

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

FEET BONE

BY DUKE ELLINGTON

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.

Jazz at Lincoln Center gratefully acknowledges the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:

Founding leadership support for the *Essentially Ellington* High School Jazz Band Program is provided by The Jack and Susan Rudin Educational and Scholarship Fund. Major support is provided by the Surdna Foundation, The Irene Diamond Fund, the United States Congress, the National Endowment for the Arts and Alfred and Gail Engelberg.

Additional support is provided by the Ella Fitzgerald Charitable Foundation, The Heckscher Foundation for Children, The Charles Evans Hughes Memorial Foundation, The New York Times Company Foundation, Mericos Foundation and other generous funders.

essentially
ellington

An Annual High School Jazz Band Program
Produced by Jazz at Lincoln Center since 1995

jazz
at lincoln center
Frederick P. Rose Hall
Columbus Circle, NYC

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.

FEET BONE

INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Piano
Reed 2 - Alto Sax/ Clarinet	Trumpet 2	Trombone 2	Bass
Reed 3 - Tenor Sax	Trumpet 3	Trombone 3	Drums
Reed 4 - Tenor Sax	Trumpet 4		
Reed 5 - Baritone Sax			

ORIGINAL RECORDING INFORMATION

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: July 3, 1958, Newport Jazz Festival (live performance)

Time: 3:11

Original Issue: CBS (F) 88653

Currently Available on CD: "Newport 1958" B000VSBX9I

Personnel: Duke Ellington, *piano*; Shorty Baker, Ray Nance, Clark Terry, Francis Williams, William "Cat" Anderson, *trumpets*; John Sanders, Quentin Jackson, Britt Woodman, *trombones*; Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney, *reeds*; Jimmy Woode, *bass*; Sam Woodyard, *drums*.

Soloists: Duke Ellington, *piano*

REHEARSAL NOTES

Feet Bone is an obscure straight-ahead medium tempo shuffle blues from the late 1950's that serves as a vehicle to feature the three horn sections. After a chorus of piano solo where Ellington sets up the shuffle rhythm in his right hand, there are two choruses of trombones, two choruses of saxophones, and one chorus of trumpets. In place of a 2nd trumpet chorus, Ellington adds a clarinet on top for two identical choruses. The clarinet/trumpet section is answered in the first chorus by the piano. On the repeat chorus the trombones play a riff while the clarinet/trumpets hold out their long note. The saxophones answer with the riff from the piano of the previous chorus. The final two choruses have the saxophones and trombones play a concerted variation of the opening trombone riff. On the second chorus the trumpets answer on every second bar.

In typical Ellington fashion this is a simple structure loaded with clichés. The interest is in the swinging rhythms and the complex harmonies. The shuffle rhythm must be established immediately in the rhythm section and then imitated in all the horns. On the live recording from Newport, Ellington advises the band, "Don't be mislead." What could he mean? Or is he speaking to the audience - don't be mislead; this sounds like a simple blues, but the harmonies are anything but simple.

The rhythm section should pretty much keep the same groove and intensity from letter **A** until **H**, where the groove stays basically the same but is more intense. Undoubtedly, the bassist was not given a part. He just walks G Blues pretty much throughout, occasionally catching a syncopation with the horns. I expect that he was unaware of the altered chord progression at **D**. He missed the C7 chord and the Gm6 chord on the 1st and 3rd bars. I would recommend playing the C7| G | Gm6 | G7| for the first 4 bars at **D**. There are a lot of passing chords in the horns that the piano and bass should ignore. The blues will create a firm foundation. The pianist should pay attention to the horn riffs and answer them with his own riffs (or play Ellington's).

The trombones have a great opportunity to project nobility at **A** and **B**. Lots of accents are the order of the day.

The saxophones represent sensuality - the harmonies and the opportunities for subtle bends of notes. Make sure the long notes are played expressively. The triplet before **D** should be slurred into the downbeat of **D** (possibly putting a little scoop into that downbeat). You want that dotted half note to moan.

The trumpet soli should be played with plungers half open. The lead is in the 4th part - originally written for Ray Nance. Play this with soul. Ray would like that.

At **F** the trumpets are underneath the clarinet. In addition to making a crescendo on the long note, the trumpets should very gradually open their plungers. Don't start the crescendo and opening too soon - you lose the drama.

Under the last two notes for the 1st trumpet, I have put two alternate notes in parentheses in case the 1st trumpet player does not have the range to play the high C# and E. Aside from those two notes, this arrangement should be quite playable by many high school bands. When I was in high school, I would have washed cars for a week for the opportunity to play this chart. Actually, I did ask my high school band director if we could buy some charts from Duke. His response was, "Duke Ellington isn't going to sell us his charts. If you want to play something good, write it yourself."

Notes on Playing Ellington, Glossary, and Rehearsal Notes
written 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.

