly, bro - ken heart? Weird - way the grief you've caused.

B B^bm7 E^b7 B^bm7 E^b7 Fmaj7³ Gm7 G^b7^b5 Fmaj7³ B7(#9)

Can't sleep at night, twist, turn in fright With the fear that I'll live it all a - gain, in my dreams.

B^b7(#11) A7(#9) A^b7(#11) G7(#9) Em7^b5 B^b7 A7^b5 E^b7^b5

You're there to haunt me when you say he does-n't want me. I've been hurt, Do you know what that means? Weird

C Dm D^baug $\frac{F}{C}$ Bm7^b5 B^bmaj7 A7alt Dm7 G7

Night-mare _____ take a - way this dream you've borne _____ Weird Night-mare _____

Cm7 B7(#9) B^bmaj7 A7(#9) E^b7^b5

mend a heart that's torn _____ And has paid the price of love a thou-sand - fold. Bring me a

Dm $\frac{Dm}{C}$ B^bmaj7 A7alt Dm9

love with a heart of gold. Weird Night - mare,
 — tag ending *rit.*

"This was written in the 40's. It's very old—'39 or '40. Claude Trenier sang it first. Then later on, Lorraine Cusson. She was a natural. Her voice was like an instrument."

While still in Los Angeles, Mingus recorded *Weird Nightmare* for the small record label **Excelsior** in 1946, when he was 24-years old, making it the earliest Mingus composition in this collection. He recorded it again on March 18, 1958, for **MGM/Verve** for an album of jazz compositions accompanying a poetry reading by Langston Hughes. Finally, *Weird Nightmare* was recorded for the **Mercury** album, *Pre-Bird*, on May 25, 1960. Reminiscent of Scriabin's musical language and certain expressionistic works of Ellington (e.g. *Strange Feeling* from *The Perfume Suite*), the bass is required to play all twelve notes of the chromatic scale as it winds through a harmonic labyrinth of chord-changes cast in a simple **AABA** song form. Note also that the last measure is, in fact, a *tag ending* and may be skipped whenever a repeat to the beginning is required.

Lorraine Cusson has pointed out that if you listen carefully to her version you will note that she accidentally reversed the order of the last line, changing it from *Bring me a love with a heart of gold* to *Bring me a heart with a love of gold!* She laughs, "I have to assume that Charles wasn't upset enough to gamble another cut!"

As an instrumental piece, *Weird Nightmare* was retitled *Smooch* and recorded by Miles Davis for **Prestige** on May 19, 1953. It was recorded again as *Vassarlean* for Mingus' **Candid** recording on November 11, 1960. On the Davis recording, Mingus plays piano and Miles gets credit as a co-composer! *Pipe Dream* is still another variant title.

**WEIRD NIGHTMARE
(PIPE DREAM) (SMOOCH)
(VASSARLEAN)**

Album Name:
**Langston Hughes—
Weary Blues**
Label: MGM/Verve

Album Name:
**Pre-Bird
(Mingus Revisited)**
Label: Limelight/Mercury

WORK SONG

Medium swing (♩ = ca. 112)

CHARLES MINGUS

Musical notation for the first system of 'Work Song'. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The piece is in a medium swing style. The first system consists of two staves. The upper staff (treble clef) begins with a treble clef, a key signature of three flats, and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a half note, and a quarter note. The second measure contains a whole note chord marked 'Fm'. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a half note, a half note, and a quarter note. The fifth measure has a whole note chord marked 'Bbm'. The sixth measure has a quarter note, a quarter note, and a quarter note. The seventh measure has a half note, a half note, and a quarter note. The eighth measure has a triplet of eighth notes. The lower staff (bass clef) begins with a bass clef, a key signature of three flats, and a 4/4 time signature. It features a bass line with a quarter rest, a quarter note, a quarter note, and a quarter note. The second measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The third measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The dynamic marking 'mp' is present in both staves.

Musical notation for the second system of 'Work Song'. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The piece is in a medium swing style. The second system consists of two staves. The upper staff (treble clef) begins with a treble clef, a key signature of three flats, and a 4/4 time signature. It features a melodic line with a whole note chord marked 'Gm7b5', a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter note, a quarter note, and a quarter note. The lower staff (bass clef) begins with a bass clef, a key signature of three flats, and a 4/4 time signature. It features a bass line with a quarter rest, a quarter note, a quarter note, and a quarter note. The second measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The third measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter rest, a quarter note, a quarter note, and a quarter note. The dynamic marking 'mp' is present in both staves.

