JAZZ AT LINCOLN CENTER LIBRARY

MOON OVER CUBA

BY JUAN TIZOL
ARRANGED BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

F U L L S C O R E

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

Jazz at Lincoln Center and Alfred Music Publishing gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:

Founding leadership support for the *Essentially Ellington* High School Jazz Band Program is provided by The Jack and Susan Rudin Educational and Scholarship Fund. Major support is provided by the Surdna Foundation, The Irene Diamond Fund, the New York City Department of Cultural Affairs, the United States Congress, the National Endowment for the Arts, and Alfred and Gail Engelberg.

Additional support is provided by the Ella Fitzgerald Charitable Foundation, The Heckscher Foundation for Children, The Charles Evans Hughes Memorial Foundation, The New York Times Company Foundation, and other generous funders.

The Songwriters Guild of America, Music Sales Corporation / Tempo Music, Inc., EMI Music Publishing, and especially the Estates of Duke Ellington and Mercer K. Ellington.

essentially ellington
Annual High School Jazz Band Program

jazz at lincoln center

Preview Only
Legal Use Requires Purchase

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

Preview Only
Legal Use Requires Purchase

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 $\sharp$IV° I (second inversion) V/II V/V V I.

Comp: improvise accompaniment (for piano or guitar).

Groove: the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

Head: melody chorus.

Interlude: a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called "modulations."

Intro: short for "introduction."

Ride Pattern: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.

Riff: a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

Shout Chorus: also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and is where the climax most often happens.

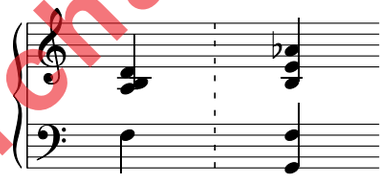
Soli: a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli 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 ♭9 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.

Preview Only
Legal Use Requires Purchase

MOON OVER CUBA

INSTRUMENTATION:

Reed 1	Alto Sax	Trombone 1
Reed 2	Alto Sax	Trombone 2
Reed 3	Tenor Sax/ Clarinet	Trombone 3 (Optional Valve)
Reed 4	Tenor Sax	Guitar
Reed 5	Baritone Sax/ Clarinet	Piano
Trumpet 1		Bass
Trumpet 2		Drums
Trumpet 3		

ORIGINAL RECORDING INFORMATION:

Composer: Juan Tizol
Arranger: Duke Ellington
Recorded: July 2, 1941
Time: 3:17
Master Number: 061341-1
Original Issue: Victor 27587

Currently Available on CD:
"Never No Lament: The Blanton-Webster Band" B00008J2IX

Personnel: DUKE ELLINGTON, piano; Rex Stewart, cornet; Wallace Jones, Ray Nance, (trumpets); Lawrence Brown, Joe Nanton, Juan Tizol,(trombones); Barney Bigard, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney, (reeds); Fred Guy, (guitar); Jimmie Blanton, (bass); Sonny Greer, drums).

REHEARSAL NOTES

- Juan Tizol's **Moon Over Cuba** started life with the title of Puerto Rican Girl. Since Tizol was from Puerto Rico, this makes sense. How and why it changed, I couldn't tell you. The tune itself is nothing spectacular (unlike his Perdido and Caravan). The genius is in Ellington's incredibly creative arrangement and Sonny Greer's amazing drumming.

- Although the copyright date is 1939, the only performance I know of this piece is the Victor recording from 1941. This obscure piece never achieved the mild popularity of Ellington's other 2 Latin masterpieces of that era—Conga Brava and Flaming Sword. There are some obvious similarities, but don't sell this gem short just because you never heard of it.

- The form of the tune is AABA with the A sections being 10 measures and the bridge being 8. The harmony is simple IVI in E♭ on the A section. The bridge is 4 bars in G♭ (3rd related to E♭) then 4 bars in B♭ (3rd related to G♭) ending on B♭7 (the dominant of our original key of E♭).

- After a four bar rhythm section intro, there is a melody chorus featuring Tizol's valve trombone. The second chorus features 2 clarinets above the churning brass, Tizol on the bridge and lead alto saxophonist Otto Hardwicke in a rare solo appearance on the last A section. The 3rd chorus is the shout with wild brass in call and response with the sedate reed section. Notice how some of the brass figures are swung. The drummer should coordinate with this. Ben Webster plays the swinging bridge before the last A section goes back to the rhumba.

