

JEEP'S BLUES

BY DUKE ELLINGTON AND JOHNNY HODGES

TRANSCRIBED 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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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 four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

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

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes that 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, since there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing: The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the

lead. When the saxes and /or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent and then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes,

but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. "Tricky Sam" Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes

create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected 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" 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 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 2 and 4 (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.
17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!
18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms 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 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: 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.

JEEP'S BLUES

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington and Johnny Hodges

Arranger: Duke Ellington

Recorded: July 7, 1956, Newport Jazz Festival (live performance)

Time: 5:14

Master Number: CO56806

Original Issue: Columbia CL-934

Currently Available on CD:

"Ellington at Newport 1956 (Complete)," B0013DDOCO

Personnel: DUKE ELLINGTON, piano; Johnny Hodges (alto saxophone); Ray Nance, John Cook, Clark Terry, William "Cat" Anderson (trumpets); John Sanders, Quentin Jackson, Britt Woodman (trombones); Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney (reeds); Jimmy Woode (bass); Sam Woodyard (drums).

Soloists: Johnny Hodges, alto saxophone

REHEARSAL NOTES

- **Jeep's Blues** is one of many blues lines written by Ellington's star alto saxophonist Johnny Hodges. This one was for an Ellington small group recording under Hodges' name in the late 1930's. It's basically just the first 4 bars of the blues and then Hodges improvises the rest of the 12-bar form. Ellington's later big band arrangement is a very simple enlargement of that original 4-horn chart. There are 2 ensemble choruses, 2 solo choruses, 2 sax section choruses ending with a stride piano cadence.
- This may very well be the least material ever written in a big band chart; 4 measures harmonized in 4-part block harmony. When the saxes play their version at the end, they use the exact same parts that they used in the ensemble in the beginning. What differs is the timbre of the saxes and the dynamics. The opening is a loud and glorious ensemble; the closing is a soft and introspective sax section. These dynamics are essential to the shape of the piece.
- As in all jazz music the most important thing to concentrate on is the rhythm—in this case the swing feel. Although it looks easy on paper, this slow triplet groove is deceptively difficult to play

well. We put this piece in our repertoire for high school bands because the ensemble parts offer no technical difficulties, nor are there any tricky rhythms. This will enable the band to focus on the swing feel and perfect it. By "perfect" I mean that each note in each beat be precisely in the right place of the eighth note triplet feel. The one exception is the double time feel in the 3rd and 4th beat of measure 4 of the ensemble. The sixteenth notes are played evenly as are the 2 eighth notes on the next beat.

- The Duke Ellington Orchestra was notorious for their blues-drenched feeling—both in their solos and ensemble playing. On a piece like this it is essential for each player to play his/her part with blues inflections as if it was the lead part. Make each note moan. This approach to ensemble playing is half the fun of performing Ellington's music. This same approach can also be used when playing the music of composers who were influenced by Ellington.
- Johnny Hodges was one of the greatest blues players of all time. It is interesting to hear several recordings of him playing the same blues piece. He tends to play mostly the same licks from one version to another, but reconstructed in a different sequence. Then when you listen to a different blues piece, he plays a different set of licks. Is this improvisation or composing? Maybe a little of both.
- Ellington never wrote the rhythm section parts for this piece. The bassist just walks the blues throughout, keeping to the basic harmonic blues scheme. Note how Jimmy Woode dresses up the line with occasional dotted eighth/sixteenth and triplet figures. This adds forward motion to the band while they hold out long notes. Overdoing this can lead the listener to be confused as to who has the melody.
- I strongly suggest that pianists check out Ellington's comping on this piece. Dizzy Gillespie once said that Duke Ellington was the greatest accompanist in jazz. This is a perfect example. Ellington's harmonic and rhythmic approach is highly unconventional. With all the suspended fourth chords and quirky rhythms, he is as modern as modern gets while staying true to the feeling of the blues and above all inspiring Hodges to stretch and find new meaning to this 20-year-old piece. Fifty years later, we can still push each other past our own limitations without destroying the integrity of the arrangement.
- In 1956 drummer Sam Woodyard was the new guy in the band. He was playing in an organ trio when Ellington asked him to join his band. Sam was surprised at the offer and told Ellington that he had never played with a big band and wouldn't know what to do. Duke's response was that he wanted Sam to keep playing the way he did and just be himself. Sam agreed, and as they say, the rest is history. The lesson to be learned here (maybe the greatest Ellington lesson of all) is that great art is made by people truly being themselves. Clark Terry says, "Duke Ellington taught us who we were." I hope you will encourage your students to find themselves in this music.
- One of the aspects of Ellington's music that inspires me is its inclusivity. He tells wonderfully interesting and rich stories using all the music and sounds he knows. No barriers. No categories. Just music. There is a special moment like that in this piece: the floor tom roll in the third measure. It's strictly show biz, and yet it gives this piece a special dramatic character that transcends jazz.
- I realize that reading transcribed drum parts is difficult, and that many drummers learned how to play before they learned how to read (Ellington's drummers Sonny Greer and Sam Woodyard didn't read, and Ellington never wrote a drum part in his life), but this piece is not very complicated to decipher and Sam's feel is so swinging, that it would be most instructive for every drummer to study it while listening to the Ellington recording. It will become instantly evident that it's not so much what Sam plays, but how he plays it. Come to think of it, that goes for the whole band. 'Nuff said. Time to dig in.