Musical notation for the Coda of 'Work Song'. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The piece is in a medium swing style. The Coda consists of two staves. The upper staff (treble clef) begins with a treble clef, a key signature of three flats, and a 4/4 time signature. It features a melodic line with a whole note chord marked 'F pedal', a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter note, a quarter note, and a quarter note. The lower staff (bass clef) begins with a bass clef, a key signature of three flats, and a 4/4 time signature. It features a bass line with a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter note, a quarter note, and a quarter note. The dynamic marking 'mp' is present in both staves.

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WORK SONG

Album Name:
Mingus At The Bohemia
(Chazz! The Charles
Mingus Quintet)
Label: Debut/Fantasy

One of the simplest pieces in this collection, *Work Song*, is perhaps best described as an eight-bar blues. Note how Mingus once again uses the device of a canon but alters the articulation of the answering voice. Although there is a similarity to Mingus' 1973 piece entitled *Canon*, the connection is tenuous in the sense that many pieces composed in a minor key begin by outlining the tonic triad. In the only known performance of *Work Song*—recorded on December 23, 1955, at the Café Bohemia by **Debut/Fantasy**—the folk-like quality of the theme is offset by ominous piano clusters by pianist Mal Waldron.



WHAT LOVE

Free ballad style

CHARLES MINGUS

131.5
4

mf

Gm7b5 C7 Fm Bb7 Dm7b5 G7

Cmaj7 Fmaj7 Bbmaj7 Ab G Ab Bbmaj7 B C F

Eb Bb D G D G Bb Ab Db7

C C C Cm7 F7 (A7) (D7) G F#

Bb E Ebmaj7 Ab Eb Ab

A Eb Dm7 G7 Abm7 Db7

Gm7b5 C7 Fm Bb7 Dm7b5 G7

C F Cmaj7

fine

"It's based on the chord changes to What Is This Thing Called Love? Eric Dolphy and I were having a conversation about his leaving the band. Mainly it was curse words, except for Eric. Eric didn't curse until the very end of his solo."

The first documented version of *What Love* was played at a jazz festival in Antibes—Juan-les-pins, France on July 13, 1960, and later issued on **Atlantic**. The definitive performance was recorded later that year for **Candid** at Nola Penthouse Studios in New York City on October 20, 1960. With a quartet that included Eric Dolphy, Ted Curson and Dannie Richmond, Mingus can be heard counting off a tempo and then launching into one of the most exquisite free tempo ballads ever recorded!

The form of *What Love* may be seen as one melisma with internal development. A melisma, as defined in the *Harvard Dictionary Of Music*, is "an expressive vocal passage sung to one syllable, in contradistinction to the virtuoso-like and frequently stereotyped coloratura. The term is used particularly with reference to Gregorian chant, but may also be applied to expressive or characteristic passages in other vocal styles."

Based on *What Is This Thing Called Love* by Cole Porter (**AABA**), Mingus again extends his musical scope by encompassing ancient musical forms. The following shows the internal content of the melisma which one can imagine being sung on the word *What*.

AA = 6 freely played phrases

B = 3 freely played phrases

A = A return of the first two phrases with a change of direction at the end

According to Michael Cuscuna, who reissued the Candid Recordings, Mingus wrote *What Love* in 1945 when he played with Buddy Collette's **Stars Of Swing**. Ten years later, Max Roach asked Mingus for a composition to play with the famous quintet he co-led with Clifford Brown. Mingus submitted *What Love*. However it proved too difficult to play and was dropped in rehearsal. Six years later, while sorting through Mingus' old music, Eric Dolphy re-discovered *What Love* and convinced Mingus to resurrect it. In the Mingus Archives, two pages of *What Love* have been found which bear little resemblance to what was played on the recordings (see the reproduction on the following page).

While a square 4/4 meter may be used to notate this performance, we have decided to play with the notation just as Mingus played with his musicians and his listeners on the recording. (The original **Candid** recording was done in a studio without an audience despite his introductions and announcements which lead the listener to believe it was a live recording!) In this lead sheet, all notes are presumed natural unless preceded by an accidental. Circled symbols indicate bass notes. Bass notes and implied chords are placed approximately where they occur in relation to the melody. While solos are loosely based on the changes, a tonal area may be extended or contracted as desired.

