

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

NEW MUSICAL EXPRESS

BY MARY LOU WILLIAMS

Transcribed and Edited by Ted Buehrer 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 MARY LOU WILLIAMS

As a young professional traveling the black vaudeville circuit, Mary Lou Williams idolized fellow pianist Lovie Austin, and aspired to nothing less than to emulate Austin's ability to play the music for a show with one hand while simultaneously writing new music for the next act with the other, all while conducting and giving musical cues with her head and smoking a cigarette. Though these aspirations may have seemed lofty enough to a naïve teenager, Williams could not have anticipated how much further her legacy would extend. She could not have fully realized the hardships she would face as a female in the male-dominated field of jazz, nor the grace and determination she would demonstrate along the way that, along with her formidable talent, would earn her the respect of her peers. And though she recognized her talent, once writing in frustration to her agent, "Do you know that there aren't any women and very few men that can do what I can musically?" Williams carried herself with humility and could not have anticipated a set of editions such as this one celebrating her music.

Born in Atlanta in 1910, Mary Elfrieda Scruggs spent most of her youth in Pittsburgh and quickly became a prodigy at the keyboard. Her mother played the pump organ at a local church, and was shocked one day to hear her three- or four-year-old daughter, seated on her lap, reproduce note-for-note the music she herself had just played. Mary's talent matured, and by the age of six she became known as the "little piano girl," playing for parties and teas throughout the city. She first experienced life on the road as a member of a traveling musical group when she was twelve, and although this experience was limited to eight weeks, two years later she was back on the road again traveling the black vaudeville circuit. The band she was with folded in 1925, but Mary landed on her feet, catching on as the pianist with a popular dance team called Seymour and Jeanette. In 1926 she married the saxophone player in this group, John Williams, and when this act fell apart the newlyweds moved to Memphis where they started a group known as the Syncopators. A short time later, John accepted a job with a band based in Oklahoma City known as the Clouds of Joy at a salary that promised a bright future for the young couple, while Mary stayed in Memphis to keep the Syncopators alive. But being an independent seventeen year old woman of color in the South at that time was perilous, and by 1928 the Syncopators folded and Mary rejoined her husband, traveling with the Clouds of Joy as an unemployed spouse. Despite John's attempts to convince the band otherwise, Mary was not given a role in the band until a year later, after the band had reorganized and relocated to Kansas City.

By the early 1930s, Andy Kirk had taken over the leadership of the Clouds of Joy. Kirk's Clouds of Joy had its roots in the Southwestern style, and though they never achieved the fame

of bands led by the likes of Count Basie, by the late 1930s they were a strong band developing a national following. They, like many other bands of their stature, toured the country extensively (it was not uncommon for them to travel 500 miles overnight after one engagement had ended in order to get to the next job), made recordings, and had frequent radio appearances. Williams established herself as the pianist and the chief arranger and composer for the group, and her exposure to the sounds and techniques of other bands increased significantly as a result of the band's wide-ranging travels. Her reputation as a composer and arranger grew, and by the late 1930s and early 1940s she was providing arrangements not only for the Clouds of Joy, but also for bands led by Jimmie Lunceford, Louis Armstrong, Earl Hines, Tommy Dorsey, Benny Goodman, and later, Duke Ellington.

NOTES ON PERFORMING MARY LOU WILLIAMS' MUSIC

There are a few factors that are important to understanding and interpreting Williams' music. First, it is important to recognize that her style was never stagnant; it was always evolving as she assimilated and experimented with new techniques in her music. This was a real strength that characterized her music throughout her career: her ability to bring together style characteristics from a variety of sources to create unique, original, musically satisfying results. The arrangements included in these editions are proof of this point: they were written for three different bands. *Walkin' and Swingin'* was played by Andy Kirk and the Clouds of Joy (1936), *Roll 'Em* was written for the Benny Goodman Orchestra (1938) and *New Musical Express* was intended for the Duke Ellington Orchestra (1967).