—David Berger

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

JEEP'S BLUES

By Duke Ellington and Johnny Hodges

Transcribed by David Berger

Slow 12/8 feel ♩ = 54

Alto Sax

A

Solo

G7

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Jeep's Blues

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

D

B7

Em7

A7

D

F

D7

Gm7

C7

F

3

6

3

12

9

3

12

3

3

5

f

The musical score is for a piece titled "Jeep's Blues". It is a 12-measure piece, divided into two 6-measure phrases. The key signature has one sharp (F#), and the time signature is 4/4. The score is arranged for a jazz ensemble. The top staff is for Alto, followed by another Alto, two Tenors, and a Bari. (Baritone). Below these are four Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3). The piano (Pno.) part is shown in grand staff notation. The bass (Bass) part is in bass clef. The drums (Drs.) part is in common time notation. Chord symbols are placed above the staff: D, B7, Em7, A7, D in the first phrase, and F, D7, Gm7, C7, F in the second phrase. The piano part features complex rhythmic patterns with triplets, sextuplets, and a final triplet of eighth notes. The bass part features a steady eighth-note pattern in the first phrase and a more complex pattern in the second phrase. The drums provide a steady backbeat in the first phrase and a more complex pattern in the second phrase.

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[B]

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

F B $\flat$ B $\flat$ m F F7 B $\flat$ 7

Drs.

Cr. Ride

Rim knock

mf

Jeep's Blues

The image displays a musical score for the song "Jeep's Blues". It consists of two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff begins with a B7 chord, followed by an Em7 chord, and then an A7 chord. The piano staff features a complex, fast-paced melody in the right hand, with a 3/4 time signature. The score is overlaid with a large, diagonal red watermark that reads "Legal Use Only".

B7

Em7

A7

D

D7

Gm7

C7

F

Jeep's Blues

5

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

C D7 G7 D D7 G7

F Bb7 F F7 Bb7

6 3 6 3

9

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Jeep's Blues

The musical score for 'Jeep's Blues' is presented in three systems. The first system includes a guitar part with a key signature of one flat and a 12/8 time signature. The guitar part features a melodic line with a B7 chord, an Em7 chord, an A7 chord, and a D chord. The bass part provides a steady accompaniment. The drum part includes a bass drum line and a snare line. The second system continues the guitar part with a B7 chord, an Em7 chord, an A7 chord, and a D chord. The bass part continues with a steady accompaniment. The drum part continues with a bass drum line and a snare line. The third system includes a guitar part with a key signature of one flat and a 12/8 time signature. The guitar part features a melodic line with a B7 chord, an Em7 chord, an A7 chord, and a D chord. The bass part provides a steady accompaniment. The drum part includes a bass drum line and a snare line.

Jeep's Blues

7

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[D] **D7**

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

F **F7** **Bb7**

Drs.

Jeep's Blues

The musical score for 'Jeep's Blues' is presented in a standard staff format. The guitar part is written in the upper staves, and the drum part is in the lower staves. The score is divided into measures by vertical bar lines. Chord symbols (Em7, A7, D, Gm7, C7, F) are placed above the guitar staff to indicate the harmonic structure. The guitar part includes various musical notations such as eighth notes, sixteenth notes, and triplets. The drum part uses a simplified notation system with 'x' marks for hits and 'Z' for rests. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page.

Jeep's Blues

9

Score for Jeep's Blues, page 9. The score includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. (Drums).

The key signature is E major (indicated by a box around the 'E' in the Alto part). The tempo is marked *mp* (mezzo-piano).

The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

The Bass line includes chord markings: F, Bb, Bbm, F, F7, and Bb7. The Drums line includes a *p* (piano) marking.

The Pno. line includes a triplet marking (*mp*) in the right hand.

[illegible]

Score for Jeep's Blues, page 11. The score includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The key signature is F# (one sharp). The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord markings above the staffs include F, G7, Bb, Bbm, F, F7, and Bb7.

The Alto part features a melodic line with a triplet in the final measure. The Tenor and Bari. parts provide harmonic support. The Tpt. and Tbn. parts are currently silent. The Pno. part features a rhythmic pattern in the final measure, marked *p*. The Bass part provides a steady bass line. The Drs. part features a rhythmic pattern in the final measure.

Jeep's Blues

Score for **Jeep's Blues**, featuring a large red watermark: **Preview Only - Legal Use Requires Purchase**.

Chord Progression:

- Alto: D, Em7, A7, rit. D D7 G#° Gm D7sus4
- Bass: F, D7, Gm7, C7, arco F F7 B° Bbm6 F7sus4

Instrumentation and Performance:

- Alto:** Melodic line with triplets and slurs. Dynamics: *mf*.
- Tenor:** Melodic line with slurs. Dynamics: *mf*.
- Bari:** Melodic line with slurs. Dynamics: *mf*.
- Tpt. 1-4:** Harmonized melodic lines. Dynamics: *mf*.
- Tbn. 1-3:** Harmonized melodic lines. Dynamics: *mf*.
- Pno.:** Accompanying figures. Dynamics: *mf*, *f*. Includes markings: *even*, *8va*, *15ma*, *8va*.
- Bass:** Harmonic accompaniment. Dynamics: *mf*.
- Drs.:** Drum part with various rhythmic patterns.

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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.
- **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.
- **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 2008, *EE* has distributed scores to more than 4,500 schools in all 50 U.S. states, Canadian provinces, and American schools abroad.

Since 1995, over 275,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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For more information about *Essentially Ellington* please contact:

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