

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

AFTER ALL

BY BILLY STRAYHORN

Transcribed and Edited by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2009-10 Fifteenth Annual *Essentially Ellington* High School Jazz Band Program.

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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, 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 trumpets, the lead trumpet is the boss. The lead alto and

trombone must listen to the first trumpet and follow 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. 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 a heavy vibrato on harmonized passages and a slight 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 at times. Try to match the speed of vibrato. 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*; 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 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 mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems which must be corrected by the lip only. 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" 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 end together.

17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!!

18. 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," "trading 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 tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V V I.

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 b9 and a 13. 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: what players play a tune or series of notes.

Harmony: chords and voicings.

Orchestration: instrumentation and tone colors.

AFTER ALL

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 - Tenor Sax			Drums
Reed 5 - Baritone Sax			

ORIGINAL RECORDING INFORMATION

Composer: Billy Strayhorn

Arranger: Billy Strayhorn

Recorded: February 15, 1941

Time: 3:25

Master Number: 055287-1

Original Issue: Victor 27434

Currently Available on CD: 'Never No Lament: The Blanton-Webster Band' B00008J2IX

Personnel: Billy Strayhorn, *piano*; Rex Stewart, *cornet*; Wallace Jones, Ray Nance, *trumpets*; Lawrence Brown, Joe Nanton, Juan Tizol, *trombones*; Barney Bigard, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney, *reeds*; Fred Guy, *guitar*; Jimmy Blanton, *bass*; Sonny Greer, *drums*.

Soloists: Lawrence Brown, *trombone*; Johnny Hodges, *alto sax*

REHEARSAL NOTES

After All is a very early Billy Strayhorn composition and arrangement. Although he had only been with the Duke Ellington Orchestra for about two years, we can hear that he has mastered what he called "the Ellington mystique". Ellington always said that his success was due to his being in the right place at the right time. The same could be said for Strayhorn. Early in 1941 the radio stations in America stopped broadcasting songs by ASCAP composers and only played songs by composers who joined their new organization BMI, Broadcasters Music Incorporated. Since Ellington was with ASCAP, he decided to record songs by Billy Strayhorn and Duke's son, Mercer. After All was recorded on February 15, 1941 - on the same date as *Take the "A" Train*, which got a lot of play at this time and replaced *East St. Louis Toodle-oo* as the Ellington Orchestra's theme song.

The form of this chart is very straightforward: two 32-bar choruses of 'AABA'. The first chorus is a trombone solo with the saxophones playing the bridge. The second chorus has an alto solo for the first two **A** sections, a tutti bridge, and call and response with saxophones and brass for the last **A**. Interestingly, there is no intro and no coda. It doesn't get much simpler than that.

The **A** section has a completely diatonic melody with rich chromatic chords in accompaniment. The bridge moves chromatically down from the subdominant, changing keys as it goes. All in all, the writing is pretty adventurous for 1941. I once asked Gil Evans what he was thinking about when he wrote music. He said that he was just trying to sound like Strayhorn. Although this piece doesn't sound like Gil, I can hear the influence it must have had on him. Some of the charts he wrote for Claude Thornhill were certainly reminiscent of After All.

The key word to performing this chart is "romance." I know that romance has pretty much disappeared from modern culture and popular music, but in 1941 it was alive and well. It might be a good idea to watch a movie or two from that era to get into the spirit. We need to conjure up a picture of men in tuxedos and women in diaphanous gowns and heels toasting each other with champagne at a candlelit table. Here's the secret: Ellington's players, although they played heartbreaking ballads, were not wimps. They were tough guys who showed you their tender sides (like Marlon Brando in *A Streetcar Named Desire*).

The use of vibrato is essential to the warmth and vitality of this piece. The trombones should use lip vibrato, not slide. Everyone should take care to keep the vibrato tasteful, not too broad or too fast.

The bass, drums and guitar should keep it simple. So much is going on in the horns that you don't want to compete with them. The piano should accompany the horns and complement them. Notice how on the original recording Strayhorn doesn't play chords until the final two measures. Keep it linear and moving at a faster rate than the horns.

The trumpets in measure 8 of letter **A** should play very short staccatos to contrast with the long notes in the saxes. Like the soloists, the saxophones should sing their melody at **C**. At **E** the brass are in hats. Hats are a great visual asset for a jazz band performance—a small investment. Back in the day, brass sections all had hats that would fit into hat stands, so that the players could lean in for passages and the trumpets could remove them from the stands to fan them back and forth. Stands are hard to come by these days, but they can be constructed by inserting rounded wire hangers into wire music stand bottoms. If this proves too challenging, the trumpets can hold their hats and the trombones can use half open plungers. Most bands play into the stand instead of in hats. This sounds similar but doesn't project as well.