It therefore becomes difficult to derive a set of "universals" in describing how to play Williams' music. The following should serve as starting point; many of these points are consistent with those provided by David Berger in his notes on playing the music of Duke Ellington:

1. The most consistent factor is that her music swings hard. Regardless of the band she was writing for, regardless of tempo, Williams loved writing infectious swinging lines. Remember that Kansas City served as her home base for a number of years, so blues-based, riff-influenced, driving swing (with ample improvisation) became second nature to her. Yet through her exposure to other bands and styles, she balanced this influence with passages that contained precise and intricate ensemble writing. The results are arrangements that "feel good" to play. Benny Goodman amplified this point, saying, "Usually, we'd play five or six arrangements in a set and each would be three minutes. But some of those arrangements Mary Lou Williams wrote you would want to play for more than three minutes and the dancers would want you to, too." Make sure the music swings.

2. Also regarding swing: think of a pair of written eighth notes as a quarter-note triplet and an eighth-note triplet. The only time this is not the case is at extremely fast (or extremely slow) tempos, or when the music is marked to be played with straight eighth notes (equal value).

3. The drummer "drives the bus" and does much to establish (or not!) the swing feel of an arrangement. Timekeeping is his/her primary responsibility, with the soft "feathering" technique on each beat with the bass drum (light, almost inaudible attack), the other foot snapping the hi-hat closed on beats two and four, and the right hand providing swing rhythms on the ride cymbal (or, if brushes are called for, with both hands on the snare drum). Fills, when called for, should remain stylistically consistent with the rest of the ensemble playing. Remember, the adage "less is more" is applicable here! The drum parts are notated to reflect as accurately as possible what the drummers on the source recordings played, so that the student drummer can (and should!) listen earnestly to glean every nuance in order to capture the style properly. However, he/she should not necessarily attempt to read every rhythm, every fill literally—the result would most likely come across as too mechanical.

4. Also regarding written-out rhythm section parts: the bass and piano parts do not need to be played strictly as written at all times. Everything in these parts is transcribed as accurately as possible from the recordings so that the student can see in notation what is heard in the source recordings in order to help them master the style. Particularly in solo sections, where chord changes are provided, the bass, piano, and guitar players should feel free to depart from the written transcribed part as long as what he/she plays remains harmonically and stylistically consistent with what is being replaced. In other sections (where no chord changes appear) the written parts should be observed.

5. All improvised solos have been transcribed and included in the editions for the purpose of understanding the style and learning from the jazz greats who created them. Soloists are encouraged to learn the nuances of these transcribed solos; not just the notes, but how the notes are approached, left, articulated, and phrased. In this way the solo transcriptions can serve as an important reference point and can help the soloists in developing his/her ideas. But soloists should not lose sight of the fact that these are to be improvisations, so they should also learn and follow the chord changes as they create their own improvised melodies.

6. Remember that as with Ellington, this is acoustic music. Amplification should be kept as minimal as possible. Rhythm section instruments lend support, they don't lead. Be sure their volume is kept under that of the horns. In some performance

situations, slight amplification of the bass (an acoustic bass is vastly superior to an electric for this music) and piano may be needed, but the conductor should be sure that these do not overpower the rest of the group. When guitar is used, a hollow-bodied, (preferably) unamplified rhythm guitar is best, with the guitarist playing four quarter-note chords per bar (a la Freddie Green style).

7. As in most big band music, there should be only one person per part. Doubling a part with two or more players on the same part blurs the ensemble sound, distorts the intended balance, and disrupts the individuality of each part. The lead players (1st Alto Saxophone, 1st Trumpet, 1st Trombone) should guide the phrasing, volume, articulation, and other stylistic issues confronted by each section, and each section should strive to match its lead player. In soli passages that include the trumpet section and at least one other section, all horns should follow the lead trumpet player.