WHAT LOVE

Album Name:

Mingus At Antibes

Label: Atlantic

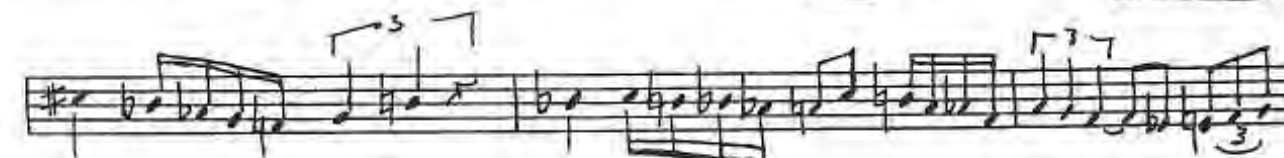
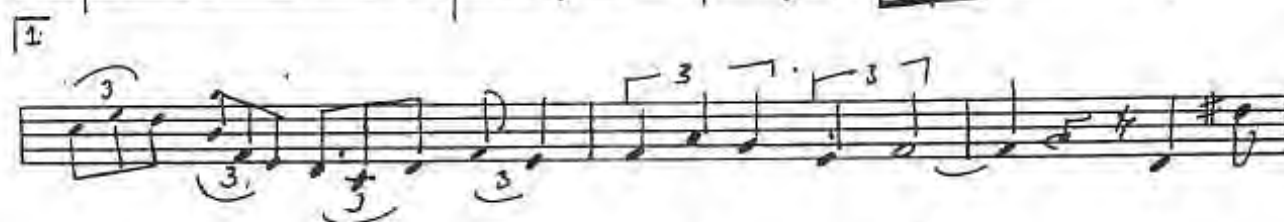
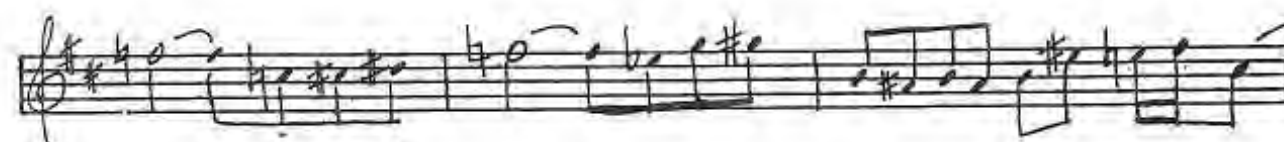
Album Name:

**Nostalgia Charles Mingus
Presents Charles Mingus
(Stormy Weather)**

Label: Candid

Bass Chari

What Love



WHAT IS A JAZZ COMPOSER?

Each jazz musician when he takes a horn in his hand—trumpet, bass, saxophone, drums—whatever instrument he plays—each *soloist*, that is, when he begins to ad lib on a given composition with a title and improvise a new creative melody, this man is taking the place of a composer. He is saying, "Listen, I am going to give you a new complete idea with a new set of chord changes. I am going to give you a new melodic conception on a tune you are familiar with. I am a composer." That's what he is saying.

I have noticed that there are many kinds of composers in this so-called jazz. For instance, there are musicians who simply take rhythmic patterns and very spare notes—very limited invention melodically—and play in a soulful swinging way. Some people in the audience, when asked what they think about jazz, say, "I just go by the feeling. I go by the feeling the guy gives me." Now, whether there is feeling or not depends upon what your environment or your association is or whatever you may have in common with the player. If you feel empathy for his personal outlook, you naturally feel him musically more than some other environmental and musical opposite who is, in a way, beyond you.

I, myself, came to enjoy the players who didn't only just swing but who invented new rhythmic patterns, along with new melodic concepts. And those people are: Art Tatum, Bud Powell, Max Roach, Sonny Rollins, Lester Young, Dizzy Gillespie and Charles Parker, who is the greatest genius of all to me because he changed the whole era around. But there is no need to compare composers. If you like Beethoven, Bach or Brahms, that's okay. They were all pencil composers. I always wanted to be a spontaneous composer. I thought I was, although no one's mentioned that. I mean critics or musicians. Now, what I'm getting at is that I know I'm a composer. I marvel at composition, at people who are able to take diatonic scales, chromatics, 12-tone scales, or even quarter-tone scales. I admire anyone who can come up with something original. But not originality alone, because there can be originality in stupidity, with no musical description of any emotion or any beauty the man has seen, or any kind of life he has lived. For instance, a man says he played with feeling. Now he can play with feeling and have no melodic concept at all. That's often what happens in jazz: I have found very little value left after the average guy takes his first eight bars—not to mention two or three choruses, because then it just becomes repetition, riffs and patterns, instead of spontaneous creativity. I could never get Bird to play over two choruses. Now, kids play fifty thousand if you let them. Who is that good?