FEET BONE

Words and Music by Duke Ellington
Transcribed by David Berger

Shuffle ♩ = 130

Alto Sax

Reeds 1

2

3

4

5

Alto Sax

Tenor Sax

Tenor Sax

Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

Solo

15^{ma}

f loco

C7

G

8^{va}----- loco

3

Piano

Bass

f

Drums

Sticks

p

mp

© 1958 (Renewed) SONY/ATV MUSIC PUBLISHING LLC in the U.S.A.

This arrangement courtesy of SONY/ATV MUSIC PUBLISHING LLC in the U.S.A.

All Rights on behalf of Sony/ATV MUSIC PUBLISHING LLC

Administered by SONY/ATV MUSIC PUBLISHING LLC, 8 Music Square West, Nashville, TN 37203

Rights for the world outside the U.S.A. Controlled by TEMPO MUSIC, INC. C/O MUSIC SALES CORPORATION

International Copyright Secured All Rights Reserved including Public Performance Used by Permission

Feet Bone

A

This musical score is for the piece "Feet Bone" and is marked as section "A". It is arranged for a large ensemble including vocalists and instrumentalists. The vocal parts consist of two Alto voices, two Tenor voices, and one Bari (Baritone) voice. The brass section includes four Trumpets (Tpts. 1-4) and three Trombones (Tbns. 1-3). The piano part features a complex accompaniment with various chords and melodic lines, including a section marked "loco". The bass part provides a steady rhythmic foundation, and the drums play a consistent pattern. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. A large red watermark "Preview Only" is overlaid diagonally across the page.

This musical score is for the piece "Feet Bone" and is page 3 of the document. It features a variety of instruments and vocal parts. The vocal parts include two Alto parts, two Tenor parts, and one Bari. part, all of which are currently silent. The brass section consists of four Trumpets (Tpts. 1-4) and three Trombones (Tbns. 1-3). The Trombone parts are active, with the first Trombone playing a melodic line and the second and third providing harmonic support. The piano (Pno.) part is also active, with the right hand playing chords and the left hand playing a bass line. The bass part (Bass) is active, playing a melodic line. The drums (Drs.) part is active, playing a steady rhythm. The score includes a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

Feet Bone

B

The musical score for 'Feet Bone' is arranged for a full band and vocal ensemble. It features the following parts:

- Vocalists:** Alto, Tenor, and Bari. (Baritone).
- Brass:** Trumpets (Tpts. 1-4) and Trombones (Tbns. 1-3).
- Piano (Pno.):** Includes chord markings for G, C7, and G, with 15^{ma} (15th measure) annotations.
- Bass:** Provides a steady bass line.
- Drums (Drs.):** Features a consistent 'Ride Cr.' (Ride Cymbal) pattern.

The score is marked with a large red watermark: "Preview Only Requires Purchase".

Feet Bone

C

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are in treble clef with a key signature of three sharps (F#, C#, G#). The brass parts (Tpts. 1-4 and Tbns. 1-3) are in their respective clefs with the same key signature. The piano part (Pno.) is in grand staff. The bass part (Bass) is in bass clef. The drums part (Drs.) is in a single staff with various rhythmic notations and performance instructions like 'C' (Cymbal) and 'Ride'. Dynamics such as 'f' (forte) are indicated for the vocal parts. The score includes various musical notations such as slurs, accents, and triplets. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Feet Bone

This musical score is for the piece "Feet Bone" and is arranged for a large ensemble. The score is divided into several systems of staves:

- Vocal Parts:** Five staves for Alto, Tenor, and Bari voices. The vocal lines are written in treble clef with a key signature of three sharps (F#, C#, G#). The music features melodic lines with various note values and rests, including triplet markings at the end of several phrases.
- Brass:** Four staves for Trumpets (Tpts. 1-4) and three staves for Trombones (Tbns. 1-3). All brass parts are currently silent, indicated by a horizontal line across each staff.
- Piano (Pno.):** A grand staff with treble and bass clefs. The right hand contains chords and rhythmic patterns, with specific chord markings for C7, G, and D7. The left hand provides a bass line.
- Bass:** A single staff in bass clef providing a steady rhythmic accompaniment.
- Drums (Drs.):** A single staff in treble clef with a drum set notation. It includes patterns for Cymbal (Cr.) and Ride cymbals, with dynamic markings like accents and slurs.

Legal Use Only Requires Purchase

Feet Bone

D

The musical score is arranged in a standard orchestral layout. It includes five vocal staves (Alto, Alto, Tenor, Tenor, Bari), four trumpet staves (Tpts. 1-4), three trombone staves (Tbns. 1-3), a piano part (Pno.), a bass line, and a drum set (Drs.). The key signature is D major (two sharps). The tempo and meter are not explicitly stated but appear to be in a common time signature. The piano part features a series of chords: C7, G, Gm6, G7, C7, G°, and G. The drum set part includes a consistent pattern of eighth notes and rests, with occasional accents and a '2' marking above the staff.