8. Conductors should make sound, informed interpretive decisions based on close listening to the source recordings and other recordings of Williams' music by Andy Kirk and the Clouds of Joy, Benny Goodman, and Duke Ellington. Listen together with the students so they too can hear and learn stylistic conventions. Dynamic shape should generally follow melodic shape: crescendo as lines ascend and decrescendo as they descend; note attacks and releases should occur together; articulations should be consistently played throughout the ensemble. Williams did not clutter her scores with a lot of articulations and dynamics, so there is plenty of room for interpretation (comparing the source recordings with the recordings made by the Jazz at Lincoln Center Orchestra will reveal some of these interpretive decisions). On the other hand, those articulations that are marked should be observed.

9. In general, focus on precision without losing that overall sense of swing. Keep in mind the words of jazz editor Barry Ulanov who wrote this about Williams' music: "One of the difficulties about jazz is that it's very hard to notate it, but Duke Ellington could and so could Mary. Very few other people have been able to put on paper the feeling of jazz . . . She has discovered, because of her particular genius, a way to articulate on paper a jazz pattern—how to accent a measure. And that's why her best stuff is among the best in jazz."

In his autobiography, *Music is My Mistress*, Duke Ellington summed up Williams' music, saying: "Mary Lou Williams is perpetually contemporary. Her writing and performing are and have always been just a little ahead throughout her career . . . Her music retains—and maintains—a standard of quality that is timeless. She is like soul on soul."

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.

NEW MUSICAL EXPRESS

INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Piano
Reed 2 - Alto Sax	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: Mary Lou Williams

Recorded: December 2, 1953

Time: 3:26

Original Issue: Vogue (F) LD186

Currently Available on CD: "Mary Lou Williams 1953-1954"
B000E6GDZQ

Personnel: Mary Lou Williams, *piano*; Don Byas, *tenor sax*; Buddy Banks, *bass*; Gerard "Dave" Pochonet, *drums*.

Soloists: Don Byas, *tenor saxophone*; Mary Lou Williams, *piano*

REHEARSAL NOTES

Williams originally composed and recorded New Musical Express (sometimes referred to as "NME") as a small group tune in Paris, France in 1953, featuring an extended solo by tenor saxophonist Don Byas. In 1967, she supplied Duke Ellington with a number of new arrangements, including this one. Ellington never recorded it (and may not have performed it), but when an opportunity to open a new jazz club in Copenhagen, Denmark was offered to Williams in 1968, she agreed, and took several of her new big band compositions with her. They were performed on a radio broadcast by the Danish Radio Jazz Orchestra with Williams and tenor saxophonist Ben Webster (among others) sitting in as guest performers. Although she had been away from this genre for so long, these arrangements demonstrate some of the most sophisticated, daring writing of her career.

This arrangement is a burner! The Danish Radio Jazz Orchestra played this at a tempo of a ♩=300. Couple this high-octane tempo with the title, the driving introduction, and the fast-moving saxophone melody, the clear image that Williams is going for in this arrangement is that of an express train that is already at top speed as the chart begins.

One way to help convey the "train sound" in the introduction and ending (letter **J**) is for the bass/piano/baritone saxophone quarter-note figure to be played long-short long-short. This helps drive the energy and momentum forward. Listen for the articulations at the sixth bar of **A** and **B** for a possible interpretation.

The key to playing fast tempos is to stay on top of the beat. There is a tendency to slow down when playing fast tempos because we play too heavily or too loud. Keep dynamics softer and articulations light; *f* and *ff* dynamic markings must be taken with a grain of salt in the context of this fast tempo. In rehearsing this chart, Wynton Marsalis commented that "fast music is downbeat oriented." I like that. Play lightly and strive to get to the next downbeat on time and together.

Notice how simply the drummer plays on the source recording. I'm not suggesting that what he did was "simple" or "easy," but that he understood that his chief role was to keep the rhythm driving and swinging. He does not clutter his playing with many fills, and in fact keeps the time on the ride cymbal while providing support with rim clicks ("cross stick") on beats 2 and 4. These rim clicks, along with the foot-pedaled hi-hat also on beats 2 and 4, really help to lock in the groove.

