

Wynton Marsalis, Managing and Artistic Director, Jazz at Lincoln Center

# ECHOES OF HARLEM

BY DUKE ELLINGTON

As performed by the Duke Ellington Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

## FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2012-13 Eighteenth Annual *Essentially Ellington* High School Jazz Band Program.

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ESSENTIALLY  
ELLINGTON

jazz

## NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's music there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.

2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.

3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trum-

pets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.

6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.

7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.

8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.

13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone

chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" or 24" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.

15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).

16. Horns should pay close attention to attacks and releases. Everyone should hit together and release together.

17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

## GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

*Break* — within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

*Call and response* — repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trad-

ing twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

*Coda* — also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic or they go from the sub-dominant and cycle back to the tonic.

*Comp* — improvise accompaniment (for piano or guitar).

*Groove* — the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

*Head* — melody chorus.

*Interlude* — a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

*Intro* — short for introduction.

*Ride pattern* — the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



*Riff* — a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

*Shout chorus* — also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.

*Soli* — a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

*Stop time* — a regular pattern of short breaks (usually filled in by a soloist).

*Swing* — the perfect confluence of rhythmic tension and relaxation in music creating a feeling euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

*Vamp* — a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

*Voicing* — the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a 9th and a 13th. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

## The Four Elements of Music

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

*Rhythm* — meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

*Melody* — a tune or series of pitches.

*Harmony* — chords and voicings.

*Orchestration* — instrumentation and tone colors.

— David Berger

# ECHOES OF HARLEM

## INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Guitar
Reed 2 - Alto Sax	Trumpet 2	Trombone 2	Piano
Reed 3 - Tenor Sax	Trumpet 3	Trombone 3	Bass
Reed 4 - Baritone Sax			Drums

## ORIGINAL RECORDING INFORMATION

*Composer:* Duke Ellington

*Arranger:* Duke Ellington

*Recorded:* February 27, 1936 in New York City

*Master Number:* B18737-1

*Original Issue:* Brunswick 7650

*Currently available on CD:* *The Chronological, Duke Ellington and His Orchestra, 1935-1936 / Classics 659*

Not currently available as digital download

*Personnel:* Cootie Williams, Arthur Whetsol, Rex Stewart (trumpet); Tricky Sam Nanton, Juan Tizol, Lawrence Brown (trombone); Barney Bigard (tenor sax); Johnny Hodges, Otto Hardwicke (alto sax); Harry Carney (baritone sax); Duke Ellington (piano); Fred Guy (guitar); Billy Taylor, Sr. (bass); Sonny Greer (drums)

*Soloists:* Cootie Williams (trumpet)

## REHEARSAL NOTES

Originally titled *Cootie's Concerto*, **Echoes Of Harlem** was composed to feature Ellington's star trumpet player, Cootie Williams, as part of a series of concerti written in the late 1930s featuring major soloists in the band. The other concerti from that period were *Clarinet Lament* (Barney Bigard), *Boy Meets Horn* and *Trumpet In Spades* (Rex Stewart) and *Yearning For Love* (Lawrence Brown). In 1940 *Concerto For Cootie* replaced **Echoes Of Harlem**. Ellington composed *Johnny's Concerto* (for alto saxophonist Johnny Hodges), but it was never recorded. There are surviving parts, but not Johnny's, so unless a tape or alto part miraculously surfaces, this piece will be lost for the ages.

**Echoes Of Harlem** is a one-movement concerto that uses the traditional Sonata Allegro form: introduction, Exposition, Development, Recapitulation, Coda. The playful A theme played with plunger mute is in F minor over an ostinato in the piano and bass. This is followed by a transition that modulates and cadences in Ab (the relative major key). The exquisitely lyrical B theme first stated by the saxes and valve trombone starts on the subdominant (Db7), but cadences in Ab. The open trumpet plays a slightly improvised variation on this theme. Ellington

omits the development section and goes straight to a short recapitulation of the A theme in F minor. After a brief cadenza there is a 3-chord coda.

A key element of Sonata Allegro form is the contrast between the 2 themes (playful vs. lyrical, minor vs. relative major). Ellington's plunger vs. open formula is a most effective additional opposite. This same formula is repeated in *Concerto For Cootie*. Billy Strayhorn's *Charpy* (originally written for Ray Nance, but recorded by Cat Anderson) follows suit.

To get an authentic Cootie Williams sound on the plunger, use a pixie mute (originally called a French straight mute) under the plunger. It can be stuck in all the way or left loose to rattle around under the plunger. You will need to shave down the corks to get it to fit far enough in the bell so that the plunger doesn't hit the mute.

