

ESSENTIAL *Jazz* EDITIONS

SET #5: MUSIC OF THE 1940S, PART I

Flying Home

COMPOSED BY LIONEL HAMPTON

AS RECORDED BY

THE LIONEL HAMPTON ORCHESTRA, 1942

FULL SCORE

TRANSCRIBED BY DAVID BERGER / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
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Flying Home

COMPOSED BY LIONEL HAMPTON
PROBABLY ARRANGED BY MILT BUCKNER*

AS RECORDED BY
THE LIONEL HAMPTON ORCHESTRA, 1942

Instrumentation

1st E♭ Alto Saxophone	1st Trombone
2nd E♭ Alto Saxophone	2nd Trombone
1st B♭ Tenor Saxophone	3rd Trombone
2nd B♭ Tenor Saxophone	Vibraphone
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums

Original Recording

Lionel Hampton (vibraphone); Karl George, Joe Newman, Ernie Royal (trumpets); Fred Beckett, Sonny Craven, Harry Sloan (trombones); Marshall Royal, Ray Perry, Illinois Jacquet, Dexter Gordon, Jack McVea (reeds); Milt Buckner (piano); Irving Ashby (guitar); Vernon Alley (bass); George Jenkins (drums).

Solos: Lionel Hampton (vibraphone); Illinois Jacquet (tenor sax); Ernie Royal (trumpet); Lionel Hampton.

Recorded: May 26, 1942, in New York City
Original Issue: Decca 18394
Master Number: 70773A

Currently available on CD: Hamp: *The Legendary Decca Recordings of Lionel Hampton*, Decca GRD-2-652

*Note on the arranger: No definitive document exists that can confirm the arranger of this version of *Flying Home*. So, for this publication, discographer Phil Schaap spoke with Lee Young, a longtime performer with the Lionel Hampton Orchestra. While listening to the recording, Mr. Young had a strong recollection that it was probably Milt Buckner. Although Mr. Young was not on this recording, he did perform this arrangement of *Flying Home* with Lionel Hampton numerous times.

Credits

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David Berger is a jazz composer, arranger, and conductor and is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 500 full scores of classic recordings, including more than 350 works by Duke Ellington and Billy Strayhorn. A seven-time recipient of National Endowment for the Arts fellowships, Berger's jazz compositions, arrangements, and transcriptions are played by hundreds of bands every day all over the world.

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Music of the 1940s: An Introduction

BY LOREN SCHOENBERG

The early 1940s was a tremendously exciting time for the jazz big band. During the preceding decade, the public had finally caught up with the innovative jazz bands of the late 1920s, and there was room in the commercial music world for the highly sophisticated stylings of the five selections that comprise this collection. Whereas the first years of the Swing Era established a widespread big band style, the early '40s saw reactions to and elaborations on those conventions.

Soloists such as trumpeter Roy Eldridge, saxophonists Lester Young and Ben Webster, clarinetist Benny Goodman, and drummer Big Sid Catlett, to name just a few, influenced the generation that would soon create the modern jazz of the mid- to late '40s. Charlie Parker, Dizzy Gillespie, and most of the modernists came up through the big bands, and no matter where they went, the ability to structure concise solos—a skill vital to big band players—never left them and never failed to inform their aesthetic choices.

The big bands were growing in size. A typical unit of the mid-'30s had three trumpets, two trombones, four saxophones, and a rhythm section. By the time the pieces in this collection were recorded, the brass section had extended to six (sometimes seven), and a saxophone section of five had become the norm. And it wasn't just the number of players that expanded: composers were taking advantage of wider voicings and more extended harmonies. (It's always worth noting that Ellington lies outside of the norm and was always, as he put it, "beyond category.")

Swing music had become so popular and the big bands so competitive in the late '30s that there was already the need for some new sounds as the '40s came around. This collection of pieces includes new approaches by the Lunceford, Dorsey, Calloway, and Goodman bands, while the Hampton band's recording was the one that made their reputation. These charts were meant to be vehicles for untrammelled personal expression for the sidemen. They represented a cohesive musical expression in which the solos were just a facet—an essential one, of course, but nonetheless, just part of the picture. Composer-arrangers exerted far more influence at that time than they do today, and musicians com-

ing up in the 21st century have a lot to learn from what a mastery of jazz *composition* can bring to even the most heady improvisations.

These pieces were recorded just as the U.S. was getting involved in World War II, a development that caused many bands to lose key players and to change their sounds out of sheer necessity. At the time, band personnel were as closely watched and talked about as sports teams are today. It might help to spend some time learning about the men who played in these bands, what their particular strengths were, and how they all fit into the picture and created something that exceeded the sum of the individual parts.

