

Wynton Marsalis, Managing and Artistic Director, Jazz at Lincoln Center

Blue Goose

By Duke Ellington

As performed by the Duke Ellington Orchestra

Transcribed by Christopher Crenshaw for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2015-16
Twenty-First Annual *Essentially Ellington* High School Jazz Band Program.

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ELLINGTON

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NOTES ON PLAYING ELLINGTON

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

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's 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 ampli-

fier. 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 (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

Break • within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

Call and response • repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with “amen”). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this “trading fours,” “trading twos,” etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is “swapping fours.”

Coda • also known as the “outro.” “Tags” or “tag endings” are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic or they go from the sub-dominant and cycle back to the tonic.

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 trombone in plungers/mutes in triadic harmony. This is called the “pep section.”

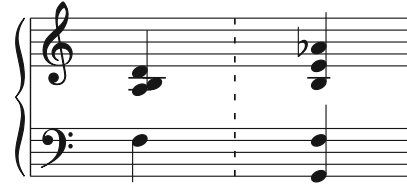
Stop time • a regular pattern of short breaks (usually filled in by a soloist).

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 9th and a 13th. 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 • a tune or series of pitches.

Harmony • chords and voicings.

Orchestration • instrumentation and tone colors.

— David Berger

BLUE GOOSE • INSTRUMENTATION

Reed 1 – Soprano Sax

Reed 2 - Alto Sax

Reed 3 - Clarinet/ Tenor Sax

Reed 4 - Tenor Sax

Reed 5 – Bari Sax

Trumpet 1

Trumpet 2

Cornet 3

Trombone 1

Trombone 2

Trombone 3

Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Duke Ellington

Arranger • Duke Ellington

Recorded • May 28, 1940 in Chicago

Master # • O53023-1

Original Issue • Victor 26677 (78)

Currently available on CD • Bluebird 82876-50857 (Duke Ellington, *Never No Lament: The Blanton-Webster Band*) [3 CDs]; Avid AMSC1143 (Duke Ellington, *Highlights of the Great 1940-1942 Band*) [2 CDs]

Currently available as digital download • Amazon, iTunes (Duke Ellington: *Never No Lament: The Blanton-Webster Band*)

Personnel • Duke Ellington (leader, piano); Rex Stewart, Cootie Williams, Wallace Jones (trumpet); Joe Nanton, Juan Tizol, Lawrence Brown (trombone); Johnny Hodges (soprano sax); Otto Hardwick (alto sax); Barney Bigard (clarinet, tenor sax); Ben Webster (tenor sax); Harry Carney (baritone sax); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums)

Soloists • Duke Ellington (piano); Johnny Hodges (soprano sax); Harry Carney (baritone sax); Cootie Williams (trumpet); Ben Webster (tenor sax); Lawrence Brown (trombone); Johnny Hodges (soprano sax)

REHEARSAL NOTES

• 1940 was one of the greatest years in Ellington's musical life; he signed a recording contract with Victor, whose engineers captured the band's sound more brilliantly than ever done before; after years of sharing a huge

percentage of his income with his manager, Ellington took charge of his affairs and became his own boss; Billy Strayhorn and Ben Webster's talents blossomed, giving the band an even richer sound.

• Early in his career, Johnny Hodges had been mentored by New Orleans reed giant Sidney Bechet, and they even had a two-soprano sax act in vaudeville. Ellington was profoundly influenced by Bechet's short tenure in the band in 1926. So it's only natural that his disciple Hodges would be featured on soprano saxophone from the time he joined Ellington in 1928 until 1940, when he put it away for good. It's been said he asked Ellington for extra money to be featured on two instruments and was refused; whatever the reason, Ellington only wrote for it one other time, and Russell Procope played the part (*The Controversial Suite* – 1950). Sadly, Hodges had finally agreed to play it again for the first time in 30 years when he died in 1970.

• One of the fascinating elements of Ellington's genius was his ability to take inspiration from other musicians and composers and create something that at once reflected the original yet was totally his own. Imagine that he wore a special set of glasses through which everything he saw looked differently to him than they did to everyone else, and then he could compose a portrait of that vision. *Stardust* was written by Hoagy Carmichael in 1927, and by 1940 was internationally known. **Blue Goose** is Ellington's variation on that classic theme, and in typical fashion, he uses the tune's essence to create something entirely his own.

• Make sure the accented brass backgrounds at A (and all of their repeats) are played percussively and with the precise durations indicated. The attacks are close to *sfz* – listen to the original recording to be clear, and that there is space in between the dotted quarters in the last three measures.

• The reed background lead behind the trumpet solo at B goes back and forth between the clarinet and baritone – the baritone has it in the second and fourth measures. Make sure the baritone and soprano are balanced in their octave leads in the measure before C.