- Obviously, this is a difficult chart to perform. Although the brass ranges are reasonable, the clarinet doubling, ensemble blends and especially the rhythms are all very challenging. The big problem to solve is how to reconcile the rhumba and swing rhythms. If you listen to what Sonny Greer plays you realize that his rhumba has got some swing in it. Then during the shout chorus he alternates between swing and rhumba. This all sounds chaotic when I describe it, but when you listen, he makes it all work and feel exhilarating. This is Sonny at his creative best. He was the Elvin Jones of the Swing Era—fleshing out the colors in Duke's music while swinging and driving the band. And looking so proud in the midst of his enormous arsenal of percussion instruments. With this in mind, your drummer should spend some serious study time on this transcribed drum part and the original recording. The feel and arrangement need to be internalized.

- The trombone solos should be legato and float over the time. The same is true of the alto solo. The reed parts are legato with lots of slurs.

- I recommend rehearsing the brass alone at **E**. The Ellington band plays long eighths and short quarters, but it's also nice if the bones play the pick-up quarter long followed by a short quarter each time. The bones and trumpets should fit together nicely and create their own groove. Then add the rhythm section, then the clarinets and finally the saxes. This is some amazing counterpoint. If everyone is in time and in balance, all the parts will be heard.

- The 3-measure brass figure starting at 2 before **I** is swung. The same thing when it recurs 2 before **J**. Also the brass 2 before **K**. Everyone swings the first 7 bars of **K**. The trombone and bass pick-ups to **L** are even 8ths.

- Although it takes a bit of hard work and concentration to put this piece together, the overall vibe is one of fun and lightheartedness. Make sure the opposites are obvious—loud/soft, swing/rhumba, legato/staccato, wild/sedate, etc. Enjoy!

