

Joe "King" Oliver, Louis Armstrong
arranged by Wycliffe Gordon

Dippermouth Blues

as commissioned by Savannah Music Festival for Swing Central Jazz

General Notes:

While being rooted in swing, this arrangement of Dippermouth Blues pays homage to the earliest of traditions in New Orleans society music on to swing era of the big bands to the street beats of the modern day second line street bands. I have given an explanation of my treatment and the intention behind the arrangement below, but band directors should feel free to experiment with the various elements in each section of the tune.

Optional Intro (measures 1 - 28)

Measures 1 thru 4 serves as the count off bars and though it is written in the piano part, can be done by the one person, several, or all members of the group.

A written solo is shared between the 2nd and 1st trumpet players of the band, but chord changes are added in measures 5 through 28 for various instrumentalists that may wish to play in the Optional Intro over the chord progression. (*Potato Head Blues*)

Intro (measure 29)

The Intro is the *real* start of the arrangement with each section introducing the diminished chord from the trombones to the saxophones to the trumpets leading into the song.

Letter A

This portion of the arrangement is designed to pay homage to the sound of the original New Orleans' parade bands with the front line of clarinet, trumpet, trombone, and the rhythm section of banjo, tuba, and drums. The clarinet part is written for the alto saxophone here, but it is OK to substitute with a clarinet or soprano saxophone if the band has the instrumentation and the director may wish to do so. There is also the option of having the bass trombone part being played on tuba without the bass player and the piano part to be played by banjo or guitar.

Letter B

This portion of the arrangement should be played in the style of the big band swing era.

Letters C and D

Letter C has breaks with hits on beats 1, 2, and 3. Chord changes are written in a few parts, but as always, anyone can play over this section that is selected. Trumpets can start right away or be brought in on cue.

Even though the repeats are at Letter C only, directors have the option of placing the repeat at the end of **Letter D** (measure 84) and having the students solo over the changes in both sections. In this case, play the horn section parts at Letter D on the last time only.

Letter E

This section functions as the big band swing send off into the next solo section.

Letters F and G

These sections function primarily as a solo vehicle for the trumpet section. If director should have other instrumentalists to play in this section be sure to call the cued back grounds during a trumpet solo.

Measures 199 and 120 of Letter G should be played the last time only and possibly without the rhythm section, setting up the New Orleans drum interlude.

Letter H

This is the New Orleans drum parade (2nd Line) cadence and can be opened to have interaction from the band such as the written in hand claps and chanting or singing (not written in). Feel free to add auxiliary percussion. If this section is opened, play the roll-off (measures 133 -136) the last time only.

Letters I and J

This section pays homage to the modern New Orleans second line bands. If the band has a tuba player, he or she should take the lead bass roll here. If your band does not have a tuba player, the bass doubled with the piano in the low register and guitar/banjo should work just fine. This section can be opened as well, but if playing the ink, bring horn parts in 2nd time only.

This section is written as a solo vehicle for the 1st trombone and 1st alto sax, but others are welcomed to play here also to feature various soloist you may have. Care should be taken that soloists aren't playing during the time their background parts are called to be played.

Letters K and L

These letters all build up to the final shout at Letter N. Make sure that breaks are played clean. Stop cymbals from ringing and all sound in general so that the silent beats are actually silent.

Measures 165 – 169 at Letter K should be played by one or two trumpeters, with all trumpets coming back in on measure 170

Beat 4 of measure 172 thru 183 should be played by one or two trumpeters, with all trumpets coming back in on measure 184

Letter M

This should be played together by the whole trumpet section. When the band gets to measures 195 and 196 with the stomps and chant, really shout “Aw Play That Thaing!!”

Letter N (Swing Shout)

This is the shout chorus going out and should be played with a combination of a swing feel and a hint of the New Orleans second line “2 beat” feel.

Tag (209)

Watch for the double ending