

Jazz at Lincoln Center Library

MOVIN' UPTOWN

FROM "ECHOES OF SAN JUAN HILL"

BY BENNY CARTER

EDITED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

This transcription was made especially for Jazz at Lincoln Center's 2008-09
Fourteenth Annual *Essentially Ellington* High School Jazz Band Program.

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Annual High School Jazz Band Competition & Festival

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Jazz at Lincoln Center

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NOTES ON PLAYING BENNY CARTER

1. Benny Carter's approach is much closer to the New Testament Basie Band than to Duke Ellington. I hear a lot of Benny's influence in both Neal Hefti's and Sammy Nestico's writing. Compared to Ellington there are simpler harmonies, much less counterpoint, standard brass versus reed scoring and less complicated rhythms.
2. The general approach that most bands take in performance is clean and straightforward. Not much personality; very little in the way of inflections, vibrato, etc. Since little care was taken in the consideration of inner parts, they don't really hold up as interesting melodies in themselves and as such should not be brought out. Basically the lead players set the phrasing and dynamics and the under-players follow. No vibrato on unisons, slight vibrato on harmonized passages. No slide vibrato for trombones –lip vibrato or no vibrato.
3. Keep it light and flowing. The horns (especially the saxes) should slur the eighth-note lines as much as possible to create smoothness. The same notation applies for these charts as for Ellington's music: short quarters, release long notes on the next beat, accent the upper notes and syncopations and short notes, ghost the lower notes, contour the dynamics to go with the lines (crescendo when you ascend and diminuendo when you descend).
4. Benny Carter was known for his idiomatic sax solis. I recommend that the saxes stand for these and create some special dynamics. *Subito piano, subito f, crescendi, diminuendi*, etc. This is very effective and stylistically appropriate.
5. Keep it simple and swinging. Less is more. The rhythm section's role is basically timekeeping with occasional fills from the drummer.
6. Like Ellington's music, this is acoustic swing music. One person per part. Stay away from amplifiers and microphones and the music will balance itself. Use an acoustic hollow body rhythm guitar and play 4 quarter-note chords per bar (Freddie Green). The piano can comp in call and response with the horns or quietly play 2 hand stride (oom pah oom pah). Quarter notes for the bassist. The drummer needs to concentrate on swinging. Come to think of it, all the musicians should first and foremost concentrate on the time. Everyone in the band needs to focus in on the beat and play with exactly the same feeling of the pulse. Listen to the drummer's hi-hat snapping on beats 2 and 4. Fit your rhythms into that framework and stick to the lead players like glue. The lead players have a great responsibility to play authentic swing phrasing. Learn the language by listening to classic records over and over and internalizing the way the great players approached rhythm and lines.
7. Benny Carter's music is lighthearted and swinging. Make sure you keep it feeling light. Don't hold out notes with full volume. Make sure that the bass clef instruments aren't too heavy. Balance the dynamics with your bassist. If you can't hear him, the answer isn't to plug him into an amplifier, try getting the drums to play softer and the horns to play with more accent and less volume.
8. Listen to Benny Carter's recordings with Fletcher Henderson, Duke Ellington, Count Basie and his own groups. Listen with your students and direct them to listen for the nuances in the music.
9. Remember to always keep it light, swinging and fun.

—David Berger

GLOSSARY

The following are terms that 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^o 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 is 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 of 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.

—David Berger

Special thanks to Ryan Keberle for editing the score.

MOVIN' UPTOWN

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Benny Carter

Arranger: Benny Carter

Recorded: October 16, 1933

Time: 3:08

Master Number: 265162-1

Original Issue: Columbia 2898D

Moving Uptown', from the suite *Echoes of San Juan Hill*, was commissioned by Jazz at Lincoln Center in 1996.

Echoes of San Juan Hill was premiered by the Jazz at Lincoln Center Orchestra with Wynton Marsalis on March 9, 1996, as part of the program, "An Evening with Benny Carter," at Avery Fisher Hall, New York, NY.