Feet Bone

E

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

1/2 Plunger
mf

1/2 Plunger
mf

1/2 Plunger
mf

1/2 Plunger
mf

D7+5 D7sus4 C7 G G 15^{ma} 8^{va}

Cr. Cr. Ride Cr. Cr.

mp

This musical score is for the piece "Feet Bone" and is page 9 of the score. It features a variety of instruments and parts:

- Vocalists:** Alto (two staves), Tenor (two staves), and Bari (one staff). All vocal parts are currently silent, indicated by whole rests.
- Trumpets (Tpts.):** Four staves (1-4) with melodic lines. The fourth staff includes vocalizations labeled "Wa".
- Trombones (Tbns.):** Three staves (1-3) with whole rests.
- Piano (Pno.):** Two staves with chordal accompaniment. Chords are labeled as C7, G, Am7, D7, and G15^{ma}.
- Bass:** One staff with a melodic line, including a triplet of eighth notes.
- Drums (Drs.):** One staff with a complex rhythmic pattern, including "Ride" and "Cr." (Cymbal) sounds.

A large, diagonal red watermark reading "Legal Use Requires Purchase" is overlaid across the entire page.

[F]

Alto

Cl. Clarinet

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

mp *cresc.* *ff* *mp* *cresc.* *ff*

1/2 open *sim.* *mp* *cresc.* *ff*

1/2 open *sim.* *mp* *cresc.* *ff*

1/2 open *sim.* *mp* *cresc.* *ff*

1/2 open *sim.* *mp* *cresc.* *ff*

15^{ma} *G* *C7* *G* *B^b°*

mp *cresc.* *f* *mp* *cresc.* *f* *mp* *cresc.*

Cr. *Cr.*

Feet Bone

G

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto, Clarinet (Cl.), two Tenors, and Baritone (Bari.). Below these are four Trumpets (Tpts. 1-4) and three Trombones (Tbns. 1-3). The piano accompaniment (Pno.) is shown in grand staff notation. The Bass and Drums (Drs.) parts are at the bottom. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). The Clarinet and Trumpets parts feature *1/2 open* markings. The Piano part includes chord changes for Am7, D7, and G, with a 15^{ma} G marking. The Drums part includes *Cr.* (Cymbal) markings. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto, two Tenors, and Baritone. Below these are four Trumpet parts (Tpts. 1-4) and three Trombone parts (Tbns. 1-3). The piano accompaniment (Pno.) is shown in grand staff notation with chord symbols C7, G, D7, and G. The Bass line and Drums (Drs.) are at the bottom. Dynamics range from *mp* to *ff*, with performance markings like *cresc.*, *sim.*, and *1/2 open*. The drums feature triplet patterns and cymbal (Cr.) effects.

H

Musical score for 'Feet Bone' featuring Alto, Cl., Tenor, Bari., Tpts., Tbns., Pno., Bass, and Drs. The score includes various musical notations such as dynamics (f, 15^{ma}), articulation (Cr., Ride), and time signatures (2/4).

Alto: *f*

Cl.: *f*

Tenor: *f*

Tenor: *f*

Bari.: *f*

Tpts. 1-4

Tbns. 1-3: *f*

Pno.: *15^{ma}*

Bass

Drs.: *f*, Cr., Ride, 2/4

Feet Bone

I

This musical score is for the piece "Feet Bone" and is marked with a first ending bracket (I). The score is arranged for a large ensemble including Alto, Clarinet (Cl.), two Tenors, Baritone (Bari.), four Trumpets (Tpts. 1-4), three Trombones (Tbns. 1-3), Piano (Pno.), Bass, and Drums (Drs.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features chords marked with 15^{ma} and 8^{va}. The drum part includes specific patterns labeled "Ride" and "Cr." (Cymbal). A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the score.

This musical score is for the piece "Feet Bone" and is page 15 of the score. It features a large ensemble of instruments and a drum set. The instruments listed are Alto, Clarinet (Cl.), Tenor (two parts), Baritone (Bari.), Trumpets (Tpts. 1-4), Trombones (Tbns. 1-3), Piano (Pno.), Bass, and Drums (Drs.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page. The piano part includes chord markings: C7, G, D7, and G. The drum part includes markings for "Cr." (Cymbal) and "Ride" (Ride cymbal), with a dynamic marking of *f* (forte) at the beginning. The bass part has an 8va marking and an 8va-1 marking. The alto, clarinet, tenor, and baritone parts have various melodic lines with slurs and accents. The trumpet and trombone parts have harmonic support with many notes marked with a circled plus sign (+). The piano part has a complex accompaniment with many notes marked with a circled plus sign (+). The drum part has a steady rhythm with accents and slurs. The bass part has a steady rhythm with accents and slurs.

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 and conduct the music of Duke Ellington and other big band composers. 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.

Jazz at Lincoln Center Education
33 West 60th Street, New York, NY 10023-7999

Phone: 212-258-9812
Fax: 212-258-9900
E-mail: ee@jalc.org

jalc.org/essentiallyellington

