

Duke Ellington
and
Jimmy Blanton

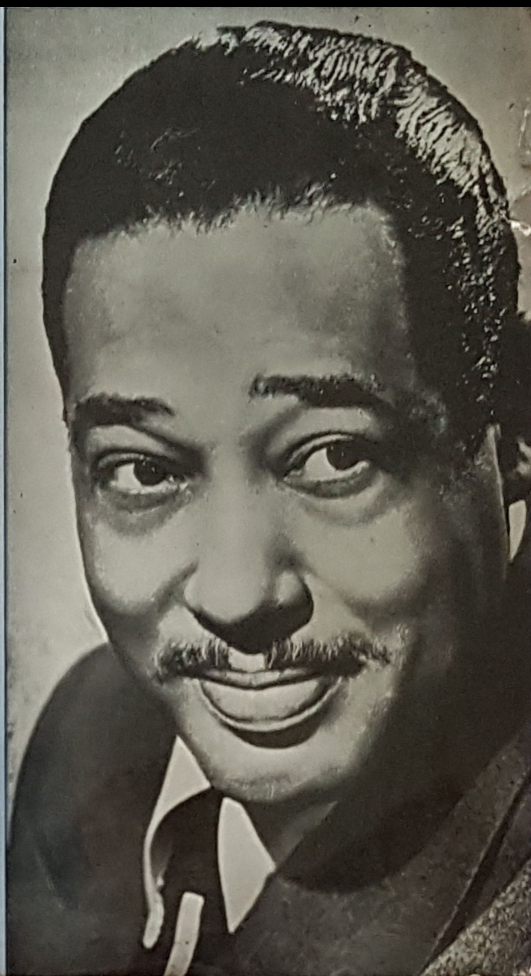


Pitter Panther Patter
Mr. J. B. Blues
Sophisticated Lady
Body and Soul



"HIS MASTER'S VOICE"
EXTENDED PLAY 45 r.p.m. RECORD

DUKE ELLINGTON



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"HIS MASTER'S VOICE"
EXTENDED PLAY

ROBBINS MUSIC
 FRANCIS DAY
 F. MELODIE
 BIEM / NOB
 MADE IN BRITAIN



TRADE MARK REGD.

(Speed 45 r.p.m.)
 (F2PH-6208)
 Side 1

7EG 8189

(1) **PITTER PANTHER PATTER**
 (Ellington)

(2) **MR. J. D. BLUES**
 (Ellington-Blanton)
 DUKE ELLINGTON and
 JIMMY BLANTON
 (Piano and String Bass)

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"HIS MASTER'S VOICE"
EXTENDED PLAY

L. WRIGHT
 CHAPPELL
 BIEM / NOB
 MADE IN BRITAIN



TRADE MARK REGD.

(Speed 45 r.p.m.)
 (F2PH-6209)
 Side 2

7EG 8189

(1) **SOPHISTICATED LADY**
 (Mills-Parish-Ellington)

(2) **BODY AND SOUL**
 (Hayman-Bour-Eyton-Green)
 DUKE ELLINGTON and
 JIMMY BLANTON
 (Piano and String Bass)

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7EG8189

DUKE ELLINGTON and JIMMY BLANTON

418 1. Pitter Panther Patter ★
421 2. Mr. J. B. Blues ★

419 1. Sophisticated Lady ★
420 2. Body and Soul ★

★
★
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★
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★

Duke Ellington (*piano*) and Jimmy Blanton (*bass*)

Recorded in Chicago, October 1, 1940

JIMMY BLANTON spent only a little over two years in Duke Ellington's orchestra—from December 1939 to the spring of 1942—yet in that brief period he transformed the technique of bass-playing in jazz. Previously the instrument had rarely done more than mark two, four or eight beats within the bar. The 21-year-old bassist from St. Louis was not content with this. Sometimes inserting triplets and sixteenths, at others skipping a beat, he brought a new subtlety to string-bass playing.

DUKE ELLINGTON'S orchestra has always pivoted around its bassist. For many years Wellman Braud filled that important role; after his departure Ellington even used two bass-players for a time. When Blanton left Fate Marable's band to take Billy Taylor's place, he not only joined the greatest orchestra in jazz history but brought

to it a completely original conception of the function to be performed by one of its most vital instrumentalists.

BLANTON'S solo-playing—rarely heard within the frame-work of Ellington's orchestrations—is shown at its most inventive in these duets recorded with Duke Ellington at the piano. Using the full resources of his instrument, bowing as well as playing *pizzicato*, Blanton created an agile and melodic solo line. His virtuoso style is reflected today in the work of most modern bassists. It was indeed a tragedy that so brilliant a musician should die at the early age of 24.

DUKE ELLINGTON'S qualities are too well-known to need cataloguing. On these four tracks his piano unites with Blanton's string-bass in an unconventional jazz partnership, creating music of sensitivity, wit and piquancy.

45 r.p.m. EXTENDED

Distributing Organisation for Great Britain
THE GRAMOPHONE COMPANY LIMITED
RECORD DIVISION
8-11 GREAT CASTLE STREET, LONDON, W.1



PLAY RECORD

Export Distributing Organisation
E.M.I. INTERNATIONAL LIMITED
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