A recording of the Jazz at Lincoln Center Orchestra performing *Moving Uptown* is available at www.EssentiallyEllington.org

REHEARSAL NOTES

- Although **Movin' Uptown** has some technical difficulties (range and tempo), it shouldn't present too much of a musical challenge. The style and content are very similar to a number of Sammy Nest co pieces that high school and college bands regularly perform.
- Since this is an up-tempo flag-waver, Benny Carter chose to use a 64-bar AABA song form instead of the usual 32. This keeps each chorus at basically a minute. Each A section consists of an *a* and a *b*, and the B section also are split in 2 8-bar sections. The big form for the piece is intro, 1 chorus melody, 1 chorus solos (split between tenor and trumpet), an abrupt modulation up a minor third to A \flat for a half chorus of a melody, *b* alto solo (repeated), then a call and response with the drums for the bridge, the last A of melody and a half time vaudeville tag.

- The number one concern for everyone in the band has to be rhythm. This piece moves along at a fast clip. The rhythm section must be playing steady, consistent, swinging time together. On a piece like this, everyone depends on the drummer to lead the band. He/she must take the wheel and drive the bus. The secret is to not play too loud. Keep it light. Don't play too many fills. Every time the drummer plays a fill, he must abandon the ride pattern. This interrupts the swing. I recommend listening to similar up-tempo pieces on Count Basie records from 1955-1965 with Sonny Payne on drums. Whirlybird (written by Neal Hefti) on the Atomic Basie album is a great one to learn from. Notice how Sonny never varies the time when he plays a fill. The band can always count (no pun intended) on him to bring the band back in exactly the right spot.
- In this style piece the drummer plays the high hat with his foot on beats 2 and 4 of each measure throughout (with the exception of breaks). The entire band should focus on the high hat as if it is a metronome.
- The faster the tempo, the less embellishments in the bass part. This one moves quite fast, so it's basically quarter notes all the way. Make sure there is a clear strong attack on each note and that each beat sounds simultaneous with the drums.
- There is a tendency to slow down when playing fast tempos. This comes from playing too loud and heavy. To be really swinging, we need to play with lots of accent and a low volume. I could have written in all the accents, dynamics, longs, shorts and slurs, but if I did that, the pages would be black with notation and the players would struggle to ignore all that stuff so that they could see the rhythms and pitches. For instance, the horn players should accent every note on the first score page with the exception of the end of 3 in m6. Quarter notes are short and eighth notes are long except when followed by a rest. Long notes not followed by a rest (see m1) should be played *fp* followed by a crescendo into the next note. This gives the music forward motion, and is very exciting. It's amazing how many times you can do this and still not get tired of it.
- Make sure that unisons (saxes at **A** and **B**) are played softly. Each player should back off his/her note and blend in tune with the others. This is essential so as not to interfere with the harmonized passages in the brass. The same is true for brass unisons.
- I have written out suggested solos and rhythm section parts. These should give you an idea of how to approach this piece. Don't feel obliged to play what I wrote. Once you understand the function of your part, I encourage you to improvise your own part. If you want to use some of my realization, feel free. Just make it your own.
- The pianist should note how my piano part never has figures with the horns. My basic concept for playing piano in a big band is that if the horns are in harmony, the piano should either rest or play a melodic line in counterpoint with the horns. If there is no harmony in the horns, the piano should supply some chords. I tend to rest when the arrangement gets busy. The pianist's main function in a big band is to comment on what the horns play. Also notice how the piano supports the soloists in a conversational manner. Listen to Duke Ellington, Count Basie, Hank Jones and Roland Hanna play with big bands.
- The last 5 measures of this piece is a surprise half time. Make sure that the tempo is exactly half of the previous measure. You want to get a nice swagger going. This is the part where you sit back and take credit for all that hard fast swinging you just got through doing.

—David Berger

NOTES FROM WYNTON MARSALIS

Why did you pick Benny Carter to be the first composer and arranger outside of Duke Ellington to be included in the *Essentially Ellington* library and what can students and directors learn from studying his music?

