

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

LIGHTNIN'

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.

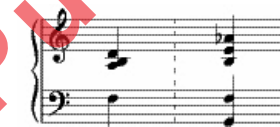
Soli — a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A 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

LIGHTNIN'

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: September 21, 1932 in New York City

Master Number: B12344-A

Original Issue: Brunswick 6404

Currently available on CD: *The Chronological, Duke Ellington and His Orchestra, 1932 / Classics 626*

Not currently available as digital download.

Personnel: Arthur Whetsol, Sam Woodyard, Freddy Jenkins (trumpet); Lawrence Brown, Tricky Sam Nanton, Juan Tizol (trombone); Barney Bigard (clarinet, tenor sax); Johnny Hodges (alto sax, soprano sax); Otto Hardwicke (alto sax); Harry Carney (baritone sax); Duke Ellington (piano); Fred Guy (guitar); Wellman Braud (bass); Sonny Greer (drums)

Soloists: Barney Bigard (clarinet); Duke Ellington (piano); Tricky Sam Nanton (trombone); Harry Carney (baritone sax)

REHEARSAL NOTES

I'm not sure of the significance of this title. *Lightnin'* was a *Step'n Fetchit* type character on the *Amos and Andy* radio show. Because of the spelling, I've always assumed that was what Ellington was referencing, but this being an up-tempo barn burner, that is a bit odd. Perhaps Ellington was referencing the expression "as fast as greased lightning." I guess I should have asked him or Sonny. I don't think we'll ever know.

Lightnin' is based on the same chord changes as *Prince Of Wales*. If you don't know the classic 1932 recording featuring Count Basie and Lips Page with Bennie Moten's band, then you need to treat yourself.

The form of *Lightnin'* is 8-bar intro, 1 chorus bari solo (32 bars -ABAC), 1 chorus plunger trombone solo, 1 chorus clarinet, 16 bars piano interlude, 1 shout chorus, unprepared modulation (2 bars of drums) up a minor 3rd to Eb major for a second shout chorus. Both shout choruses are brass vs. reeds except for the final 9 bars of the 2nd one where they finally come together in concerted voicings.

The trick to playing this piece successfully is to feel relaxed while playing the very fast tempo with intensity. Two things to keep in mind: lots of accent and keeping the volume down (especially under the solos).

After the intro, the bass plays the rest of the piece in 2. The common misconception among bassists is that playing in 2 needs half the intensity of playing in 4, but actually the opposite is true—playing in 2 takes twice the intensity as playing in 4 does. The attack of every note has to be life and death. The piano should be soft and will reinforce the bass. Add the guitar and drums. Keep it light. No laying back.

The opening, descending diminished chords should be played with a slight diminuendo and a *fp* on the final long chord. The bari solo alternates between the written melody and an improvised solo (where chord changes appear). The brass need plenty of accent. Notes are full value with fast terminal vibrato in the trumpets and valve trombone. Slide trombones either use lip vibrato or no vibrato at all.

The reeds at **E** are smooth with a relaxed sound and vibrato. The plunger trombone solo should be punchy in contrast. The pixie mute under the plunger is essential for the proper tone and volume. With the plunger closed you can't play with too much volume and intensity.

The clarinet solo at **I** is a great example of counterpoint with the brass. When the brass have quarter notes, the clarinet moves in 8ths or half notes, etc. In general, solos should move at a different pace than the background and stay away from the top notes of the background figures.

The piano solo at **M** and **N** was played with just piano and drums. I have cued in the bass just in case your pianist isn't a strong enough stride player.

The saxes at **O** and **Q** have a difficult unison line. The altos are in their highest register. If this is too difficult for them, you may want to have them play an octave lower. The soprano will still be in the high register, so the effect won't be lost totally. The stress is on the downbeat of each measure. Just aim for those downbeats. It's supposed to be wild. The brass answer with quarter notes (like a guitar player) - short and accented.

The modulation at **S** will give the music a lift. Resist the temptation to rush from here to the end. The drums can have a fun on this last chorus right up to the final note.

Sonny put a *Charleston* on the end. I like when the rhythm section is creative and breaks away from the regimentation built

into arranged music adding to the opposites of wildness and containment that seem to be at the core of this piece.

- 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/jalc>

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

LIGHTNIN'

Music by Duke Ellington
Transcribed by David Berger

Fast swing $\text{♩} = 122$
Alto Sax

The musical score is arranged in a standard orchestral layout. The Reeds section (Alto, Tenor, and Baritone Sax) is at the top, followed by Trumpets (1-3) and Trombones (1-3). The Guitar, Piano, and Bass are in the lower middle section, and the Drums are at the bottom. The score includes dynamic markings such as *f* and *Solo*, and performance instructions like 'Stick' and 'Splash'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Lightnin'

A

Musical score for 'Lightnin'' featuring Alto, Tenor, Bari., Tpts. 1-3, Tbns. 1-3, Gtr., Pno., Bass, and Drs. with various musical notations and a large red watermark.