Also suggested would be exploring the books and films that defined the era: John Steinbeck's *The Grapes of Wrath*, Orson Welles' *Citizen Kane*, Charlie Chaplin's *The Great Dictator*, and Richard Wright's *Native Son* will all help you get a feeling for the social, political, and cultural matrix of the day. You'll find that this music represented one of the most sane and constructive responses to date to the challenges the world faces in modern times. It was fun and serious at the same time, reflecting the resilient American attitude toward the inevitable tragedies and comedies of life. The music united Americans at a time when segregation in all of its nefarious manifestations was still rampant. The fact that it was dance music with certain indelible roots should also not be forgotten. As the great writer Albert Murray put it in his essential book *Stompin' the Blues*: "But what is at issue is the primordial cultural conditioning of the people for whom blues music was created in the first place. They are dance-beat-oriented people. They refine all movement in the direction of dance-beat elegance. Their work movements become dance movements and so their play movements; and so, indeed, do all the movements they use every day, including the way they walk, stand, turn, wave, shake hands, reach, or make any gesture at all. So, if the overwhelming preponderance of their most talented musicians has been almost exclusively preoccupied with the composition and performance of dance music, it is altogether consistent with their most fundamental conceptions of and responses to existence itself."

General Performance Notes

BY DAVID BERGER

At least 95 percent 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. 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 four or five 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. With this in mind, we are presenting the music of many different arrangers and bands.

The following is a list of performance conventions for the great majority of jazz band arrangements. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the original recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although imitation is not the goal, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances; jazz is designed to inspire all musicians to express themselves. In addition, you may hear slight note differences between the recording and the transcription. This is intentional, for there are mistakes and alterations from the original intent of the music in the recording. You should have your performers play what is 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 trumpets, the lead trumpet is the boss. The lead alto and lead trombone must listen to the first trumpet and follow him or her. 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 or her. 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 jazz music, each player should express the individuality of his or her own line. He or she must find a musical balance, supporting and following the section leader while 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. In swing charts, 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. Vibrato often starts a beat or two after holding a note. Sometimes it occurs only at the very end of the note (terminal vibrato). In swing music, the saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (very often used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. In the black bands, trombones (usually noble in character) did not use slide vibrato. Trombonists in the white bands tended to use slide vibrato. In either style try to match the speed of vibrato. A little lip vibrato is good at times. Trombone 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-tones in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with minimal 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 that if a note is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*—accent and then diminish the volume. This is important so that the moving parts can be heard over 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 it is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, it's very important that all rhythmic figures are accented. Accents give the music life and swing.

10. Jazz music is about individuality. There should be only one musician per part; do not double up because you have extra players or need more strength. More than one player per part makes the ensemble 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, no amplification (or extremely little) should be necessary. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be played throughout. For electric guitar solos, a hollow-body Gibson with a small amplifier is closest to what Eddie Durham and Charlie Christian used.

12. 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. If at all possible, stay away from monitors. They provide a false sense of balance.

13. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment, maybe even paraphrasing a bit. Written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his or her particular solo or accompaniment. Solos and rhythm section parts with chord changes should be improvised, and 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 develop further the interesting thematic material that the arranger has provided.

14. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand. Trumpets use 5" diameter and trombones use 6" diameter. Where "Plunger w/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. Technically, "Pixie" is a brand name of Humes & Berg; the real name for the mute is "French straight mute." 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 mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected 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.

15. Frequently brass players growl in conjunction with plunger playing; this technique is sometimes used with open horn playing as well (Roy Eldridge is a great example). To growl, play the desired pitch and sing at the same time.

16. 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" bass drum is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It pro-

vides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's somewhere 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 2 and 4 (chopping wood) on the snare drum is used to lock in the swing. When it comes to playing fills, the fewer, the better. The hi-hat was invented in 1931 and promptly became the center of swing drumming. The beboppers moved the ride beat (see glossary) to the ride cymbal but kept the hi-hat snaps on beats 2 and 4. I always think of Prez, the great tenor saxophonist Lester Young, who found himself playing with a bebop drummer. Prez turned around and said, "Don't drop me none of those bombs. Just give me some titty-boom, titty-boom."

17. 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 soli sections.

18. Horns should pay close attention to attacks and releases. Everyone should hit together and end together. Use at least twice the accent you think is necessary. If you ever have the opportunity to play next to one of the great players of the Swing Era (like Clark Terry), you will be amazed at how hard they accent. Most notes are accented: individual notes, the first and last notes of phrases, and the top notes of lines.