W.M. Benny Carter is the first composer we picked to add to Duke Ellington's canon of pieces that we present. He was called "The King." He played saxophone and trumpet unbelievably well. He taught us how to write for the saxophone. The saxophone functions in the jazz orchestra the way violins function in the symphonic orchestra. We felt that his music would give our students, especially our saxophone players, a chance to develop their virtuosity playing in a section. We feel that it will allow them to interface with the work of another master whose career spans sixty-something years and we have chosen an early piece, "Symphony in Riffs" that he wrote in the early 1930's and it's bookended with a piece that he wrote, actually for the Jazz at Lincoln Center Orchestra in the 1990's, called "Movin' Uptown."

Are there similarities between Carter's and Ellington's music?

W.M. Of course. There are similarities between Benny Carter and Duke Ellington because there are going to be similarities between Duke Ellington and anybody who writes for the American orchestra. He's one of the fathers of the development of the orchestra. Benny also is, but Duke set the rhythm section way of playing, the way of writing New Orleans counterpoint, the way of introducing solo voices, and he picked up on things from Don Redman and Fletcher Henderson, and all of these musicians who were around each other at the same time. They developed a style that is the American style of writing. In the same way that Haydn, Mozart and Beethoven have a lot of common. They are from that same kind of period. Haydn established the orchestra but Beethoven and Mozart gave another understanding of it and developed it in another way.

What suggestions do you have for band directors leading ensembles in this music and paying both Ellington's and Carter's music?

W.M. I think for band directors one of the most important things is to listen to the music. Listen to Duke's music. Listen to Benny's music. Get a feeling and understanding of their music, not just these pieces. Find a way to find your voice in their sound. Both of them were very hip. Benny was one of the hippest musicians in the world. He would be tickled by the fact that we are playing his music and he's very relaxed about his music. So I think that band directors: It's important to let the student's know you enjoy the music, and you enjoy hearing them play the music, and that will teach them more than a lot of the technical advice that we give them. Many times we teach them much more with just our feeling and our enjoyment of the music and the students playing of it.

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

MOVIN' UPTOWN

from "Echoes of San Juan Hill"

Composed and Arranged
by Benny Carter
Edited by David Berger

Fast swing ♩ = 134

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

4

Guitar

Bm7-5 Bbm6 F6 Ab7 G7 C7sus4 Gbmaj7 F

mf

Piano

Bass

Drums

Cr. Ride Cr. Cr. Ride Cr. Solo

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Movin' Uptown

A

Alto *mf* *f*

Alto *mf* *f*

Tenor *mf* *f*

Tenor *mf* *f*

Bari. *mf* *f*

Tpts. 1 *mp* *mf* *f*

2 *mp* *mf* *f*

3 *mp* *mf* *f*

4 *mp* *mf* *f*

Tbns. 1 *mp* *mf* *mp* *f*

2 *mp* *mf* *mp* *f*

3 *mp* *mf* *mp* *f*

4 *mp* *mf* *mp* *f*

Gtr. F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F7sus4 B7+9 *f*

Pno.

Bass *f*

Drs. Cr. Ride *f*

Movin' Uptown

Alto *p* *f* *mf* *f*

Alto *p* *f* *mf* *f*

Tenor *p* *f* *mf* *f*

Tenor *p* *f* *mf* *f*

Bari. *p* *f* *mf* *f*

Tpts. 1 *mp* *cresc.* *f* *mf* *f* *mf*

2 *mp* *cresc.* *f* *mf* *f* *mf*

3 *mp* *cresc.* *f* *mf* *f* *mf*

4 *mp* *cresc.* *f* *mf* *f* *mf*

Tbns. 1 *mp* *cresc.* *f* *mf* *f* *mf*

2 *mp* *cresc.* *f* *mf* *f* *mf*

3 *mp* *cresc.* *f* *mf* *f* *mf*

4 *mp* *cresc.* *f* *mf* *f* *mf*

Gtr. *B^b* *B^o* *F* *B^b9* *Am7* *A^b7* *G7* *C7* *Gm7* *D[#]o* *C7* *Am7* *A^b7* *G7* *G9* *C7*

Pno.