Alto

Alto

Tenor

Bari. Solo - as is E7 F7 as is F#7

Tpts. 1 *mf*

2

3 *mf*

Tbns. 1 *mf*

2

3 *mf*

Gtr. G7 G7 Ab7 A7

Pno.

Bass

Drs. HH + 2 2 2

Lightnin'

B

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Tenor, Bari. (with chord symbols Bm7, F#7, Bm, B7, A, C#7, F#m, B7+5), Tpts. 1-3, Tbns. 1-3, Gtr. (with chord symbols Dm, A7, Dm, D9, C, E7, Am, D7+5), Pno. (with a line pointing to a specific note), Bass, and Drs. (with a line pointing to a specific note). A large red watermark 'Preview Only' is overlaid diagonally across the score.

Lightnin'

C

This musical score is for the piece 'Lightnin'' and is arranged for a large ensemble. The score includes parts for Alto (two staves), Tenor, Bari. (Baritone), Tpts. 1-3 (Trumpets), Tbns. 1-3 (Tubas), Gtr. (Guitar), Pno. (Piano), Bass, and Drs. (Drums). The key signature is C major, indicated by a 'C' in a box at the top left. The Bari. part features a vocal line with lyrics 'as is' and is accompanied by guitar chords E7 and F7. The Gtr. part includes chords G7, Ab7, and A7. The Pno. part has a bass line with a '+' sign above it. The Drs. part has a drum line with a '+' sign above it. A large red watermark 'Preview Only' is overlaid diagonally across the score, with the text 'Legal Use Requires Purchase' written below it.

Lightnin'

D

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Tenor, Bari. (with lyrics "as is"), Tpts. 1-3, Tbns. 1-3, Gtr., Pno. (with treble and bass clefs), Bass, and Drs. (with a double bar line and repeat sign). The key signature is D major (two sharps). The score contains various musical notations such as rests, notes, and accidentals. A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it.

B7 **E7** **C#m7-5** **F#7** **E7**

D7 **G7** **Em7-5** **A7** **D7** **G7** **C**

+ **2** **+** **Cr.**

Lightnin'

E

Alto *p*

Alto *p*

Tenor *p*

Bari. *p*

Tpts. 1

2

3

Tbns. 1

Solo - tight Plunger w/Pixie mute

G7

A^b7

A7

2

3

Gtr. G7

A^b7

A7

Pno.

Bass

Drs. HH +

2

2

2

Lightnin'

F

The musical score is arranged in a standard orchestral layout. The top four staves are for vocal parts: Alto (top two), Tenor, and Bari. The next three staves are for brass: Tpts. 1, 2, and 3, and Tbns. 1, 2, and 3. The guitar (Gtr.) part is on the next staff, followed by piano (Pno.) with both treble and bass clefs. The bass line is on the next staff, and the drums (Drs.) are at the bottom. The key signature is F major (one sharp). The tempo is marked with a '2' and a double bar line with a slash, indicating a 2/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. A large red watermark 'Preview Only' is overlaid diagonally across the page, and the text 'Legal Use Requires Purchase' is written in a smaller font below it. The guitar part includes chord diagrams for Dm7, A7, D7, D9, C, E7, Am7, and Ab7-5. The piano part includes a '4' in a box above the first measure.

Lightnin'

G

This musical score is for the piece 'Lightnin'' and is arranged for a large ensemble. The score includes the following parts:

- Vocalists:** Alto, Tenor, and Bari. They all sing the same melody, which is marked with a 'G' in a box at the beginning.
- Brass:** Three Trumpets (Tpts. 1, 2, 3) and three Trombones (Tbns. 1, 2, 3). The Trombone parts include specific chord markings: G7, Ab7, and A7.
- Guitar (Gtr.):** Features a rhythmic pattern with slash marks and chord markings G7, Ab7, and A7.
- Piano (Pno.):** Provides harmonic support with chords and a bass line.
- Bass:** Provides a steady bass line.
- Drums (Drs.):** Features a rhythmic pattern with '+' marks and '2' markings.