Throughout this edition, the drumset notation follows standards set by the Percussive Arts Society, particularly Norman Weinberg's Guide to Standardized Drumset Notation (Lawton, OK: Percussive Arts Society, Inc., 1998), legend as follows:



The same is true of the bass. After playing "in 2" for the two head choruses, the bass locks in with the drums and plays hard driving, walking lines for the rest of the chart.

With all of the fast rhythmic activity in the saxophone melody, piano comping should be kept very simple and straightforward. At this tempo, syncopated comping with complex voicings would only make things muddy and potentially slow down the tempo.

The form of the head melody (beginning at letter **A**) is a 13-bar altered blues. It is played twice through and a two-bar launch propels the chart into the tenor saxophone solo. Once arrived at the solo section (letter **C**), the form becomes a standard 12-bar blues for several choruses (letters **C**, **D**, and **E**). A brass interlude (letter **F**) reverts to the 13-bar form, with the soloist re-entering in the four bars leading up to letter **G**. The soloist blows over another 12-bar blues form (letter **G**) and begins another (letter **H**) before the form dissolves (letter **I**) in anticipation of the arrangement's ending. It is important for the soloist to know where he/she is in the form and to realize that, despite the fast tempo, most of what he/she will improvise over is the familiar 12-bar blue.

The transcribed solo that appears in the tenor saxophone part is actually a fusion of two solos: the 1953 Don Byas solo & the 1968 Ben Webster solo from the Danish Jazz Radio Orchestra broadcast. The layout of the arrangement Byas played did not exactly align with the form of the big band chart, so Webster's solo is used to fill in the gaps where Byas's solo doesn't fit in the big band arrangement. I recommend both solos to saxophonist interested in hearing how to approach improvising over a fast blues.

I believe the horn backgrounds behind the soloist that build intensity by letter **H** depict a bevy of other train-related sounds: train whistles, the roar of the engine, the hiss of steam being released, the screeching of brakes. Play these dissonant harmonies with conviction and be aware of how one part (or section) fits within the framework of the overall ensemble. This is especially important as the brass rhythms begin to overlap and don't always coincide with the saxophone rhythms at letter **H**.

In the last measure, the tenor saxophone soloist should wait until the band holds its final chord before playing his/her final flourish, and the drummer should likewise wait for the soloist to hold the final note before filling to the end.

Notes on Mary Lou Williams and Rehearsal Notes written by Ted Buehrer. Glossary 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.

NOTES FROM WYNTON MARSALIS

Why did you decide to pick Mary Lou Williams to be included in the *Essentially Ellington* library?

W.M. I think Mary Lou Williams has a very important body of work, her playing and her arranging, and I think the fact that she as a woman is important. It's important for our female students to hear Mary Lou's music and understand the level of virtuosity and sophistication that she gave to jazz in the late 20s, 30s and 40s, up until she passed away. She was constantly creative up until the 1970s.

What do you think students and directors can learn from playing her music?

W.M. One, how to swing. Because her music is always about swinging and it's about the blues. From listening to her music piano players can learn how to play because she could just flat out play. She played with two hands; she played in many different styles, from the Eastern Seaboard stride school of piano playing to the Kansas City jump style, boogie-woogie piano. She played with tremendous elegance and technical élan. She had a flair with her style of playing, and she even went down into the 70's when they got into Sus 4 chords and playing fourths and all of that. Mary Lou could do all of that kind of stuff.

What are the similarities between Mary Lou's music and Duke's music?