Bass

Drs. Cr. Ride Cr. Ride Cr. Cr. Ride

Movin' Uptown



Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

C

mp

F C7sus4 F Abm7 Db7 G9 Gb Am7 D7 Ab9 Gmaj7

Sheet music for the song "Movin' Uptown" on page 4. The score includes parts for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. A common time signature 'C' is indicated at the top. The music features various dynamics, including *mp* (mezzo-piano). The guitar part includes chord changes: F, C7sus4, F, Abm7, D \flat 7, G9, G \flat , Am7, D7, Ab9, and Gmaj7. A large red watermark is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

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D

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

B \flat m7 A9 Abmaj7 Bm7 B \flat 9 Amaj7 Dm7 G9 C7sus4 G \flat 9

Cr.

Cr.

Cr.

Cr.

2

Movin' Uptown

Score for **Movin' Uptown**, page 6. The score includes parts for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The key signature is E major. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Chord Progression (Gtr. staff):

F	Dm7	Gm7	C7	F	Dm7	Gm7	C7	F	Dm7	Gm7	C7	F7sus4	B7+9
---	-----	-----	----	---	-----	-----	----	---	-----	-----	----	--------	------

Dynamic Markings: *mf*, *mp*, *f*

Drum Part (Drs.): Cr. Ride

Movin' Uptown

The musical score is arranged for a jazz ensemble. It includes parts for Alto (two staves), Tenor (two staves), Bari. (one staff), Tpts. 1-4 (four staves), Tbns. 1-4 (four staves), Gtr. (one staff), Pno. (two staves), Bass (one staff), and Drs. (one staff). The Alto parts begin with a dynamic of *p* and a key signature change to F major, indicated by a boxed 'F'. The Tenor and Bari. parts also start with *p*. The Tpts. and Tbns. parts start with *mp* and include a *cresc.* marking. The Gtr. part shows a sequence of chords: B^b, B^o, F, B^b9, Am7, Ab7, G7, G9, C7, F, C7sus4, and F. The Drs. part includes markings for *f*, Cr., Ride, and Cr. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the score. A 'Solo/Break' section for the Alto part is marked with a 'G' and a fermata symbol.

Movin' Uptown

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

G

Em7

Am7

D7

G

Em7

Am7

D7

G

Em7

Am7

D7

G

F

Dm7

Gm7

C7

F

Dm7

Gm7

C7

F

Dm7

Gm7

C7

F7

This musical score is for the piece 'Movin' Uptown'. It is arranged for a large ensemble including Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The score is in 4/4 time and features a key signature of one sharp (F#). The music is divided into two systems of eight measures each. The first system includes a key signature change to one sharp (F#) at the beginning. The second system includes a key signature change to one flat (F) at the beginning. The guitar part is marked with slashes, indicating a rhythm track. The piano part provides harmonic support with chords. The bass and drums parts provide the rhythmic foundation. A large red watermark 'Preview Only' is overlaid diagonally across the entire score.

Movin' Uptown

[H]

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Tenor (two), Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The Alto and Tenor parts have melodic lines with some notes marked with accents. The Tenor part includes a 'C' marking above the first measure. The Gtr. part is primarily rhythmic, indicated by slashes, with chord symbols: B^b, B^o, F, B^b9, Am7, D7+5, G9, and C7. The Bass part features a walking bass line. The Drs. part has a simple rhythmic pattern. A large red watermark 'Preview Only' is overlaid diagonally across the score, with the text 'Legal Use Requires Purchase' written below it.

Movin' Uptown

1

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7 D7 G7

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F7

The image shows a page of a musical score for the song "Movin' Uptown". The score is arranged for a large ensemble, including two Alto saxophones, two Tenor saxophones, a Baritone saxophone, four Trumpets (Tpts. 1-4), four Trombones (Tbns. 1-4), a Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with a first ending bracketed and numbered "1" at the beginning. The guitar part is indicated by slashes and chord symbols: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F7. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass part has a steady eighth-note rhythm. The drums part shows a simple pattern of eighth notes. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

Movin' Uptown

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

J

C C#° G C7 Bm7 Bb9 A7 D7 G

Bb B° F Bb7 Am7 D7+5 G7 C7 F C7sus4 F

Solo G

The image shows a page of a musical score for the song "Movin' Uptown". The score is arranged for a big band and includes parts for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark 'J' is placed at the beginning of the Alto part. The guitar part includes a list of chords: Bb, B°, F, Bb7, Am7, D7+5, G7, C7, F, C7sus4, and F. The tenor saxophone part has a melodic line with various notes and rests. The bass line is a walking bass line. The drum part consists of a simple pattern of eighth notes. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it. A "Solo G" instruction is present in the Tpts. 2 part.