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Lightnin'

[H]

The musical score is arranged in a standard orchestral layout. The top four staves are for woodwinds: Alto (two parts), Tenor, and Bari. The next three staves are for brass: Tpts. 1, 2, and 3, and Tbns. 1, 2, and 3. Below these are the rhythm section: Gtr., Pno. (grand piano), Bass, and Drs. (drums). The Alto parts have a box around the letter 'H' in the first measure. The Tenor part has a 'Tacet - to Clarinet' instruction starting in the 7th measure, followed by a 'Play - Clarinet Solo' instruction in the 8th measure. The guitar part is marked with slashes, indicating a rhythmic pattern. The piano part shows a sequence of chords: D7, G7, Em7-5, A7, D7, G7+5, C, and C#00. The bass part includes fingerings and a double bar line with a '2' above it in the 4th measure. The drum part shows a simple rhythmic pattern with a double bar line and a '2' above it in the 4th measure.

Lightnin'

I

The musical score is arranged in a standard orchestral layout. The top staves are for vocal parts: Alto, Soprano, and Clarinet. Below these are the brass sections: Trumpets (1, 2, 3) and Trombones (1, 2, 3). The bottom staves are for the rhythm section: Guitar, Piano, Bass, and Drums. The score is in 4/4 time and the key signature has two sharps (F# and C#). The first measure is marked with a box containing the letter 'I'. The Clarinet part has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chord changes are indicated above the Clarinet staff: A7, Bb7, and B7. The Trumpets and Trombones play a rhythmic pattern of eighth notes with plunger marks and a dynamic marking of *mf*. The Piano part provides harmonic support with chords and a bass line. The Drums play a simple pattern with a dynamic marking of *mf*. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Lightnin'

J

The musical score is arranged in a standard orchestral layout. At the top, a box labeled 'J' indicates the tempo. The instruments and their parts are as follows:

- Alto:** Treble clef, key signature of two sharps (F# and C#). The staff is mostly empty.
- Sop.:** Treble clef, key signature of two sharps. The staff is mostly empty.
- Clar.:** Treble clef, key signature of two sharps. It features a melodic line with eighth and sixteenth notes. Chord symbols above the staff include Em7, B7-9, Em7, E9, D, F#7, Bm, and Bb7-5.
- Alto:** Treble clef, key signature of two sharps. The staff is mostly empty.
- Tpts. 1, 2, 3:** Treble clef, key signature of two sharps. Each staff is marked with "1/2 Open".
- Tbns. 1, 2, 3:** Bass clef, key signature of two sharps. Each staff is marked with "1/2 Open".
- Gtr.:** Treble clef, key signature of two sharps. It consists of a series of chords indicated by slashes and chord symbols: Dm, A7, Dm, D9, C, E7, Am, and Ab7-5.
- Pno.:** Grand staff (treble and bass clefs, key signature of two sharps). It provides harmonic accompaniment with chords and moving bass lines.
- Bass:** Bass clef, key signature of two sharps. It provides a steady bass line.
- Drs.:** Drum set notation with various rhythmic patterns.

K

This musical score is for the piece 'Lightnin'' and includes the following parts and markings:

- Alto:** Treble clef, key signature of two sharps (F# and C#).
- Sop.** Treble clef, key signature of two sharps.
- Clar.:** Treble clef, key signature of two sharps. Chord markings: A7, Bb7, B7.
- Alto:** Treble clef, key signature of two sharps.
- Tpts. 1:** Treble clef, key signature of two sharps. Dynamic marking: *mf*.
- 2:** Treble clef, key signature of two sharps. Dynamic marking: *mf*.
- 3:** Treble clef, key signature of two sharps. Dynamic marking: *mf*.
- Tbns. 1:** Bass clef, key signature of two sharps. Dynamic marking: *mf*.
- 2:** Treble clef, key signature of two sharps.
- 3:** Bass clef, key signature of two sharps. Dynamic marking: *mf*.
- Gtr.:** Treble clef, key signature of two sharps. Chord markings: G7, Ab7, A7.
- Pno.:** Grand staff (treble and bass clefs), key signature of two sharps.
- Bass:** Bass clef, key signature of two sharps.
- Drs.:** Drum set notation with dynamic markings of 2.

L

This musical score is for the piece 'Lightnin'' and is marked with a tempo of 'L' (Lento). The score is arranged for a large ensemble, including Alto, Sopranos, Clarinet, Trumpets (1-3), Trombones (1-3), Guitar, Piano, Bass, and Drums. The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part includes a series of chords: E7, Em7, A7+5, D, F#m7-5, B7, Em7, B7-9, Em7, E9, D, A7+5, and D. The piano part features a complex harmonic accompaniment with various chords and melodic lines. The drum part consists of a steady rhythmic pattern. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

M

Alto

Sop.