—David Berger

Preview Only
Legal Use Requires Purchase

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

MOON OVER CUBA

By Juan Tizol
Arranged by Duke Ellington
Transcribed by David Berger

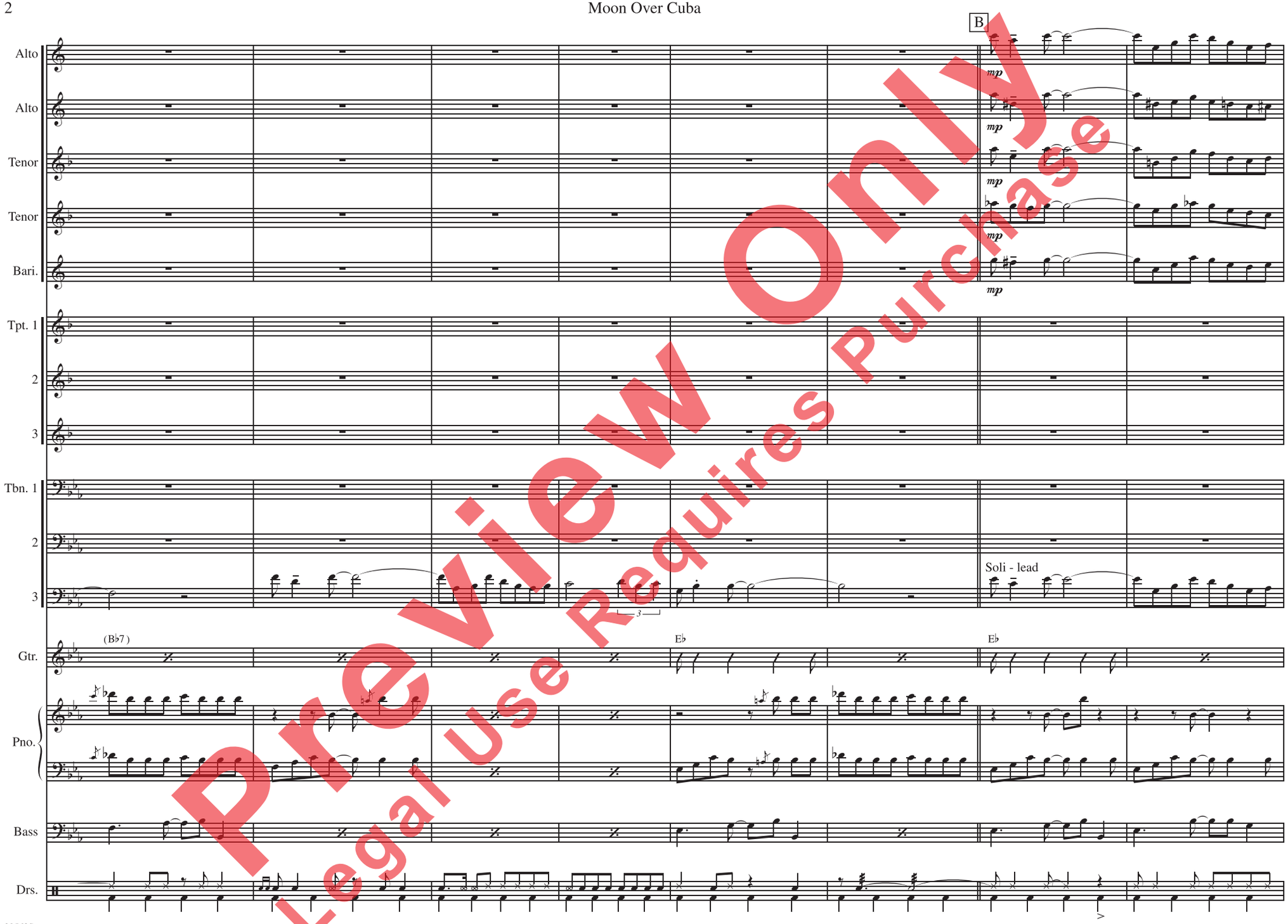
Rhumba ♩ = 164

A

Reeds 1 — Alto Sax
2 — Alto Sax
3 — Tenor Sax
4 — Tenor Sax
5 — Baritone Sax
Trumpets 1
2
3
Trombones 1
2
Valve 3 — Solo *mf*
Guitar — E♭ B♭7
Piano — Solo *mf*
Bass