Today, things are at the other extreme. Everything is supposed to be invented, the guys never repeat anything at all and probably couldn't. They don't even write down their own tunes, they just make them up as they sit on the bandstand. It's all right, I don't question it. I know and hear what they are doing. But the validity remains to be seen—what comes, what is left, after you hear the melody and after you hear the solo. Unless you just want to hear the feeling, as they say.

When I was a kid and Coleman Hawkins played a solo or Illinois Jacquet created "Flyin' Home," they (and all the musicians) memorized their solos and played them back for the audience, because the audience had heard them on records. Today I question whether most musicians can even repeat their solos after they've played them once on record. In classical music, for example, people go to hear Janos Starker play Kodaly. They don't go to hear him improvise a Kodaly, they go to hear how he played it on record and how it was written. Jazz was at one time the same way. You played your ad lib solo, you created it, and if it was worthwhile, then you played it in front of the public again.

Now, on this record there is a tune which is an improvised solo and which I am very proud of. I am proud because to me it has the expression of what I feel, and it shows changes in tempo and changes in mode, yet the variations on the theme still fit into one composition. (It is not like some music I hear where the musician plays eight bars and then the next eight bars sound like he is playing another tune). I would say the composition is on the whole as structured as a written piece of music. For the six or seven minutes it was played (originally on piano), the solo was within the category of one feeling, or rather, several feelings expressed as one. I'm not sure whether every musician who improvises can do this. I think I do it better on bass, although most people in the past did not understand the range I used to play (nowadays most all bass players use this range when they solo—the full scope of the bass), because they didn't really listen, they thought I was just playing high to play high, rather than realizing that my composition began some place and developed to another. I have never struggled to be accepted as a great bassist—I imagine I could have been if I had seen my available musical goal there. If people really knew the qualification of a good bass player, they would flip—because I know thirty or forty bass players who have the technique that I have.* Whether or not they are as inventive is something else because when you study the instrument, it calls for a technique that jazz has not even begun to express yet, with the bow or with pizzicato. The full-developed bass player masters harmonics with a sense—I don't mean just scraping the bow across and making squeak sounds, I mean he can play compositions in harmonics. There are a million bowings that could and probably do duplicate a horn better. For instance, my dream has been to put basses, or maybe two basses in a reed section, in place of the baritone saxophone. I never had the chance so I could never say how it really sounds, it is only in my mind that I can say I hear it and it

*Which, incidentally brings to mind another thought: along with the jazz hump music and nigger contests, there has never been a contest to decide who is the King of the Trumpet in the Symphony. Or who is the Best Violin Soloist—Jascha Heifetz, Yehudi Menuhin, Isaac Stern, Salvatore Accardo? Or which is the Best String Quartet of the Year—Budapest or Julliard?

would work better than most baritone saxes. I had a classical student who was in the symphony in Minneapolis. He used to study through the mail and, for his lessons, I would write things for him and he would re-tape them and send them back. That was when I realized how much more could be done, musically, by using the bass with the bow, by utilizing all the possibilities of this instrument. Back to the record: the music on this record is involved with my trying to say what the hell I am here for. And similar ideas. Another one is: Let my children hear music—for God's sake—they have had enough noise. But mainly I am saying: Do you really know Mingus, you critics? Here is a piece I wrote in 1939 and I wrote it like this because I thought in 1939 I would probably get it recorded some day. But when you have to wait thirty years to get one piece played—what do you think happens to a composer who is sincere and loves to write and has to wait thirty years to have someone play a piece of his music? That was when I was energetic and wrote all the time. Music was my life. Had I been born in a different country or had I been born white, I am sure I would have expressed my ideas long ago. Maybe they wouldn't have been as good, because when people are born free—I can't imagine it, but I've got a feeling that if it's so easy for you, the struggle and the initiative are not as strong as they are for a person who has to struggle and therefore has more to say.