Movin' Uptown

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

K

Bbm7 Eb7 Ab Bm7 E7 A

Abm7 Db7 Gb Am7 D7 G

Movin' Uptown

[L]

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

Cm7 F7 Bb C#m7 C9 B Em7 A9 D7sus4 Ab9

Bbm7 A9 Abmaj7 Ab6 Bm7 Bb9 Amaj7 A6 Dm7 G9 C7sus4 Gb9

This musical score is for the piece 'Movin' Uptown' and is page 13 of a larger document. It features a variety of instruments: Alto (two staves), Tenor (two staves), Bari. (one staff), Tpts. (four staves, numbered 1-4), Tbns. (four staves, numbered 1-4), Gtr. (one staff), Pno. (two staves), Bass (one staff), and Drs. (one staff). The score includes a key signature of one sharp (F#) and a common time signature. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. The first staff of the Alto part has a box containing the letter 'L'. The Gtr. part includes a series of chords: Bbm7, A9, Abmaj7, Ab6, Bm7, Bb9, Amaj7, A6, Dm7, G9, C7sus4, and Gb9. The Pno. part shows a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The Bass part features a steady eighth-note bass line. The Drs. part consists of a simple eighth-note pattern.

Movin' Uptown

M

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7 D7 G7sus4 G7

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F7sus4 F7

This musical score is for the piece 'Movin' Uptown'. It includes parts for Alto, Tenor, Bari., Tpts. (1-4), Tbns. (1-4), Gtr., Pno., Bass, and Drs. The score is in 4/4 time and features a variety of chords and melodic lines. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

Movin' Uptown

[N]

Alto

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

C

C#°

G

C7

Bm7

E7

A9

D7

G

Bb

B°

F

Bb7

Am7

D7

G9

C7

F

Solo

Cr.

This musical score is for the piece 'Movin' Uptown' on page 15. It includes parts for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The score features a large red watermark that reads 'Legal View Only Requires Purchase'. The Gtr. part includes a list of chords: C, C#°, G, C7, Bm7, E7, A9, D7, G, Bb, B°, F, Bb7, Am7, D7, G9, C7, F. The Drs. part includes markings for 'Solo' and 'Cr.'.

Movin' Uptown

Alto *mp* *mf* *mp* *mf* *mp* *mf* *f*

Alto *mp* *mf* *mp* *mf* *mp* *mf* *f*

Tenor *mp* *mf* *mp* *mf* *mp* *mf* *f*

Tenor *mp* *mf* *mp* *mf* *mp* *mf* *f*

Bari. *mp* *mf* *mp* *mf* *mp* *mf* *f*

Tpts. 1 *mf* *f* *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *mf* *f* *f*

4 *mf* *f* *mf* *f* *mf* *f* *f*

Tbns. 1 *mf* *f* *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *mf* *f* *f*

4 *mp* *f* *mp* *f* *mp* *f* *f*

Gtr. *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab7sus4* *D7+5*

Pno.

Bass

Drs. Cr. Ride

Movin' Uptown

[P] Solo B \flat B \circ F B \flat 7 Am7 D7 G9 C7

Alto

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr. D \flat D \circ A \flat D \flat 7 Cm7 F7 B \flat 9 E \flat 7

Pno.

Bass

Drs.

mf

mf

mf

mf

The image shows a page of a musical score for the piece 'Movin' Uptown'. The score is arranged for a large ensemble, including Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-4, Gtr., Pno., Bass, and Drs. The key signature is B-flat major (two flats). The tempo is marked 'Solo'. The score includes a variety of musical notations such as notes, rests, and dynamic markings like 'mf'. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page. Above the first staff, a box containing the letter 'P' is present. Chord symbols are written above the staffs: B-flat, B-degree, F, B-flat7, Am7, D7, G9, and C7. At the bottom of the page, the number '30565S' is printed.