Drums — Snares off, Rim knock; Rim knock

Preview Only
Legal Use Requires Purchase

© 1939 (Renewed) EMI ROBBINS CATALOG INC.
All Rights Controlled and Administered by EMI ROBBINS CATALOG INC. (Publishing) and ALFRED PUBLISHING CO., INC. (Print)
This Arrangement © 2008 EMI ROBBINS CATALOG INC.
All Rights Reserved including Public Performance



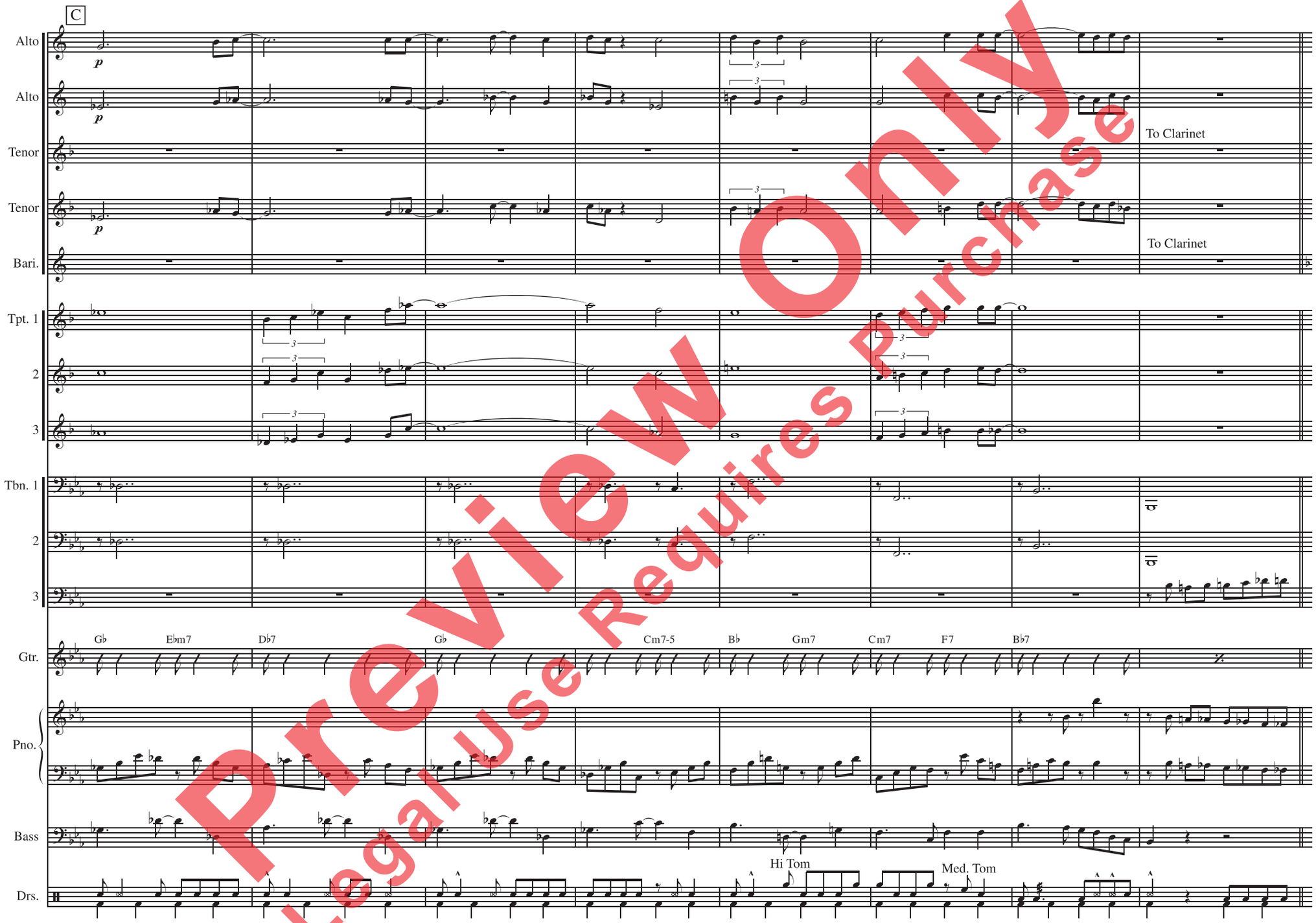
Preview Only
Legal Use Requires Purchase

