

Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

Teri

By Gerald Wilson

As performed by Gerald Wilson and His Orchestra
Transcribed and Edited by David Berger for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2013-14
Nineteenth Annual *Essentially Ellington* High School Jazz Band Program.

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ESSENTIALLY
ELLINGTON

jazz

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's music there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each

player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
10. Ellington's music is about individuality: one person per part – do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the

house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie – it's pretty close.
14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" or 24" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud – it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and release together.
17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley

TERI • INSTRUMENTATION

Reed 1 • Alto Sax
Reed 2 • Alto Sax
Reed 3 • Tenor Sax
Reed 4 • Tenor Sax
Reed 5 • Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums

ORIGINAL RECORDING INFORMATION

Composer • Gerald Wilson

Arranger • Gerald Wilson

Recorded • February 25-26, 2003 in New York City

Original Issue • Mack Avenue MAC1009 (*New York, New Sound*) [CD]

Currently Available on CD • Mack Avenue MAC1009 (*New York, New Sound*)

Download Available • New York, New Sound • itunes.com

Personnel • Gerald Wilson (leader); John Faddis, Jimmy Owens, Eddie Henderson, Sean Jones (trumpet); Benny Powell, Luis Bonilla, Dennis Wilson, Douglas Purviance (trombone); Jesse Davis, Jerry Dodgion (alto sax); Jimmy Heath, Frank Wess (tenor sax); Jay Brandford (baritone sax); Kenny Barron (piano); Anthony Wilson (guitar); Trey Henry (bass); Lewis Nash (drums)

Soloists • Anthony Wilson (guitar)

REHEARSAL NOTES

- Like *Nancy Jo*, **Teri** was named after one of Gerald's daughters and composed and arranged for his LA-based band in the early '60s. It was recorded then featuring Joe Pass on guitar. This transcription is from a later recording with Gerald's son, Anthony Wilson, on guitar.
- **Teri** is an AB song form. This arrangement is a guitar feature consisting of 1 chorus in A♭m, 1 chorus in Bm and a coda in A♭m with the band mostly providing harmonic accompaniment to the guitar.
- Ballads look easy to play on the surface, but to play them well demands serious concentration with close attention to detail. Every note lasts longer than notes do in faster tempi, so each player must add more interpretation. Long notes need direction. We use dynamics and vibrato to make them feel alive and warm. The key to using dynamics and vibrato

effectively is to start them on the last part of the note rather than right away. This adds drama and avoids overdoing it. The dense harmonies of this piece suggest a subtle and very limited use of vibrato.

- On ballads eighth notes are played evenly with full value. We accent less than we would in a swing tune, but it still is important to put a nice head on syncopated notes and first notes of phrases. Strict attention to the written dynamics will create a balance that will make it easy for the listeners to hear the guitar without him or her having to crank the amp up to pop music levels.
 - A common misconception about playing ballads is that they require less energy than uptempos. The fact is that they require more energy – especially from the bass and drums. Every note must occur at precisely the right moment. Players must feel the subdivisions and pinpoint their notes. Since there is so much space between notes, there is quite a lot of room for error. Although ballads project a relaxed romantic feeling, the players cannot be relaxed in their execution. It all starts from the bottom of the band – if the bass and drums are snapping out every note, the rest of the band will feel the energy and bring that kind of integrity to their parts.
 - We are including 2 guitar parts: the transcription of Anthony Wilson's solo and the part that Gerald wrote. It would be most instructive to study and learn Anthony's solo, but ultimately your guitarist should create his or her own interpretation of Gerald's tune. The same goes for the piano, bass and drums. The goal is improvisational interplay. With the exception of the guitar solo, less is more.
 - Although **Teri** is a modern sounding piece, the penultimate bar harkens back to Gerald's roots with the Jimmie Lunceford Band which was fond of playing pyramids. The key to their effectiveness is to play each note as a bell tone (*fp*), which permits us to hear the following pitches.
 - Most importantly **Teri** should project a feeling of deep love. Gentle, firm love – like holding your newborn daughter in your hands.
– David Berger
- Courtesy of Tutti Dynamics, Inc., videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2013-14 repertoire can be downloaded FREE at jal.c.org/EssentiallyEllington

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

TERI

Gerald Wilson
Transcribed by David Berger

Slow Ballad $\text{♩} = 52$

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

4

Guitar Solo

Piano

Bass

Drums

pp *mf* *p*

HH foot

Abm Dbm7-5 Gb7-9 Abm Dbm7-5 Gb7-9 Abm F7-9 Bbm7-5 Bbm7-5/Eb Eb7-9

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A

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Tenor (two), Bari, Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass, and Drs. The score is marked with a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase". The Gtr. part includes chord markings: Abm7, Abm6, Abm+5, Abm7, Abm6, Abm+5, Fm7-5, and Em7/A. The Drs. part includes dynamic markings: mf, p, and a "sticks" instruction. The score is divided into measures, with some measures containing rests and others containing notes and rests.

B

Alto

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

Em7 A 7-9 A 9+5 F#m7-5 B7(9) B7-9 Em A 7-9 B m6 loco Em7-5 Em7-5/A

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

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff).
- Brass:** Trumpets (Tpt. 1-4, four staves) and Trombones (Tbn. 1-4, four staves).
- Instrumental Parts:** Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.).
- Chord Progression (Guitar):** B m6, Em7-5, Em7-5/A, B m6, G#m7-5, C#m7-5 F#7-9.
- Drum Part:** Includes mallets and dynamic markings of *mf* and *p*.

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C

Alto

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

sticks

B m7 B m6 B m+5 B m7 B m6 B m+5 G#m7-5 G m7/C C9 G m7 C7-9 A m7-5 D 7-9

Bell Tones

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1 (one staff), Tpt. 2, 3, and 4 (four staves), Tbn. 1, 2, 3, and 4 (four staves), Gtr. (one staff), Pno. (grand staff), Bass (one staff), and Drs. (one staff). The score is written in a key signature of two flats and a 4/4 time signature. A large red watermark is overlaid diagonally across the page, reading "Preview Only Legal Use Requires Purchase".

Annotations in the score include:

- "Bell Tones" at the top of the first measure.
- "harmon" written above notes in the Tpt. 1, 2, 3, and 4 parts.
- "Abm6" written above the guitar part in the second measure.
- "opt. arco" written above the bass part in the second measure.

essentially ellington

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

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

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

Professional Feedback • Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

Finalists and In-School Workshops • Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival • The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Jazz at Lincoln Center 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.

As of May 2013, *EE* has distributed scores to more than 4,200 schools in all 50 states, Canadian provinces, and American schools abroad.

Since 1995, over 309,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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