• The reed soli at C is baritone lead, but the first two beats of measure 6 sound as though it could be soprano lead. Ellington's writing is so sophisticated and voiced so closely and unusually that every player must be aware of their function in the chord and make sure that the balance is clear. It's especially unusual for the soprano to be so far above the baritone and yet be playing a harmony part. Rehearse this extensively until it sounds like one instrument playing.

• Letter **D** is an interlude, and should feel that way – it's a bridge between the two main choruses of the piece. Try playing the brass backgrounds in hats. The tenor solo must flow – even though there are fast notes, remember to make it sound effortless.

• Lawrence Brown could play ballad solos like this as though he was a singer – there must be a flowing, legato and singing feel to this solo, without sounding strained on the high notes. Play as many phrases in one breath as possible (without passing out!). Rehearse the backgrounds so they all meld into one another – even though they go from section to section, strive for a smooth blend.

• There is a harmonic displacement at F, starting with the entrance of the Db7 chord on the third beat of measure 2 – make sure it sounds purposeful

in the horns and rhythm section and not like a mistake for its eight beats.

• The sudden *f* at G is the hinge to the piece's climax, and everyone must really make it clear that is a new level of intensity as much as of volume. Make sure that the reed picks into it are also *f*. Rehearse the background from the pickup to G through the end of the second measure to make sure all of the sections and various entrances (tenor sax especially) are all lined up and sound like one big block of sound.

• The highest point of intensity of the whole piece is the reeds at measures 5-7 of G. Remember, intensity doesn't always equal volume. It's in the intent of the phrase. Brass has the melodic lead on the second half of G, strive to sound like one instrument. Be sure to *diminuendo* going into H.

• Be very precise with the brass accents on the first two measures of the coda – think of stepping on the brakes firmly after hitting them, and then contrast that with a flowing legato in the last two measures, with the last chord perfectly balanced and fading away.

-Loren Schoenberg

To listen to original recordings, view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington* 2015-16 repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

BLUE GOOSE

Duke Ellington

Transcribed by Christopher Crenshaw

Swing ♩ = 100

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

- Reeds 1:** Soprano Sax (part 1), Alto Sax (part 2), Clarinet (part 3), Tenor Sax (part 4), Bari Sax (part 5). A solo for Soprano Sax is indicated at the end of the score with a *mf* dynamic.
- Trumpets:** Trumpets 1 and 2, and (Cornet) 3.
- Trombones:** Trombones 1, 2, and 3.
- Guitar:** Solo part.
- Piano:** Accompaniment with a solo section. Chord symbols include Cm, Gm7-5, C7+5, F7, Bb7-9, Eb, G7, and C7+5.
- Bass:** Accompaniment.
- Drums:** Accompaniment with a brush solo indicated.

A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score.

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Blue Goose

A Gm7 Eb7 F Am7-5 D7-9 Gm7 C7-9 F D7

Sop. *mp*

Alto

Clar.

Tenor

Bari *mf* solo

Tpts. 1 *mp*

2 *mp*

(Cnt.) 3 *mp*

Tbns. 1 *mp*

2 *mp*

3 *mp*

Gtr. Fm7 Db7 Eb Gm7-5 C7-9 Fm7 Bb7-9 Eb C7 *mp*

Pno.

Bs. *mp*

Drs. *mp*

The image shows a page of a musical score for the piece 'Blue Goose'. The score is arranged for a large ensemble, including Soprano, Alto, Clarinet, Tenor, Bari, Trumpets (1, 2, 3), Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score begins with a section labeled 'A' and includes various chords such as Gm7, Eb7, F, Am7-5, D7-9, Gm7, C7-9, F, and D7. The Soprano part has a melodic line with triplets and slurs. The Trumpets and Trombones play a rhythmic accompaniment with accents. The Guitar part is indicated by slashes, suggesting a strummed accompaniment. The Piano, Bass, and Drums parts are also indicated by slashes, suggesting a standard jazz rhythm section accompaniment. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page, with the text 'Legal Use Requires Purchase' written below it.

Blue Goose

This musical score is for the piece "Blue Goose" and is page 3 of the document. It features a variety of instruments and vocal parts. The vocal parts include Soprano (Sop.), Alto, Clarinet (Clar.), Tenor, and Baritone (Bari.). The instrumental parts include Trumpets 1 and 2 (Tpts. 1, 2), Contrabass (Cnt.), 3 Basses (Tbns. 1, 2, 3), Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The Baritone part includes a melodic line with a triplet and is accompanied by a series of chords: Dm7, Bb7, Cmaj7, Em7-5, A7-9, Dm7, G7-9, C, and B7. The Guitar part is primarily rhythmic, indicated by slashes, with chords: Fm7, Db7, Ebmaj7 Eb, Gm7-5, C7-9, Fm7, Bb7-9, Eb, and D7. The Piano part is mostly silent, indicated by rests. The Drums part features a steady rhythmic pattern with some triplet figures. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire score.