Alto
Alto
Tenor
Tenor
Bari.
Tpt. 1
2
3
Tbn. 1
2
3
Gtr.
Pno.
Bass
Drs.

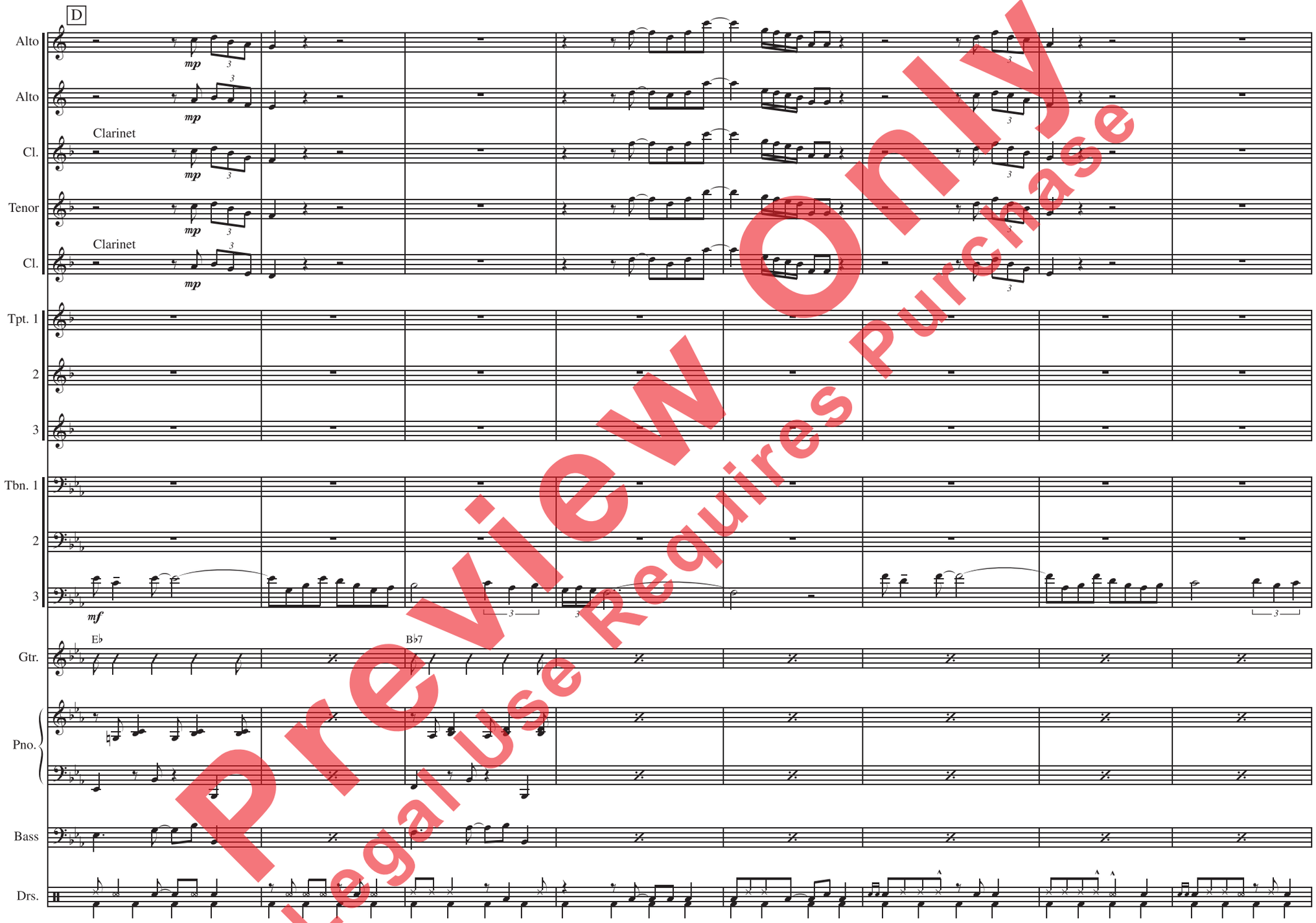
Cup mute
Cup mute
Cup mute
mf
mf
mf

B♭7
E♭
G7-5

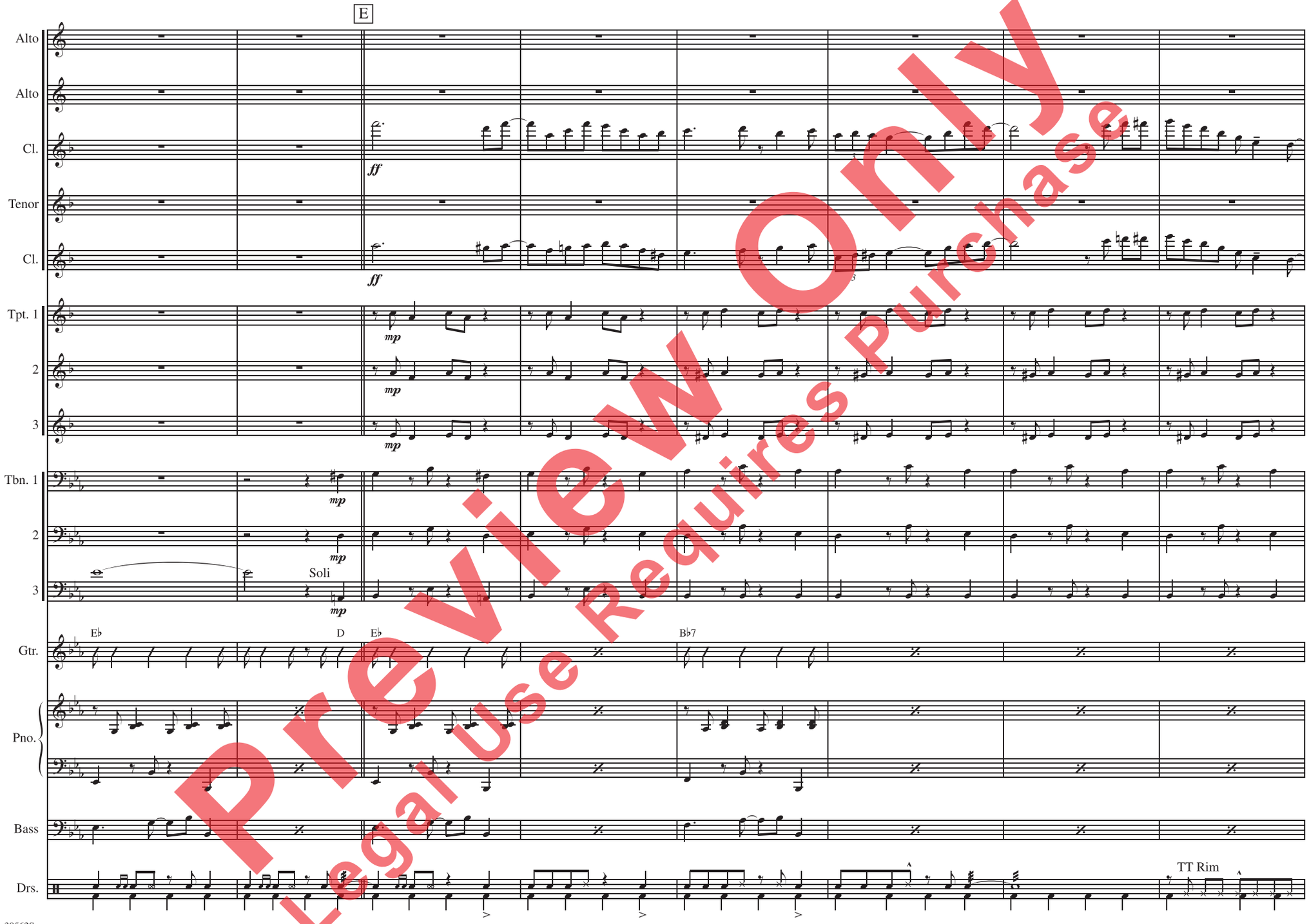
Preview Only
Legal Use Requires Purchase