W.M. Duke taught everyone how to write for the big band. He was the greatest and most sophisticated of all the arrangers and composers, so anyone who came after him would be influenced by him. I think the main things with Duke were the orchestration of blues timbres; where to put the half-steps and then spread them apart, making the chord bend. So Mary Lou picked up a lot of those types of techniques, and also how to use unison parts. A lot of writing for the big band is about wanting to use unison lines; you don't want all that harmony going on all the time. And above all, their biggest similarity would be the dedication to the different moods of the blues. Because the blues is not just those harmonies, it's not just a song; it's different types of shuffles, jumps, stomps, and I think Duke Ellington showed everyone the range and sophistication of jazz from a groove standpoint. And I know Mary Lou was very moved by it and moved to create original and great arrangements in the tradition of Duke. I know that she was proud of the arrangements she wrote for Duke, most notably Blue Skies, and she was always talking about it. And Duke was very encouraging. He encouraged her in the pursuit of her art.

Are there significant differences between her music and Duke's?

W.M. Yes, there are many differences between her and Duke, like the way she treats the ensemble. She has a more regional feeling of Kansas City, a lot of boogie-woogie stomps. And when she developed her music with pieces like *The Zodiac Suite*, she began to use a different type of harmonic vocabulary. She was much more of a piano virtuoso than Duke when it comes to just digital technique. Now, Duke was a virtuoso of timbre and sound and color; he had a different type of technical mastery. Mary Lou could just... up and down the keyboard, you know? So, she had that. And her themes, the way that she developed her material, is very different from Duke's.

Can you talk a little bit about *New Musical Express*? It's pretty different from her earlier music.

W.M. *New Musical Express* is a train piece and it's influenced by Duke's *Daybreak Express*; everybody was influenced by that piece when it came out in the 1930's. It uses a train onomatopoeia - oom-ba, oom-ba, oom-ba, oom-ba - and very fast lines. It's written in the style that we consider to be bebop. It has a bebop line. It has a thirteen-bar phrase in one section; it's an extended blues, with a coda section that uses major and minor chords in different ways, sharp eleven chords and very abstract types of relationships within the orchestration, but still the blues. It's difficult to play, but interesting. And hip.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

Composed and Arranged by Mary Lou Williams

Transcribed and Edited by Ted Buehrer

Bright Swing ♩ = 260-290

NEW MUSICAL EXPRESS

Intro

Reeds 1 Alto Sax *f* *sim.* *ff*

2 Alto Sax *f* *sim.* *ff*

3 Tenor Sax *f* *sim.* *ff*

4 Tenor Sax *f* *sim.* *ff*

5 Baritone Sax *f* *sim.* *ff*

Trumpets 1 *f* *sim.* *ff*

2 *f* *sim.* *ff*

3 *f* *sim.* *ff*

4 *f* *sim.* *ff*

Trombones 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Piano *f* *ff*

Bass *f* *ff*

Drums *f* *ff* Cross-stick

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A

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno. *mp*

Bass

Drs. *mf*

Cross-stick

f

f

f

f

Fmaj7 D7-5 Gm7 C7 Db9 Gb7 Cm7 Bbmaj7 F7 B7 *f* Bb7 B7-5

This musical score is for a jazz ensemble. It features the following parts:

- Vocals:** Alto (two staves), Tenor (two staves), and Bari (one staff).
- Brass:** Trumpets 1-4 (four staves) and Trombones 1-3 (three staves).
- Keyboard:** Piano (Pno.) and Bass.
- Drums:** Drums (Drs.) with a 'Cross-stick' technique indicated.

The score includes a large red watermark that reads "Preview Only Requires Purchase". The piano part includes a chord chart with the following chords: C7, B7, Bb7, Gb7, Amaj7, Abm7, Db7, Gm7, Bbmaj7, C7, Fmaj7, D11, Gm7, and Gb9.

B

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

mf

f

mf

f

mf

f

Fmaj7 D7-5 Gm7 C7 Db9 Gb7 Cm7 Bbmaj7 F7 B7 Bb7 B7-5

This musical score is for the piece 'New Musical Express'. It includes the following parts and staves:

- Vocal Parts:** Alto (2 staves), Tenor (2 staves), and Bari. (1 staff).
- Instrumental Parts:** Tpts. 1-4 (4 staves), Tbns. 1-3 (3 staves), Pno. (2 staves), Bass (1 staff), and Drs. (1 staff).
- Chord Progression (Piano):** C7, B7, Bb7, Gb7, Amaj7, Abm7, Db7, Gm7, Bbmaj7, C7, Fmaj7.
- Performance Instructions:** A dynamic marking of *f* (forte) is indicated for the instrumental parts starting in the fifth measure.