When Johnny Hodges played the alto solo at **F** and **G**, he mostly stayed around the melody. This approach seems to work well. The same is true with the opening trombone solo where the melody is established.

Since this is a ballad, the quarter notes and tied eighth-notes are played long. The eighths are generally played evenly, with the exception of syncopations.

Be careful not to overplay the dynamics. This is a gentle piece that needs to be caressed.

Notes on playing Ellington, Glossary, and Rehearsal Notes written by by David Berger.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington 2009-10 repertoire* please visit jalc.org/essentiallyellington.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

AFTER ALL

Composed and Arranged by Billy Strayhorn
Transcribed and Edited by David Berger

A Medium ballad ♩ = 104

Reeds 1 Alto Sax *p*

2 Alto Sax

3 Tenor Sax *p*

4 Tenor Sax *p*

5 Baritone Sax *p*

Trumpets 1

2

3

Trombones 1 Solo *mf*

2

3

Guitar *mp*

C E7-9 A7 D7 G7 Em7 Em7 Em7-5 Eb° Dm7-5 A9 D7 G7 C

Piano

Bass *mp*

Drums *mp* Brushes

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B

This musical score is for the piece "After All" and includes a section labeled "B". The score is arranged for a vocal ensemble and a full band. The vocal parts include Alto, Tenor, and Baritone. The instrumental parts include Trumpets (1, 2, 3), Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations such as rests, notes, and triplets. A large red watermark "Preview Only" is overlaid diagonally across the page. The guitar part includes a chord progression: C, E7-9, A7, D7, G7, Em7, Em7, Em7-5, Eb°, Dm7-5, A9, D7, G7, Gm7, and C7-9. The piano part includes a triplet of eighth notes in the right hand. The bass part features a steady eighth-note accompaniment. The drum part consists of a simple pattern of eighth notes.

After All

C

Alto *f* *sim.*

Alto *f* *sim.*

Tenor *f* *sim.*

Tenor *f* *sim.*

Bari. *f* *sim.*

Tpts. 1

2

3

Tbns. 1

2

3

Gtr. F E7+5 Eb D7 Ab7 Db C7+5

Pno. *5^{ma}* *7* *6* *3*

Bass

Drs. (Sxs.)

After All

D

Alto *mp* *p*

Alto *mp*

Tenor *mp* *p*

Tenor *mp* *p*

Bari. *mp* *p*

Tpts. 1

2

3

Tbns. 1 *Solo* *mf*

2

3

Gtr. Bb7 Ab7 G7 C E7-9 A7 D7 G7 Em7

Pno. *8va* 3 5 3 3

Bass

Drs.

This musical score is for the piece "After All" and is arranged for a large ensemble. The score includes parts for Alto, Tenor, Bari, Tpts. 1-3, Tbns. 1-3, Gtr., Pno., Bass, and Drs. The key signature is two sharps (F# and C#), and the time signature is 4/4. A prominent red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

The vocal solo section begins in the third measure of the Alto part, marked with a *f* dynamic and the instruction "Soli". The instrumental accompaniment includes a guitar part with chords: Em7, Em7-5 Eb°, Dm7-5, A9, D7, G7, C, D7 C, Dm7, A7, A7, Db, E, G, A7. The piano part features triplets and a *loco* section. The bass part provides a steady accompaniment, and the drums play a consistent pattern.

E

Musical score for 'After All' featuring various instruments and vocal parts. The score includes:

- Alto:** Solo part with dynamics *mf* and *p*. Chords: B \flat , D \flat 7-9, F \sharp 7+5, F7, B \flat , A \circ , A \flat \circ , D \flat \circ , D7-5, G7+5, C7+5, F7, B \flat , B7+9.
- Tenor:** Part with dynamics *p*.
- Bari:** Part with dynamics *p*.
- Tpts. 1, 2, 3:** Trumpet parts with dynamics *mf* and *mp*.
- Tbns. 1, 2, 3:** Trombone parts with dynamics *mp* and *mf*.
- Gtr.:** Guitar part with dynamics *mp* and *mf*. Chords: D \flat , F7-9, A7+5, A \flat 7, D \flat , C \circ , B \circ , E \circ , Fm7-5, B \flat 7+5, E \flat 7+5, A \flat 7, D \flat , D7+9.
- Pno.:** Piano part with triplets and dynamics *mf*.
- Bass:** Bass line.
- Drs.:** Drum part with dynamics *mf*.