Movin' Uptown

Q

Alto *mp* *mf* *mp* *mf*

Alto *mp* *mf* *mp* *mf* *f*

Tenor *mp* *mf* *mp* *mf* *f*

Tenor *mp* *mf* *mp* *mf* *f*

Bari. *mp* *mf* *mp* *mf* *f*

Tpts. 1 *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *f*

4 *mf* *f* *mf* *f* *f*

Tbns. 1 *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *f*

4 *mp* *f* *mp* *f* *f*

Gtr. *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab7sus4* *D7+5*

Pno.

Bass

Drs. Cr. Ride

Movin' Uptown

[R] Solo $B\flat$ B° F $B\flat 7$ $A m 7$ $D 7$ $G 9$ C7 F $C 7 \text{ sus } 4$ unis.

Alto *mf*

Tenor *mf*

Bari. *mf*

Tpts. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Gtr. $D\flat$ D° $A\flat$ $D\flat 7$ $C m 7$ $F 7$ $B\flat 9$ $E\flat 7$ $A\flat$ $E\flat 7 \text{ sus } 4$ $A\flat$ *mf*

Pno. *mf*

Bass *mf*

Drs. *mf*

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The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari. (one staff), Tpts. 1-4 (four staves), Tpbs. 1-4 (four staves), Gtr. (one staff), Pno. (two staves), Bass (one staff), and Drs. (one staff). The key signature is B-flat major (two flats). The time signature is 4/4. A box labeled 'S' is present at the beginning of the first Alto staff. The guitar part includes chord markings: Bm7, E7, Bb7, Amaj7, Cm7, F7, B9, and Bbmaj7. The drums part includes markings for 'Solo fills' and 'Cr.' (Cymbal). A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire score.

Movin' Uptown

U

Alto *mp* *mf* *mp* *f*

Alto *mp* *mf* *mp* *f*

Tenor *mp* *mf* *mp* *f*

Tenor *mp* *mf* *mp* *f*

Bari. *mp* *mf* *mp* *f*

Tpts. 1 *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *f*

4 *mf* *f* *mf* *f* *f*

Tbns. 1 *mf* *f* *mf* *f* *f*

2 *mf* *f* *mf* *f* *f*

3 *mf* *f* *mf* *f* *f*

4 *mp* *f* *mp* *f* *f*

Gtr. *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab* *Fm7* *Bbm7* *Eb7* *Ab7sus4* *D7+5*

Pno.

Bass

Drs. *Cr. Ride*

Movin' Uptown

Alto *p* *f* *mf*

Alto *p* *f* *mf*

Tenor *p* *f* *mf*

Tenor *p* *f* *mf*

Bari. *p* *f* *mf*

Tpts. 1 *mp* *cresc.* *f* *mf*

2 *mp* *cresc.* *f* *mf*

3 *mp* *cresc.* *f* *mf*

4 *mp* *cresc.* *f* *mf*

Tbns. 1 *mp* *cresc.* *f* *mf*

2 *mp* *cresc.* *f* *mf*

3 *mp* *cresc.* *f* *mf*

4 *mp* *cresc.* *f* *mf*

Gtr. *mp* *cresc.* *f* *mf*

Pno.

Bass *mp* *cresc.* *f* *mf*

Drs. *mp* *cresc.* *f* *mf*

Cr. *Cr.* *Cr.* *Cr.*

V

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D^b D^o A^b D^b9 C9 F7+5 B^b9

Movin' Uptown

W Half time

This musical score is for the piece "Movin' Uptown" and is marked as "Half time". The score is arranged for a large ensemble, including Alto, Tenor, Bari., Tpts. (Trumpets 1-4), Tbns. (Tubas 1-4), Gtr. (Guitar), Pno. (Piano), Bass, and Drs. (Drums). The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score begins with a dynamic marking of *f* (forte). The guitar part includes chord markings: A^b , A^b7 , D^b , D° , A^b , and A^b7-5 . The piano part features a *cresc.* (crescendo) marking. The drums part includes a *Cr.* (Crescendo) marking. A large red watermark reading "Preview Only" is overlaid diagonally across the entire score.

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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:

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