The score is overlaid with a large red watermark that reads "Legal Use Requires Purchase".

C

Alto

Alto

Tenor

Solo
G6 C#7 C7-5 Bb6 Gmaj7 G#m7 C#7 Cmaj7 F#7+9

Tenor

Bari.

Tpts. 1

2 Have Hat Ready

3

4

Tbns. 1

2

3

B7 Bb7-5 Ab6 Fmaj7 F#m7 B7 Bbmaj7 E7+9

Pno. *mf*

Bass *mf*

Drs. *mf*

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

B 11

E7+9

Am9

Fm7

Bb7

Em7 vib.

E9-5

Cmaj7

A 11

D7+9

Gm9

Ebm7

Ab7

Dm7

D9-5

Bbmaj7

D

This musical score is for the piece "New Musical Express" and is marked with a rehearsal symbol "D" in a box. The score is arranged for a full band and includes the following parts:

- Alto:** Two staves, both containing whole rests.
- Tenor:** Two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and rests. Chord markings above the upper staff include G7, C7, G7, Dm7, G7, and C7. A triplet of eighth notes is indicated with a "3" below it.
- Bari:** One staff containing whole rests.
- Tpts. 1:** Four staves (labeled 1, 2, 3, 4) containing whole rests.
- Tbns. 1:** Three staves (labeled 1, 2, 3) containing whole rests.
- Pno.:** Two staves (treble and bass clef) containing chordal accompaniment. Chord markings above the treble staff include F7, Bb7, F7, Cm7, F7, and Bb7.
- Bass:** One staff containing a bass line with eighth notes and rests.
- Drs.:** One staff containing a drum pattern with eighth notes and rests.

A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page, and "Legal Use Requires Purchase" is written below it.

This musical score is for a full band arrangement. It features the following parts:

- Vocalists:** Alto (two staves), Tenor (two staves), and Bari (one staff). The Tenor part includes lyrics and is marked with a *ff* dynamic.
- Trumpets:** Four staves labeled Tpts. 1, 2, 3, and 4.
- Trombones:** Three staves labeled Tbns. 1, 2, and 3.
- Piano:** One grand staff (treble and bass clefs) labeled Pno.
- Bass:** One staff labeled Bass.
- Drums:** One staff labeled Drs.

Chord markings above the Tenor staff include G6, Am7, D7-9, G6, *vb*, and D7. Chord markings above the Piano staff include F6, Gm7, C7-9, F6, and C7. The *ff* dynamic is indicated at the end of several staves.

E

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

G6 C7 G6 *vib.* G7 *mf* C7

to Hat Fast Hat *mf* Open *f*

mf *mf* *mf* *f* *f* *f* *f* *f*

F6 B \flat 7 F6 F7 B \flat 7

mf

The image shows a page of a musical score for 'New Musical Express'. It includes staves for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Pno., Bass, and Drs. The score features various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. Chord symbols G6, C7, F6, B \flat 7, and F7 are present. Performance instructions like 'to Hat Fast', 'Hat', and 'Open' are included. Dynamics markings include *mf* and *f*. A box with the letter 'E' is in the top left. The page number '10' is in the top left, and 'New Musical Express' is at the top center. The number '33384S' is at the bottom left.

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

- Vocalists:** Alto, Tenor, and Bari parts, all marked *mf*.
- Trumpets:** Four parts (1-4) with dynamics *mf*.
- Trombones:** Three parts (1-3) with dynamics *mf*.
- Piano:** Two staves with chord markings: F6, G7, C7-9, Fmaj7, and C7.
- Bass:** A single staff with a steady eighth-note accompaniment.
- Drums:** A single staff with a pattern of eighth notes and rests.
- Other:** A *Hat* part with *mf* dynamics and an *Open* marking. The Tenor part includes a *vib.* (vibrato) marking and triplet markings (3).