Part of the reason I am a composer is that I studied composition with Lloyd Reese. Lloyd Reese taught Eric Dolphy; Harry Carney also studied with him and so did Ben Webster and Buddy Collette, to name a few. Art Tatum highly recommended him. When Art found out I was studying with Lloyd, he asked me to come and play for him. Lloyd Reese was a master musician, he knew jazz and all the fundamentals of music from the beginning. (He used to be the first alto player in Les Height's band.) And he could play anything. I remember he turned a record on to me one time. (In my era the record stores weren't crowded with The Beatles' records or rock & roll or hillbilly. They had a few hillbilly and a few records they called rhythm & blues. But it wasn't a big market then. The record stores were mainly for white people. They had classical music. I remember Richard Strauss, Debussy, Ravel, Bach, Beethoven. I remember my favorites: Debussy, Stravinsky and I liked Richard Strauss very much—the one who wrote "Death and Transfiguration.") In any case I remember one day when I came to Lloyd's house, he said: "What is this?" and he played a record. I didn't know the title at the time, but he said: "What do you think is going on in this particular movement right there?" And I said: "I don't know, man, but there's a whole lotta shit going on. There's too much to figure out." The timpani was playing and the basses were playing and the piano was playing a percussional sound with the bass—you could hardly hear the piano—and the flutes were playing syncopated chop rhythms, the trumpets were playing cock valves, and this cat said: "Well, here it is," and he took a C-Seven chord—I remember it started on the Third, and he played E, G, B flat, and D natural, and he said "This is what the clarinets are doing . . ." and he began to decipher down what was going on. He said: "Here's the French horn part" and it came in on G, B flat, D, F an octave down and ended A natural, which clashed against the B flat the clarinets were playing in the E, G, B flat, D natural line, and it made a beautiful sound. I said: "Whaaa? What is that?"

So I'm saying briefly that people don't know what a black man (it's nice to say black man)—people don't know what it took to make a jazz musician. In my young days, we were raised more on classical music than on any other kind. It was the only music we were exposed to, other than the church choir. I wasn't raised in a night club. I wasn't raised in a whore house (there wasn't any music in them, anyway—in the bars.). Today, I don't know how they train kids musically. But my point about Reese is that if you told the average person Lloyd Reese took the music of Stravinsky off a record, he would say you were crazy. There are millions of musicians, however, who have the capability of hearing and reproducing what they hear. It wasn't called ear training; I don't know what he called it. He would just say "Now you take the trumpet part. Now, what's the French horn doing?" It was to show you structure, I imagine.

As I was saying, each jazz musician is supposed to be a composer. Whether he is or not, I don't know. I don't listen to that many people. If I did, I probably wouldn't play half as much to satisfy myself. As a youth I read a book by Debussy and he said that as soon as he finished a composition he had to forget it because it got in the way of his doing anything else new and different. And I believed him. I used to work with Tatum, and Tatum knew every tune written, including the classics, and I think it got in the way of his composition, because he wasn't a Bud Powell. He wasn't as melodically inventive as Bud. He was technically flashy and he knew so much music and so much theory that he couldn't come up with anything wrong; it was just exercising his theory. But as far as making that original melodic concept, as Bird and Bud did, Art didn't do this for me in a linear sense. I would say he did it more in a chordal—structure sense. Bud and Bird to me should go down as composers, even though they worked within a structured context using *other* people's compositions. For instance, they did things like "All The Things You Are" and "What Is This Thing Called Love." Their solos are new classical compositions within the structured form they used. It is too bad for us that they didn't compose the whole piece instead of using other people's tunes to work within. If they had, they would have been put in the same class as Bartok and Debussy—to anyone who knows. Bud wrote a few things and so did Bird. But they were still within the simple chord changes you were used to—either the blues (which shows how great they really were, to be able to create—with new and good melodic structures—on such simple chord progressions). In other words, if they had created anything complex, I am sure they could have upset the world.

For instance, Bird called me on the phone one day and said: "How does this sound?" and he was playing—ad-libbing—to the Berceuse, or Lullaby, section of Stravinsky's *Firebird Suite*! I imagine he had been doing it all through the record, but he just happened to call me at that time and that was the section he was playing his ad lib solo on, and it sounded beautiful. It gave me an

idea about what is wrong with present-day symphonies: they don't have anything going on that captures what the symphony is itself, after written. I'd like to write a symphony, myself, on this form—the old western form of classical music—I'd like to write a suite of three or four hours and have a solo in spots that is like Charlie Parker, with Bird in mind, playing ad lib.

I think the music on this record is serious in every sense. I say, let my children have music. I said it earlier. For God's sake, rid this society of some of the noise so that those who have ears will be able to use them some place listening to good music. When I say good I don't mean that today's music is bad because it is loud. I mean the structures have paid no attention to the past history of music. Nothing is simple. It's as if people came to Manhattan and acted like it was still full of trees and grass and Indians instead of concrete and tall buildings. It's like a tailor cutting clothes without knowing the design. It's like living in a vacuum and not paying attention to anything that came before you. What's worse is that critics take a guy who only plays in the key of C and call him a genius, when they should say those guys are a bitch in C-natural. Pop music is still another story. Even tune structures are stolen. The music I've heard from the late pop groups (many of which are from England) seems to stem from a mixture of many different American composers and American music. "I Found A New Baby," "Nature Boy," "Ain't Necessarily So." I hear these tunes, certain tunes, all through The Beatles' music, for instance. I don't know if they just surround themselves with this kind of music and compose from it. But it doesn't come out ringing true to me as English composition. For instance, Schillinger used to say that you could take a sheet of music, turn it upside down—after you wrote a certain movement—eight or ten bars—copy it upside down, then copy it backwards, from the end of the page back, turn the page over and copy it backwards and upside down. This would give you eighty bars or more of the same mood without working for it. It's the same as taking a tape recorder melody and splicing it up several thousand different ways. To me that's not spiritual music. It leaves the feeling and emotion out. It seems to me that it should come from the heart, even though it's composed.