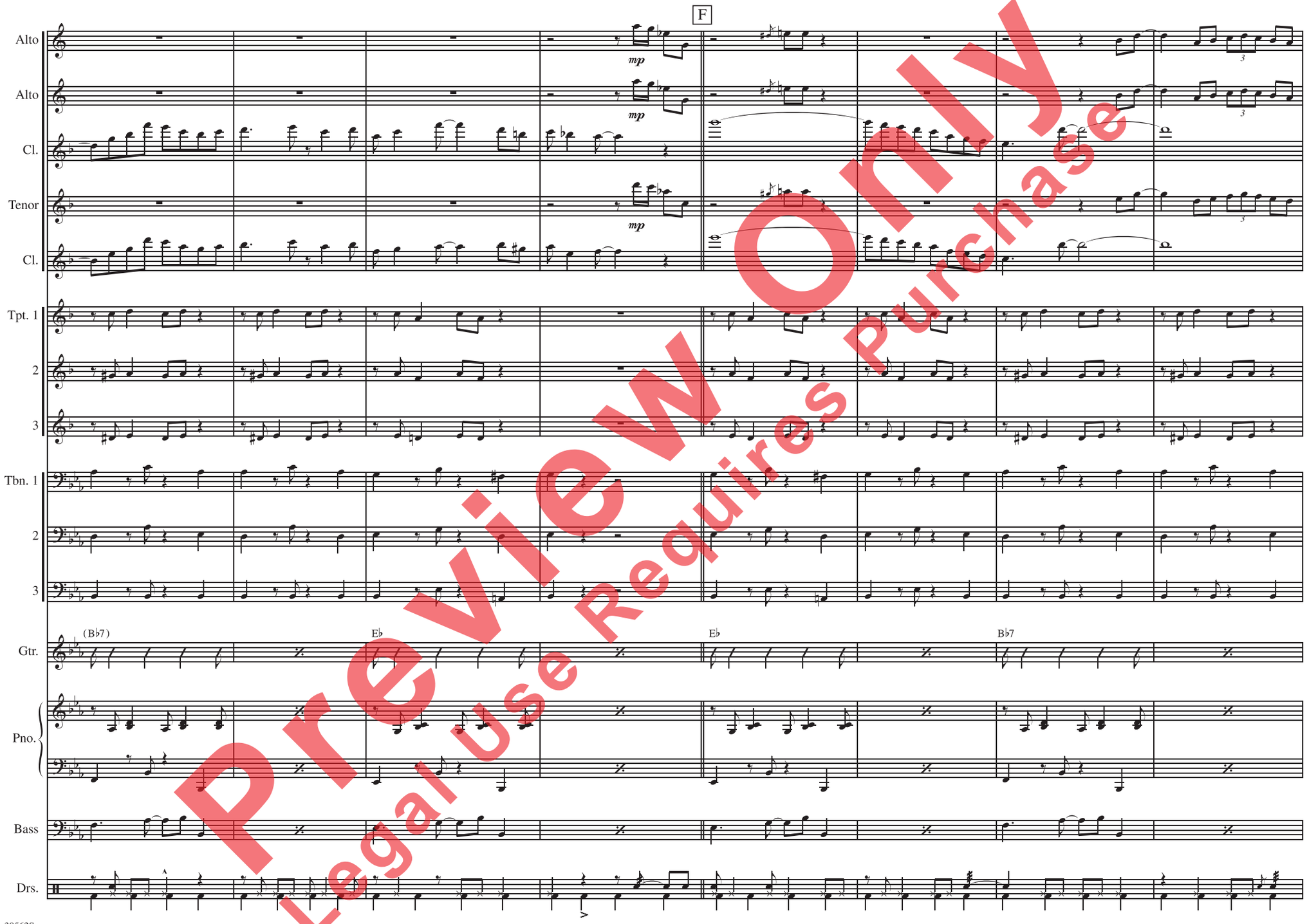
Preview Only
Legal Use Requires Purchase