19. The horns must be very precise when playing short notes; they should not be so short that the sonority is inaudible. During the '60s, Thad Jones' brass section would play a quarter note as though someone were dropping a plate on the kitchen floor. That crash sent chills up my spine.

20. 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."

Flying Home

By LOREN SCHOENBERG

The inimitable jazz critic Whitney Balliett once wrote that hearing Illinois Jacquet play his famous solo on *Flying Home* was akin to having Francis Scott Key sing *The Star-Spangled Banner*, and more than 50 years later when the sequel to the *Great Day In Harlem* photo was taken, the assemblage was indeed singing that Jacquet solo when the shutter snapped.

Jacquet was the very personification of the "Texas Tenors," one of the most distinguished tribes in the early days of jazz. It was said that there was something about the wide, open plains and the experiences of African-Americans in that area that gave these men that uniquely vocal tone and penchant for a moaning, bluesy tonality. One of Jacquet's main inspirations was his fellow Texan, saxophonist Herschel Evans, who played with the Count Basie band. Indeed, Jacquet borrowed eight bars from the classic Evans/Basie recording of *Texas Shuffle* for the bridge of his first chorus, but what is significant is that he was able to stitch it into his own musical narrative and make it work. It was this solo and this recording that brought Lionel Hampton's band to international fame.

Hampton himself had been a major figure in the music for several years when *Flying Home* was recorded in 1942. He first attracted attention as Louis Armstrong's drummer on a series of classic recordings in 1930-31. By the mid-'30s, Hampton was leading his own band in California, and although he had such soon-to-be-famous sidemen as Herschel Evans and Tyree Glenn, the group was going nowhere. A jam session in the summer of 1936 with the Benny Goodman Trio (with pianist Teddy Wilson and drummer Gene Krupa) changed Hampton's fortunes, and within months he was a main attraction with the hottest band in jazz.

A veritable dynamo on piano and drums, but mainly on vibraphone, Hampton gave his all every time he made music, and it made him a beloved figure in the jazz world. During his four-year tenure with Goodman (when the initial recording of *Flying Home* was made in 1939), Hampton also led a series of all-star recordings for the Victor label that featured top soloists from the best bands of the day. The recordings sold very well internationally, and it was just a matter of time until Hampton

struck out on his own as a leader. Goodman took the summer of 1940 off to recover from back surgery, and it was then that Hampton formed his first band. After flirting with the idea of hiring the then-obscure Nat "King" Cole trio as his backup unit, Hampton eventually opted for a standard big band and stocked it with phenomenal young talent, including Joe Newman, Milt Buckner, Fred Beckett, and a teenaged Dexter Gordon.

By the time this version of *Flying Home* was recorded, there had already been other big band versions done by Charlie Barnet, Will Bradley/Ray McKinley, and Harry James. What was it about Hampton's that set the world on fire? The sum of the parts—the sheer drive of Jacquet's tenor solo, the functional yet perfectly placed backgrounds, Ernie Royal's high-note trumpet (right on pitch), and the *joie de vivre* with which Hampton imbued everything he ever played—all came together to create a magical moment. There was a time when every saxophone player had to know this solo, and with the issuance of this transcription, maybe that time has come again.

Rehearsal Notes

By DAVID BERGER

It sounds funny now, but the police in certain cities in the early 1940s forbade Lionel Hampton to perform this piece. They learned from experience that the crowd would become so worked up that when the band hit the ensemble section in the final eight bars, the crowd would become uncontrollable. When I played with Hampton's band briefly in the mid-'70s, those final eight bars were accompanied with flashing lights. Needless to say, the police were not needed. Something got lost in those intervening 30 years.

Actually, *Flying Home* is not much of a chart—standard stuff at best. The tune is an *I Got Rhythm* variant with a *Honeysuckle Rose* bridge, one of hundreds to be recorded that year. Two things make this recording compelling: the relentless swing and Illinois Jacquet's tenor solo.

This style of swing playing relies on a repetitious groove. The bassist walks while the drummer plays a ride pattern with a backbeat throughout with no variations. The pianist needs to fit into the groove and not disturb it.

Jacquet's solo is perfectly constructed and designed to appeal to the audience. In fact, Jacquet has said that it took him several weeks to put this solo together. Each night he would try different things and only keep the parts that seemed to reach the audience. When he was finally satisfied, he played exactly this same solo every performance for the rest of his long life. He would tell the audience that he was about to play the greatest jazz solo ever played. He may have been exaggerating a bit, but certainly we can say that it is one of the greatest jazz solos of all time. On Duke Ellington's 1955 recording of *Flying Home*, the entire band plays Jacquet's two choruses in unison.