Clar. ^D

Alto

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno. ^{Solo}
C C7 F F#_∞ C7 F F#_∞ C A7 D7 G7sus4 G7

Bass ^{Tacet - Pno. cue:}

Drs. *pp*

The musical score is arranged in a standard orchestral layout. It includes staves for Alto, Soprano, Clarinet (with a 'D' dynamic marking), another Alto, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Guitar, Piano (with a 'Solo' section and various chords: C, C7, F, F#∞, C7, F, F#∞, C, A7, D7, G7sus4, G7), Bass (with a 'Tacet - Pno. cue:' instruction), and Drums (starting with a piano 'pp' dynamic). A large red watermark 'Legal View Only Requires Purchase' is overlaid diagonally across the score.

N

Alto

Sop.

Tenor

Alto

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

C G7 C C7 F F#∞ C7 F F#∞ C/G D7 G7 C

Splash

mf

Lightnin'

○

Alto *f* Soprano Sax

Sop. *f* Tenor Sax

Tenor *f* Alto Sax

Alto *f*

Tpts. 1 *f* Open

2 *f* Open

3 *f* Open

Tbns. 1 *f* Open

2 (Open) *f*

3 *f* Open

Gtr. *f* G7 F#7 G7 Ab7 A7

Pno. *f*

Bass *f*

Drs. *f* HH Cr. + Cr.

Lightnin'

P

The musical score is arranged in a standard orchestral layout. It includes four vocal staves (Alto, Soprano, Tenor, Alto) with lyrics and a 'P' dynamic marking. The brass section consists of three staves for Trumpets (1, 2, 3) and three for Trombones (1, 2, 3). The guitar part is shown with a chord chart above the staff: Dm, A7, Dm, D9, C, E7, Am, Ab7+5. The piano part is written in grand staff notation. The bass part is in bass clef. The drums part includes a 'Cr.' (Cymbal) marking. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Lightnin'

Q

Alto
Sop.
Tenor
Alto
Tpts. 1
2
3
Tbns. 1
2
3
Gtr. G7 F#7 G7 Ab7 A7
Pno.
Bass
Drs. Cr. HH + Cr.

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Sopranos, Tenors, and another Alto) are at the top, followed by the brass section (Trumpets 1-3 and Trombones 1-3). Below the brass are the guitar, piano, bass, and drums. The guitar part includes chord markings: G7, F#7, G7, Ab7, and A7. The piano part shows chord voicings. The bass part provides a steady accompaniment. The drum part includes notation for Cr. (Cymbal), HH (Hi-Hat), and a plus sign (+) for a snare drum hit. A 'Q' in a box is placed above the first measure of the vocal parts. A large red watermark 'Preview Only' is overlaid diagonally across the score, with the text 'Legal Use Requires Purchase' written below it.

Lightnin'

R

Alto
Sop.
Tenor
Alto
Tpts. 1
2
3
Tbns. 1
2
3
Gtr. D7 G7 Em7-5 A7 D7 G7 G7+5 C
Pno.
Bass
Drs. Solo f

Lightnin'

S

This musical score is for the piece 'Lightnin'' and includes the following parts:

- Vocalists:** Alto, Soprano (Sop.), Tenor, and another Alto. The vocal lines feature melodic phrases with triplets and slurs.
- Brass:** Three Trumpets (Tpts. 1, 2, 3) and three Trombones (Tbns. 1, 2, 3). The brass parts provide harmonic support and rhythmic patterns.
- Instrumental:** Guitar (Gtr.) with chords Bb7 and C7, Piano (Pno.), Bass, and Drums (Drs.). The drums include a Hi-Hat (HH) and a Crash (Cr).

Lightnin'

T

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

- Vocalists:** Alto, Soprano, Tenor, and another Alto part.
- Brass:** Trumpets 1, 2, and 3; Trombones 1, 2, and 3.
- Guitar (Gtr.):** Chord chart with the following sequence: Fm, C7, Fm, A∞, Eb, G7+5, Cm, F7+5.
- Piano (Pno.):** Two staves for the piano part.
- Bass:** One staff for the bass line.
- Drums (Drs.):** One staff for the drum part, including a snare drum.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

Lightnin'

U

Alto
Sop.
Tenor
Alto

Tpts. 1
2
3

Tbns. 1
2
3

Gtr. Bb7 B7 C7

Pno.

Bass

Drs. Cr.

V

Alto

Sop.

Tenor

Alto

Tpts. 1

2

3

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

F7 Bb7 Gm7-5 C7 F7 B7-5 Bb7+5 Eb

HH
O+

HH foot

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.

JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information visit jalc.org.

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