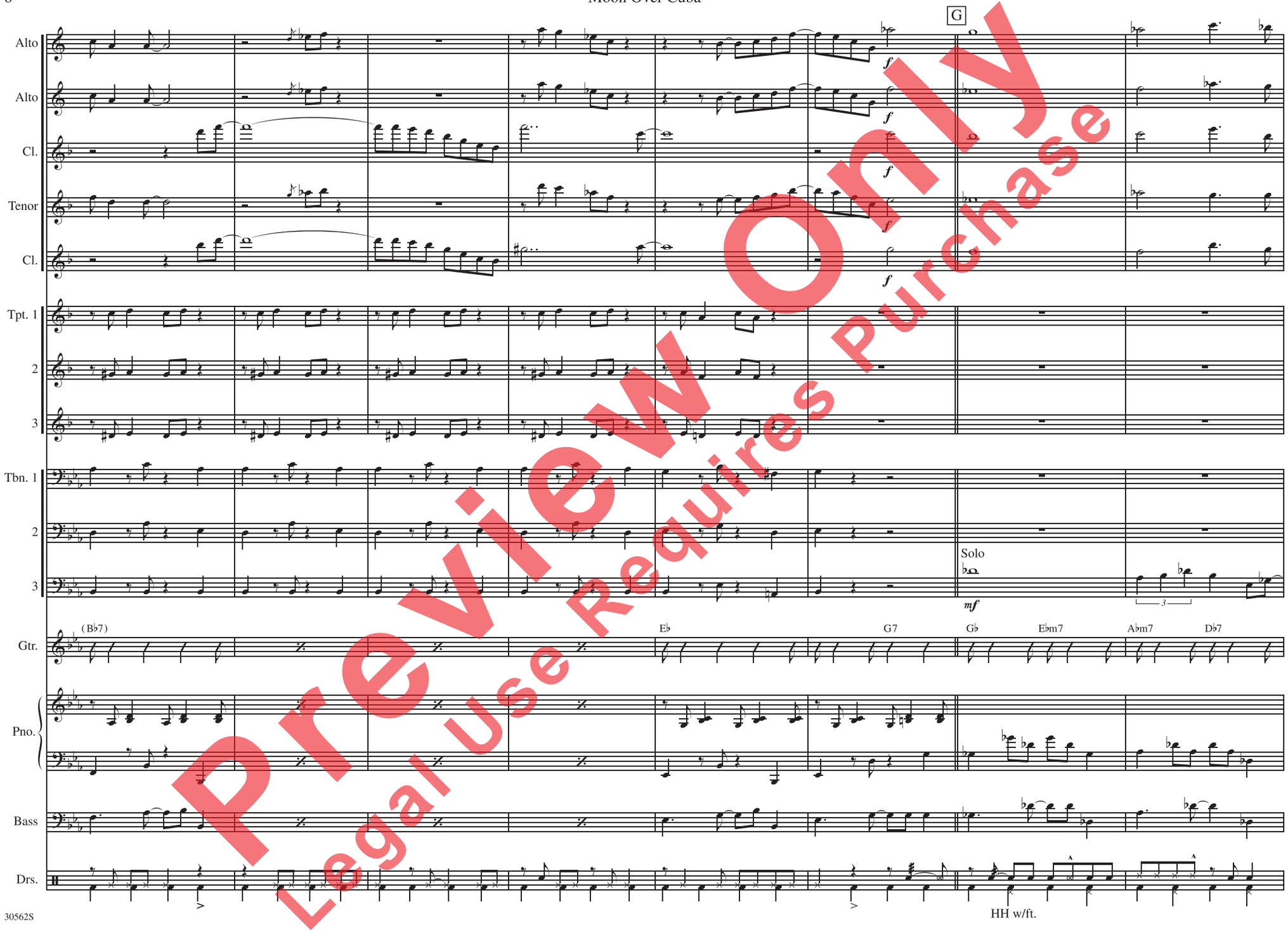
Preview Only
Legal Use Requires Purchase