The form for this chart is very straightforward with a couple of little twists. After a four-bar intro, we have an AABA, 32-bar *rhythm changes* form. The first two A's repeat, the bridge is improvised (vibes), and the final A is a new riff. Then follows two choruses (AABA) of tenor solo. The trombones play a two-bar riff over the A sections. The second chorus follows suit, but with a different riff, and the rhythm section accompanies the bridges. At the end of the second tenor chorus, two bars are added for Hampton to modulate to the subdominant. The first shout chorus features each horn section on their own riff over the A sections. The bridge is a call-and-response between the vibes and Ernie Royal's high-note trumpet. Following this chorus, we return to the bridge for another version of the Hampton/Royal dogfight, this time varying the lengths of exchange (trading two beats, then one beat, etc.) and ending with the traditional quarter-note triplet send-off. This is followed by a new set of riffs for the final A section. Summing it all up: intro, head (AABA), tenor (AABA, AABA) modulation, shout (AABABA).

The horn parts need to be played with a lot of accent. Unisons should be understated. All of this won't mean anything if the rhythm section isn't swinging. The concept is to establish the groove and keep it there. Whatever you do, don't mess with it.

Glossary

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

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: A 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, or trading twos, etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays.

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 move from the tonic to the subdominant and cycle back to the tonic:
I V/IV IV IV^o I (second inversion) V/II V/V V I.

COMP: To improvise accompaniment (for piano or guitar).

GROOVE: A composite rhythm. The groove 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: The 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 OR RIDE BEAT: 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 just the shout. It is the final ensemble passage of most big band charts and where the climax most often occurs.

SOLI: A harmonized passage for two or more instruments playing the same rhythms. 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 the audience can hear them better and to provide visual interest.

STOP TIME: A regular pattern of short breaks (usually one or two measures) that is frequently filled in by a soloist or dancer.

SWING: The perfect confluence of rhythmic tension and relaxation in music; it creates a feeling of euphoria and is 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 during 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 9 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.

Jazz at Lincoln Center

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Smithsonian Institution National Museum of American History Smithsonian Jazz Masterworks Orchestra

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The Smithsonian Institution, the world's largest museum, education, and research complex, is comprised of 15 museums, the National Zoo, and research facilities and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive set of jazz programs. The National Museum of American History Behring Center holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet, Ella Fitzgerald's red dress, Artie Shaw's clarinet, the Benny Carter collection, and the 200,000-page Duke Ellington archive. The museum's resident jazz orchestra, the Smithsonian Jazz Masterworks Orchestra, under Artistic and Musical Director David N. Baker, tours nationally and internationally and conducts extensive educational programs. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, Web sites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

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Conductor - 2

Flying Home

The musical score is arranged in a standard orchestral layout. The top five staves are for saxophones: A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, and Bari Sax. The next three staves are for trumpets: Tpt. 1, Tpt. 2, and Tpt. 3. The following three staves are for trombones: Tbn. 1, Tbn. 2, and Tbn. 3. Below these are the Vib. (vibraphone), Gtr. (guitar), Pno. (piano), Bass, and Drums. The score is divided into two main sections, labeled '1.' and '2.' at the top. The saxophones play a melodic line with eighth-note patterns. The brass instruments (trumpets and trombones) have rests in the first section and enter in the second section with a dynamic marking of *f*. The guitar part consists of a series of chords: Fm7, E9, A♭, A♭, A19, Fm7, E9, A♭, A♭, A19, E7+5, A♭, and A19. The piano part provides harmonic support with chords and moving lines. The bass and drums provide a steady rhythmic foundation.

B

A musical score for the piece "Flying Home", specifically for the conductor's part (Conductor - 3). The score is marked with a section symbol "B" in a box at the top left. It consists of 12 staves, each representing a different instrument or section:

- A. Sax 1
- A. Sax 2
- T. Sax 1
- T. Sax 2
- Bari Sax
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Vib. (Vibraphone)
- Gtr. (Guitar)
- Pno. (Piano)
- Bass
- Drums

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Vibraphone part features a melodic line with various accidentals. The Guitar part is marked with slash symbols and includes chord changes: A17, D#, Bb7, and Eb7. The Piano part provides harmonic support with chords and bass lines. The Bass and Drums parts provide the rhythmic foundation.