I think it is evident when a person is stealing or copying a form of music which is not his own. Other musicians recognize it, but I don't think it is important enough to them to say anything about it. Why, at least, doesn't the public, or don't the critics point it out? I heard a lot of Bird's solos in the music of this past and present rock music era. The names are not important. But what they do, more or less, is just take a melody created by a jazz soloist and put words to it. They add words to a solo with a few of the notes left out. That is what it sounds like to me and others I've discussed it with.

As I say, let my children have music. Jazz—the way it has been handled in the past—stifles them so that they believe only in the trumpet, trombone, saxophone, maybe a flute now and then or a clarinet (not too many of our "bad"—that is great—people go for the clarinet. Probably because there is not much work available for clarinetists, except for those who play in the studios). But it is not enough. I think it is time our children were raised to think they can play bassoon, oboe, English horn, French horn, full percussion, violin, cello. The results would be—well the Philharmonic would not be the only answer for us then. If we so-called jazz musicians who are the composers, the spontaneous composers, started including these instruments in our music, it would open everything up, it would get rid of prejudice because the musicianship would be so high in caliber that the symphony couldn't refuse us.

In fact, who wants to be in the symphony anyway, nowadays? If you stop and take note of what jazz has done, and the kind of musicianship which has developed from each instrument (take the trumpet: Louis Armstrong, King Oliver, Maynard Ferguson, Cat Anderson, or the pyrotechniques of Dizzy Gillespie; you never hear that kind of highnote playing in symphonic works), it becomes obvious that it has made each player a virtuoso. That is probably why most European musicians now choose to be jazz musicians rather than classical players because they are always proving that the instrument can do more than is possible. I mean, the range has doubled in octaves. For instance, Stravinsky wrote a piece for a high trumpet. He used a special trumpet—a piccolo trumpet—to play high, but Cat Anderson played off the piano with an ordinary trumpet—played higher than the piano goes, higher than piccolos. So do Maynard Ferguson, Snooky Young, Ernie Royal, Louis Armstrong, King Oliver, Freddie Webster, Dizzy Gillespie, Fats Navarro, Clifford Brown, Hobart Dotson, Kenny Durham.

There are many other instruments besides the trumpet which jazz musicians have made do the impossible. And they can play, for hours on end, technical, involved, difficult, educated lines that have melodic sense. They are all virtuosi. The same goes for string bass. The same goes for saxophone, although it is not used much in symphony. But anything Milhaud has done in classical music, McPherson and Bird, alone, do with ease as well as human warmth and beauty. Tommy Dorsey, for example, raised the range of the trombone two octaves. Britt Woodman raised it three. And take Jimmy Knepper. One of his solos was taken off a record of mine and written out for classical trombone in my ballet. The trombone player could barely play it. He said it was one of the most technical exercises he had ever attempted to play. And he was just playing the notes—not the embellishments or the sound that Jimmy was getting.

That about covers it.

Let my children have music! Let them hear live music. Not noise. My children! You do what you want with your own!

—Charles Mingus

Liner notes by Charles Mingus for the album "Let My Children Hear Music" on Columbia Records, 1971.

SELECTED DISCOGRAPHY

On the following pages, the discography lists most Lp versions of the compositions in this book. Record numbers are not given because they have little meaning for the general public. On the whole, CD reissues have maintained the same album titles as the Lps. Of particular interest are the complete **Debut** recordings boxed by **Fantasy**.

Bootleg, pirate or otherwise questionable record companies that produce inferior or illegal Mingus material are not listed in the discography for obvious reasons, although they may be referred to in the text as a matter of historical fact. Mingus himself fought these companies and once devised a comic strip ad to alert the public in connection with his own mail order record company. The strip, which ran in a New York newspaper, is reproduced below.