The pixie gives the pinched sound and also eliminates the pitch problems that arise from certain awkward openings of the plunger. With the pixie you need to play a dynamic level louder than normal to achieve the same volume. By doing so, it naturally adds extra intensity. The purpose of the plunger is to make the trumpet more vocal and raw. The pixie adds nastiness. The lineage of great plunger players is King Oliver, Bubber Miley, Cootie Williams and Clark Terry. Each created their own style while embracing their predecessors. Although Cootie replaced Bubber Miley in the Ellington band, Cootie was initially a Louis Armstrong style player and didn't play plunger at all. After hearing Tricky Sam Nanton's talking trombone style night after night, he was inspired to add the plunger to his repertoire.

Cootie played the trumpet ferociously, whether open or with plunger. He had a huge sound and was always intense. It is crucial in **Echoes Of Harlem** to distinguish between the exotic plunger sounds of the A theme and the majestic open tone of the B theme. They are not only different in tone color but also in character.

Although Sonny Greer doesn't start playing drums until letter **C**, I have heard later Ellington drummers play a jungle beat with mallets on the tom toms starting at the top of the chart. The advantage of that is that it adds to the groove. The disadvantage is that we lose the dramatic entrance and change of color on the transition at **C**. If the jungle drums are used, I recommend staying with that until **D** where brushes are required. If the tom toms are used on the top of the chart, they will need to be used again from **H** to the end of the piece.

Another orchestrational change that occurred later on was to tacet the solo trumpet and have the other trumpets play the

first 4 bars of letter **C** in unison (open--no mute). Two advantages: when the soloist returns in **C5**, he is a welcome answer, and the open trumpets' change of orchestration delineates the new section of the piece (the transition).

Keep in mind the foreground/background relationship. So often in jazz bands the backgrounds are too loud and upstage the soloists. Backgrounds need to be softer than foregrounds, but no less intense.

The sax/trombone soli **D** through **E** is not loud. The trombone (valve on the original recording) must blend as if he is a fifth saxophone. Notice that the lead alto and the baritone are locked in octaves throughout the soli. The reason for this is so that the baritone has the lead and is reinforced by the alto rather than the normal reverse of this (baritone reinforcing the lead alto). To make this section work, the baritone (and everyone else, but especially the bari) must be at their darkest, roundest and most romantic (tender yet firm). Harry Carney and Joe Temperley are great role models.

Although I have notated chord symbols for the trumpet at **F** and **G**, we need to hear but a slight variation of the melody from the previous soli. Cootie does this beautifully (implying some double time), but ultimately this should be personal. The solo in **H** is improvised. The final 3 notes in the ensemble should be directed and need not be in time. The soloist can improvise over the last chord.

A word about staging: I strongly recommend that the soloist memorize his part and play the entire piece standing in front of the band. The saxes and trombone should stand for their soli and then sit when the trumpet takes over. All this will help the audience to understand the piece since most people are more visually rather than aurally oriented. I am a firm believer in helping our audience to understand our music. We want to welcome them into our world; raising their consciousness but never lowering our standards.

- David Berger

To view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2012-13 repertoire please visit: <http://tuttiplayer.com/ialc>

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

# ECHOES OF HARLEM

Music by Duke Ellington  
Transcribed by David Berger

Medium slow swing ♩ = 99  
Alto Sax

A

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Reeds 1:** Alto Sax
- Reeds 2:** Alto Sax
- Reeds 3:** Tenor Sax
- Reeds 4:** Baritone Sax
- Trumpets 1:** Solo - Plunger w/Mute
- Trumpets 2:** Solo - Plunger w/Mute
- Trumpets 3:** Solo - Plunger w/Mute
- Trombones 1:**
- Trombones 2:**
- Trombones 3:**
- Guitar:** Chords Fm and C7
- Piano:** Accompanying part
- Bass:** Accompanying part
- Drums:** Accompanying part

The score includes various musical notations such as dynamics (*mf*), articulation (accents), and performance instructions like "Solo - Plunger w/Mute" and "wa". A large red watermark "Preview Only" is overlaid diagonally across the page.

B

Musical score for Echoes of Harlem, page 2. The score includes parts for Alto, Tenor, Bari., Tpts. 1, 2, 3, Tbns. 1, 2, 3, Gtr., Pno., Bass, and Drs. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Echoes of Harlem

Score for "Echoes of Harlem" featuring vocal parts and instrumental accompaniment.

**Vocal Parts:** Alto, Tenor, and Bari. (Baritone). All vocal parts begin in measure 3 with a *p* (piano) dynamic. The Alto part includes a vocalization "wa" in measure 8.

**Instrumental Parts:**

- Tpts. 1 & 2:** Trumpets 1 and 2. Trumpet 2 has a *p* dynamic marking in measure 8.
- Tbns. 1 & 2:** Trombones 1 and 2. Both have *p* dynamic markings in measure 8.
- Gtr. (Guitar):** Chord progression: Fm, E $\infty$ , Fm, 2, Fm.
- Pno. (Piano):** Accompaniment for piano.
- Bass:** Bass line with a *Cr.* (Crescendo) marking in measure 4.
- Drs. (Drums):** Drum part with *Brushes* in measures 3 and 4.