A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page, with the text "Legal Use Requires Purchase" written below it.

F

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1
mf
Triple tongue (alternate fingerings)

2
mf
Triple tongue (alternate fingerings)

3
mf
Triple tongue (alternate fingerings)

4
mf
Triple tongue (alternate fingerings)

Tbns. 1

2
mf

3
mf

Pno.
F6 D7 G9 C7 F9 C7-13 F9 F7-5 Bb9 B7-5 Bb7 B7-5

Bass

Drs.

This musical score includes the following parts and markings:

- Vocalists:** Alto, Tenor, and Bari. parts featuring dynamic markings of *f* and a solo section for the Tenor.
- Brass Section:** Trumpets (1-4) with triplet patterns and *f* dynamics; Trombones (1-3) with *f* dynamics.
- Piano:** Chords including Db7, E7+9, Amaj7, Eb7, and D7-5.
- Drums:** Drum set notation with triplet patterns and *f* dynamics.
- Harmony:** Solo section chords: F9, D6, E7-5, Am9, Abmaj7.

G

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

- Alto:** Two staves, both marked *mf*.
- Tenor:** Two staves. The lower staff includes chord markings: G6, C7, G6, G7, and C7.
- Bari:** One staff, marked *mf*.
- Tpts. 1-4:** Four staves, all of which are empty.
- Tbns. 1-3:** Three staves. The lower two staves have *mf* markings.
- Pno.:** Grand staff with chord markings: F6, Bb7, F6, F7, and Bb7.
- Bass:** One staff.
- Drs.:** One staff, marked *Cr.*

This musical score is for a jazz ensemble. It features the following parts: Alto (two staves), Tenor (two staves), Bari (one staff), Tpts. 1-4 (four staves), Tbns. 1-3 (three staves), Pno. (two staves), Bass (one staff), and Drs. (one staff). The key signature is one sharp (F#) and the time signature is 4/4. The Tenor part has several annotations: *G6 Smear*, *E7-9 vib.*, *Am7*, *D7-9*, *G6*, and *D7*. The Piano part has annotations: *F6*, *D7-9*, *Gm7*, *C7-9*, *F6*, and *C7*. The Trombones 1 and 2 parts have a dynamic marking of *f* at the end of the piece. The Drums part shows a simple rhythmic pattern with x marks for cymbals and vertical lines for the drum kit.

H

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

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff). Dynamics range from *f* to *mf*.
- Brass:** Trumpets (Tpts. 1-4) and Trombones (Tbns. 1-3) in both treble and bass clefs.
- Piano (Pno.):** Right and left hand parts with chord symbols: G6, C7, G6, G7, C7, G6, E7-9, F6, F6, F7, Bb7, F6, D7-9.
- Bass:** Single staff in bass clef.
- Drums (Drs.):** Single staff with a drum set icon.

I

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bass

Drs.

mf

mf

mf

mf

mf

mf

mf

mf

mf

Am9

F#7+9

Fmaj7

Bbmaj7

C#maj7

F#maj7

Gm9

E7+9

Ebmaj7

Abmaj7

Bmaj7

Emaj7

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J

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Baritone (one staff), Trumpets (four staves), Trombones (three staves), Piano (grand staff), Bass (one staff), and Drums (one staff). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a rehearsal mark 'J' in a box. Dynamics include *f* (forte) and *sim.* (sforzando). The piano part features complex chordal textures, and the drums play a consistent pattern. A large red watermark 'Preview Only - Requires Purchase' is overlaid diagonally across the page.

Musical score for various instruments including Alto, Tenor, Bari., Tpts., Tbns., Pno., Bass, and Drs. The score includes dynamic markings such as *ff* and performance instructions like "End Solo" and "Fill (after sax)".

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ESSENTIALLY ELLINGTON

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

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

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

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