CHARLIE MINGUS FINGERS THE RECORD HI-JACKERS



Artist Gene Bilbrew's rendition of Mingus' comic strip ad which appeared in the *Village Voice*, December 1, 1966.

DISCOGRAPHY

ALICE'S WONDERLAND (DIANE)

Wonderland (Jazz Portraits)/United Artists
Mingus Dynasty (Better Get It In Your Soul)/Columbia

BETTER GET HIT IN YOUR SOUL

Mingus Ah Um (Better Get It In Your Soul)/Columbia
Mingus At Antibes/Atlantic
Mingus Mingus Mingus Mingus Mingus/Impulse
Three Or Four Shades Of Blues/Atlantic

BLUE CEE

The Clown/Atlantic

BOOGIE STOP SHUFFLE

Mingus Ah Um (Better Get It In Your Soul)/Columbia
Nostalgia In Times Square/Columbia

CANON

Mingus Moves/Atlantic

CELIA

East Coasting/Bethlehem
Mingus Mingus Mingus Mingus Mingus/Impulse

DEVIL WOMAN

Oh Yeah!/Atlantic
Me Myself An Eye/Atlantic

DIANE (ALICE'S WONDERLAND)

Wonderland (Jazz Portraits)/United Artists
Mingus Dynasty (Better Get It In Your Soul)/Columbia

DIZZY MOODS

Tijuana Moods/RCA
New Tijuana Moods/RCA

DUKE ELLINGTON'S SOUND OF LOVE

Changes One/Atlantic
Changes Two/Atlantic

DUKE'S CHOICE (I X LOVE)

Mingus Mingus Mingus Mingus Mingus/Impulse
Duke's Choice/Bethlehem

E'S FLAT, AH'S FLAT TOO (HORA DECUBITUS)

Charles Mingus And Friends In Concert/Columbia
Blues And Roots/Atlantic
Mingus Mingus Mingus Mingus Mingus/Impulse

EAST COASTING

East Coasting/Bethlehem

ECCLUSIASTICS

Oh Yeah!/Atlantic
Charles Mingus And Friends In Concert/Columbia

ECLIPSE

Pre-Bird (Mingus Revisited)/Limelight/Mercury
Charles Mingus And Friends In Concert/Columbia
Autobiography In Jazz/Debut

FABLES OF FAUBUS

Mingus Ah Um (Better Get It In Your Soul)/Columbia
Charles Mingus Presents Charles Mingus (Stormy Weather)/Candid
Right Now: Live At The Jazz Workshop/Fantasy

FAREWELL FARWELL

Something Like A Bird/Atlantic

FREE CELL BLOCK F, 'TIS NAZI U.S.A.

Changes Two/Atlantic

GOODBYE PORK PIE HAT

Mingus Ah Um (Better Get It In Your Soul)/Columbia
Mingus Mingus Mingus Mingus Mingus/Impulse
Three Or Four Shades Of Blues/Atlantic

HAITIAN FIGHT SONG

Mingus At The Bohemia (Chazz! The Charles Mingus Quintet)/Debut/Fantasy
The Clown/Atlantic
Mingus Mingus Mingus Mingus/Impulse

HORA DECUBITUS (E'S FLAT, AH'S FLAT TOO)

Charles Mingus And Friends In Concert/Columbia
Blues And Roots/Atlantic
Mingus Mingus Mingus Mingus Mingus/Impulse

I X LOVE (DUKE'S CHOICE)

Mingus Mingus Mingus Mingus Mingus/Impulse
Duke's Choice/Bethlehem

THE I OF HURRICANE SUE

Let My Children Hear Music/Columbia
Music Written For Monterey, Not Played, Performed At UCLA/Charles Mingus Enterprises

JELLY ROLL

Mingus Ah Um (Better Get It In Your Soul)/Columbia
Nostalgia In Times Square/Columbia

JUMP MONK

Mingus At The Bohemia (Chazz! The Charles Mingus Quintet)/Debut/Fantasy
Langston Hughes—Weary Blues/MGM/Verve
Charles Mingus And Friends In Concert/Columbia

THE MAN WHO NEVER SLEEPS

Mingus Dynasty: Live At The Village Vanguard!/Storyville

MOANIN'

Blues And Roots/Atlantic

MONK, BUNK AND VICE VERSA

Epitaph/Columbia

MY JELLY ROLL SOUL

Blues And Roots/Atlantic

DISCOGRAPHY

NOBODY KNOWS (THE BRADLEY I KNOW)

Three Or Four Shades Of Blues/*Atlantic*

NODDIN' YA HEAD BLUES

Three Or Four Shades Of Blues/*Atlantic*

NOSTALGIA IN TIMES SQUARE (STROLLIN')