[B]

clarinet lead

Sop.

Alto

Clar.

Tenor

Bari

Tpts. 1

2

(Cnt.) 3

Tbns. 1

2

3

Gtr.

Pno.

Bs.

Drs.

mp

mf

mf

mf

mf

mf

A m

B 7-9

E 7-9

A m

D 9

G m

A 7-9

D 7-9

G m 7

G 7

C 7

D 7

G m

A 7-9

D 7-9

G m

C 9

F m 7

G 7-9

C 7-9

F m 7

F 7

B b 7

C 7

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Blue Goose

C

The musical score is arranged in a standard orchestral layout. The vocal parts (Sopranos, Alto, Clarinet, Tenor, Bari) are in the top system, with the Bari part including a 'solo' section. The instrumental parts include Trumpets (1 and 2), Contrabass (3), Trombones (1, 2, and 3), Guitar, Piano, Bass, and Drums. The guitar part includes chord diagrams for Fm7, Db7, Bb7, Ebmaj7, Gm7-5, C7-9, Fm7, A o, Bb7-9, and Eb. The bass and drums parts are marked with a mezzo-forte (*mf*) dynamic. A large red watermark is overlaid diagonally across the page.

Score for Blue Goose, page 6. The score includes parts for Soprano, Alto, Clarinet, Tenor, Bari, Trumpets 1 & 2, Trombones 1, 2, & 3, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Chord progressions for Tenor and Guitar:

Tenor: F, A m7-5, D7-9, G7, F#7+9, F, A7+9-13, D7+5

Guitar: Ebmaj7, G m7-5, C7-9, F7, E7+9, Eb, G7+9-13, C7+5, Fm7, Db7, Bb9

Performance markings include *mp*, *mf*, *fp*, *mf*, and *mp*. Specific instructions include "to cup mute" and "cup mute".

Blue Goose

[F]

Sop. *mp*

Alto *mp*

Clar. *mp*

Tenor *mp*

Bari *mp*

Tpts. 1 to open

2 to open

(Cnt.) 3 to open

Tbns. 1 *E_b* *Gm7-5* *C7-9* *Fm7* *Bb7-9* *E_b* *C7* *Fm7* *Db*

2

3

Gtr. *E_b* *Gm7-5* *C7-9* *Fm7* *Bb7-9* *E_b* *C7* *Fm7* *Db7* *Bb7-9*

Pno.

Bs.

Drs.

Blue Goose

G

Sop.

Alto

Clar.

Tenor

Bari

Tpts. 1

2

(Cnt.) 3

Tbns. 1

2

3

Gtr.

Pno.

Bs.

Dr.

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Chord symbols: Eb, Eb9, Gm7-5, C7-9, F7, E13, Eb, D7, Gm, A7-9, D7-9, Gm, C9

Blue Goose

The musical score for "Blue Goose" is arranged for a large ensemble. The vocal parts (Sopranos, Alto, Clarinet, Tenor, Bari) feature a melodic line with a solo section for the Soprano starting at measure 5, marked with a box containing the letter 'H' and the word 'solo'. The instrumental parts include Trumpets 1 and 2, Contrabassoon 3, Trombones 1, 2, and 3, Guitar, Piano, Bass, and Drums. The guitar part provides harmonic support with chords: F m6, Fm7, G7-9, C7-9, Fm7, F7, Bb7, C7, Fm7, and Db7. The piano part is mostly silent, and the drums play a steady pattern. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

This musical score is for the piece "Blue Goose" and is arranged for a large ensemble. The score includes parts for Soprano, Alto, Clarinet, Tenor, Baritone, Trumpets 1 and 2, Trombones 1, 2, and 3, Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 12. Chord symbols are placed above the vocal and guitar staves. The vocal line (Sop.) features a melodic line with triplets and slurs. The instrumental parts include a Tenor Saxophone line with a melodic motif, a Piano line with a rhythmic accompaniment, and a Bass line with a steady eighth-note pattern. The drums provide a consistent rhythmic foundation. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire page.

Chord symbols for the first system: F, Am7-5, D7-9, Gm7, C7-9, F, G9, Gm7-5, F, F7.

Chord symbols for the second system: Eb, Gm7-5, C7-9, Fm7, Bb7-9, Eb, F7, Fm7-5, Eb, Eb7.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

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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:

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 2015, *EE* has distributed scores to more than 4,200 schools in all 50 states, Canadian provinces, and American schools abroad.

Since 1995, over 567,000 students have been exposed to Duke Ellington's music through the *Essentially Ellington* Program.

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 Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel and Executive Director Greg Scholl, 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 jazz.org.

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