Key signature: B-flat major / F minor. Time signature: 4/4.

Alto *mf*

Alto *mf*

Tenor *mf*

Bari. *mf*

Tpts. 1

2 *mf*

3

Tbns. 1

2

3 *mf*

Gtr. Db7 Fm Db7 Bb7 A7 Ab Ab7

Pno.

Bass

Drs. Cr.

Growl  
wa wa wa

3/2 : 3

3

3

3

Cr.



Echoes of Harlem

**D**

The musical score is arranged in a standard orchestral layout. It includes:

- Vocal Parts:** Alto, Tenor, and Bari. parts with melodic lines and lyrics.
- Brass:** Three Trumpets (Tpts. 1, 2, 3) and three Trombones (Tbns. 1, 2, 3).
- Guitar:** A single staff with a sequence of chords: Db7, Gb7, F7, Bb7, Eb7, Ebm9, Eb7-9, Ab7, Db7, C7, F7, Bb7, Bbm7, Eb7, Ab7.
- Piano:** Two staves (treble and bass clef).
- Bass:** A single staff with a rhythmic accompaniment.
- Drums:** A single staff with a rhythmic accompaniment.

**E**

The musical score is arranged in a standard orchestral layout. It includes vocal parts for Alto, Tenor, and Bari. The brass section consists of three Trumpets (Tpts. 1-3) and three Trombones (Tbns. 1-3). The guitar part features a series of chords: Db7, Gb7, F7, Bb7, Eb7, Ebm9, Eb7-9, Ab7, Db7, C7, F7, Bb7, Eb7-9, and Ab. The piano part is currently silent. The bass part provides a steady rhythmic accompaniment. The drum part is also silent, indicated by slashes. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Echoes of Harlem

**F**

*mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf*

Eb7 Eb7-9 Ab7 G7 G7-9 C7-9 Cm7 B7 Bb G7 C7 F7 Fm7 Bb7

Db7 Db7-9 Gb7 F7 F7-9 Bb7-9 Bbm7 A7 Ab F7 Bb7 Eb7 Ebm7 Ab7

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**G**

Alto

Alto

Tenor

Bari.

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

*mf*

*mf*

*mf*

*mf*

Chord symbols: Eb7, Eb7-9, Ab7<sub>3</sub>, G7, G7-9, C7-9, Cm7, B7, Bb, G7, C7, B7, Bb, A<sub>∞</sub>, Db7, Db7-9, Gb7, F7, F7-9, Bb7-9, Bbm7, A7, Ab, F7, Bb7, A7, Ab, G<sub>∞</sub>.

Performance markings: 3, 3, 3, Cr.

Echoes of Harlem

[H]

Alto

Alto

Tenor

Bari.

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

Ad lib.

Slow

*mf* > *p*

Plunger w/Mute

Gm D7

Gm D7

Cadenza

Gm lip

G9 Eb9 Gm

Fm C7

Fm

F9 Db9 Fm<sup>6</sup>

arco

Gong

Cr.

*mf* > *p*

The image shows a page of a musical score for 'Echoes of Harlem', page 9. The score is arranged for a large ensemble including Alto, Tenor, Bari., Tpts. 1-3, Tbns. 1-3, Gtr., Pno., Bass, and Drs. The music is in a key with two flats and a 3/4 time signature. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes various musical notations such as dynamics (*mf*, *p*), articulation (>), and performance instructions like 'Ad lib.' and 'Slow'. The Gtr. part features chords Fm and C7. The Pno. part has a bass line with eighth notes. The Bass part includes an 'arco' instruction. The Drs. part features a 'Gong' effect and a 'Cr.' instruction. The Tpts. 2 part includes a 'Plunger w/Mute' instruction and a 'Cadenza' section. The Tpts. 3 part includes a 'lip' instruction. The Tbn. 3 part includes a 'lip' instruction. The Alto and Tenor parts have dynamics *mf* and *p*. The Bari. part has dynamics *mf* and *p*. The Tpts. 1 part has dynamics *mf* and *p*. The Tbn. 1 part has dynamics *mf* and *p*. The Tbn. 2 part has dynamics *mf* and *p*. The Tbn. 3 part has dynamics *mf* and *p*. The Gtr. part has dynamics *mf* and *p*. The Pno. part has dynamics *mf* and *p*. The Bass part has dynamics *mf* and *p*. The Drs. part has dynamics *mf* and *p*.

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## ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

*Supplying the Music:* Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

*Talking about the Music:* Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

*Professional Feedback:* Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

*Finalists and In-School Workshops:* Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

As of May 2012, *EE* has distributed scores to more than 4,000 schools in all 50 states, Canadian provinces and American schools abroad.

Since 1995, over 304,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

*Competition & Festival:* The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The Festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

*Band Director Academy:* This professional development session for band directors is designed to enhance their ability to teach jazz. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

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