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F

Musical score for 'After All' featuring Alto, Tenor, Bari, Tpts., Tbns., Gtr., Pno., Bass, and Drs. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

Alto: *p* B \flat D7-9 F \sharp 7+5 F7 B \flat A \circ A $\flat\circ$ D $\flat\circ$ Dm7-5 G7+5

Tenors: *p*

Bari: *p*

Tpts. 1, 2, 3

Tbns. 1, 2, 3

Gtr.: D \flat F7-9 A7+5 A \flat 7 D \flat C \circ B \circ E \circ Fm7-5 B \flat 7+5

Pno.: 5 6 3 3

Bass

Drs.

G

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Alto:** Two staves. The top staff has a melodic line with dynamics *f* and *fz*. The bottom staff has accompaniment with chords *Cm7* and *F7*, and a *Solo* section marked with a *6*.
- Tenor:** Two staves. Both parts feature triplet patterns with dynamics *f*.
- Bari:** One staff with triplet patterns and dynamics *f*.
- Tpts. 1, 2, 3:** Three staves. All parts are marked *Open* and feature triplet patterns with dynamics *f*.
- Tbns. 1, 2, 3:** Three staves. All parts are marked *Open* and feature triplet patterns with dynamics *f*.
- Gtr.:** One staff with a chord progression: *Ebm7*, *Ab7*, *D \flat* , *G \flat* , *Fm F \sharp m*, *F7+5*, *E*, *F7*, *E*, *D \flat 7*, *E \flat 7*, *Em7*.
- Pno.:** Two staves (treble and bass clef) with accompaniment.
- Bass:** One staff with a steady bass line.
- Drs.:** One staff with a rhythmic accompaniment, marked *Tutti*.

A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

This musical score is for the piece "After All" and is arranged for a jazz ensemble. The score includes parts for Alto, Tenor, and Baritone saxophones, three Trumpets (1, 2, 3), three Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is marked with a mezzo-piano (*mp*) dynamic. The score is divided into four measures. The first measure features a vocal melody in the Alto and Tenor parts, with accompaniment from the other instruments. The second measure continues the vocal melody. The third measure features a piano solo in the right hand, with a 15-measure phrase and a 10-measure phrase. The fourth measure concludes the piece. The score includes various musical notations such as notes, rests, and articulation marks. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Alto *mp* Bmaj7 Bb7+5 Ebm7 F9

Tenor *mp*

Bari. *mp*

Tpts. 1 *mp* Hat

2 *mp* Hat

3 *mp* Hat

Tbns. 1 *mp* Hat

2 *mp* Hat

3 *mp* Hat

Gtr. Dmaj7 Db7+5 Gbm7 Ab9

Pno. 15^{me} 10 5 6

Bass (Alto solo)

Drs.

[H]

The musical score is arranged in a standard orchestral format. It includes five vocal staves (Alto, Tenor, and Bari) and three staves each for Trumpets (Tpts. 1, 2, 3) and Trombones (Tbns. 1, 2, 3). The guitar (Gtr.) part shows a sequence of chords: D^b, F7-9, B^b7, A7+5, A^b7, and D^bmaj7. The piano (Pno.) part features a complex accompaniment with triplets and sixteenth-note patterns. The bass (Bass) and drums (Drs.) parts provide the rhythmic foundation. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

After All

Slow 4

This musical score is for the piece "After All" and is marked "Slow 4". It features a vocal ensemble consisting of two Alto parts, two Tenor parts, and one Bari. part. The instrumental ensemble includes three Trumpets (Tpts.), three Trombones (Tbns.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts have dynamics of *ff* (fortissimo) and *mf* (mezzo-forte). The piano part has dynamics of *fp* (fortissimo piano) and *f* (forte). The guitar part has a series of chords: Fm7, A7, Ab7, Bb7, Ebm7, Ab7, and Db. The drums part has dynamics of *pp* (pianissimo). A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

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.

Sharing Experiences: Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first place winner earns the honor of naming a seat in Frederick P. Rose Hall, the home of Jazz at Lincoln Center.

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.

As of May 2009, *EE* has distributed scores to more than 5,000 schools in all 50 U.S. states, Canadian provinces and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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.

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 at Lincoln Center's Avery Fisher Hall 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, yearly hall of fame inductions, 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 Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, 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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