Mingus Dynasty (Better Get It In Your Soul)/*Columbia*

Nostalgia In Times Square/*Columbia*

Jazz Portraits (Wonderland)/*United Artists*

NOUROOG

Duke's Choice/*Bethlehem*

O. P. (OSCAR PETTIFORD)

Epitaph/*Columbia*

OH LORD, DON'T LET THEM DROP THAT ATOMIC BOMB ON ME

Oh Yeah!/*Atlantic*

OPEN LETTER TO DUKE

Mingus Ah Um (Better Get It In Your Soul)/*Columbia*

Nostalgia In Times Square/*Columbia*

OPUS FOUR

Mingus Moves/*Atlantic*

OPUS THREE

Mingus Moves/*Columbia*

ORANGE WAS THE COLOR OF HER DRESS, THEN BLUE SILK

Mingus Plays Piano, Spontaneous Compositions And
Improvisations/*Impulse*

Mingus At Monterey/*Jazz Workshop/Fantasy*

Changes Two/*Atlantic*

Charles Mingus Sextet/*East Coasting*

PEGGY'S BLUE SKYLIGHT

Tonight At Noon/*Atlantic*

Reincarnation Of A Love Bird/*Prestige*

Epitaph/*Atlantic*

PITHECANTHROPUS ERECTUS

Pithecanthropus Erectus/*Atlantic*

Reincarnation Of A Love Bird/*Prestige*

Epitaph/*Columbia*

PORTRAIT

Charles Mingus Quintet/*Debut*

The Complete Debut Recordings/*Fantasy*

PUSSY CAT DUES

Mingus Ah Um (Better Get It In Your Soul)/*Columbia*

REINCARNATION OF A LOVEBIRD

The Clown/*Atlantic*

Reincarnation Of A Love Bird/*Prestige*

REMEMBER ROCKEFELLER AT ATTICA (AKA JUST FOR LAUGHS SAPS)

Changes One/*Atlantic*

SCENES IN THE CITY

Duke's Choice/*Bethlehem*

SELF PORTRAIT IN THREE COLORS

Mingus Ah Um (Better Get It In Your Soul)/*Columbia*

SLIPPERS

Duke's Choice/*Bethlehem*

SLOP

Mingus Dynasty (Better Get It In Your Soul)/*Columbia*

Nostalgia In Times Square/*Columbia*

SO LONG ERIC

My Favorite Quintet, Vol. 1. Tyrone Guthrie Theatre

(Portrait)/*Jazz Workshop/Fantasy*

Charles Mingus Sextet/*East Coasting*

STROLLIN' (NOSTALGIA IN TIMES SQUARE)

Mingus Dynasty (Better Get It In Your Soul)/*Columbia*

Nostalgia In Times Square/*Columbia*

Jazz Portraits (Wonderland)/*United Artists*

SUE'S CHANGES

Changes One/*Atlantic*

TONIGHT AT NOON

Tonight At Noon/*Atlantic*

US IS TWO

Charles Mingus And Friends In Concert/*Columbia*

WEDNESDAY NIGHT PRAYER MEETING

Langston Hughes—Weary Blues/*MGM/Verve*

Blues And Roots/*Atlantic*

Mingus At Antibes/*Atlantic*

Me Myself An Eye/*Atlantic*

WEIRD NIGHTMARE

Langston Hughes—Weary Blues/*MGM/Verve*

Pre-Bird (Mingus Revisited)/*Limelight/Mercury*

WHAT LOVE

Mingus At Antibes/*Atlantic*

Nostalgia Charles Mingus Presents Charles Mingus (Stormy
Weather)/*Candid*

WORK SONG

Mingus At The Bohemia (Chazz! The Charles Mingus
Quintet)/*Debut/Fantasy*

"Everything about this book is first class—
conception, execution, format and, above all,
content. The transcriptions are impeccable, the
annotations informative and insightful, the interviews
revealing, and the photos exquisite. Throughout the
book Mingus' voice and indomitable spirit are
pervasive. No musician who cares about American
music in general and jazz music in particular can
afford the luxury of being without this book, and for
the jazz educator it is an absolute **MUST!**"

—David Baker, Educator, University of Indiana

"Even musicians and fans who don't read
music will find it fascinating." —Elvis Costello

"Pure Mingus! A must-read!" —Sonny Rollins

"This work is of the greatest importance and
unique in the field of jazz... It will be the
starting point and the standard reference for any
study of the Mingus heritage." —Stefano Zenni



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