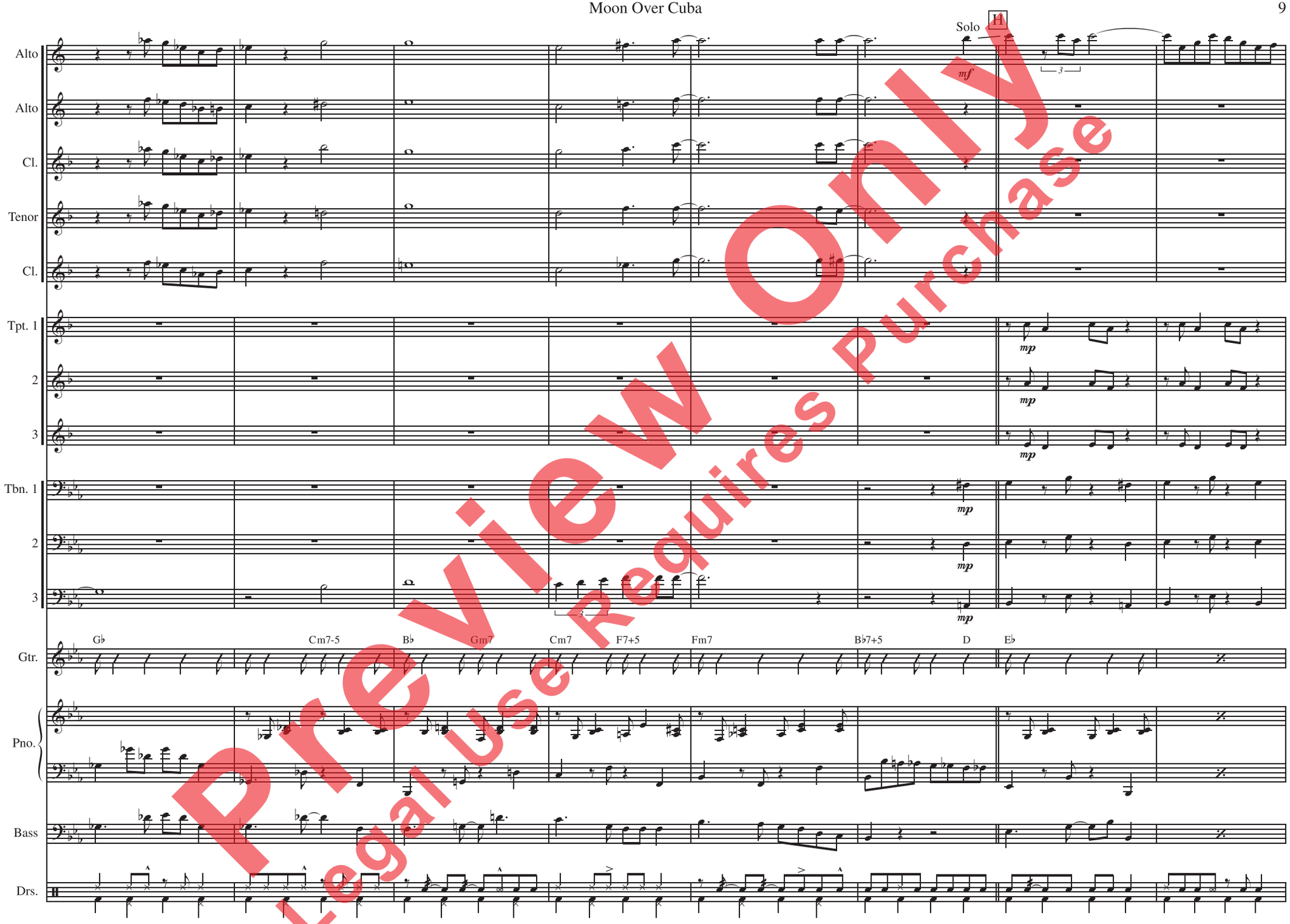
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

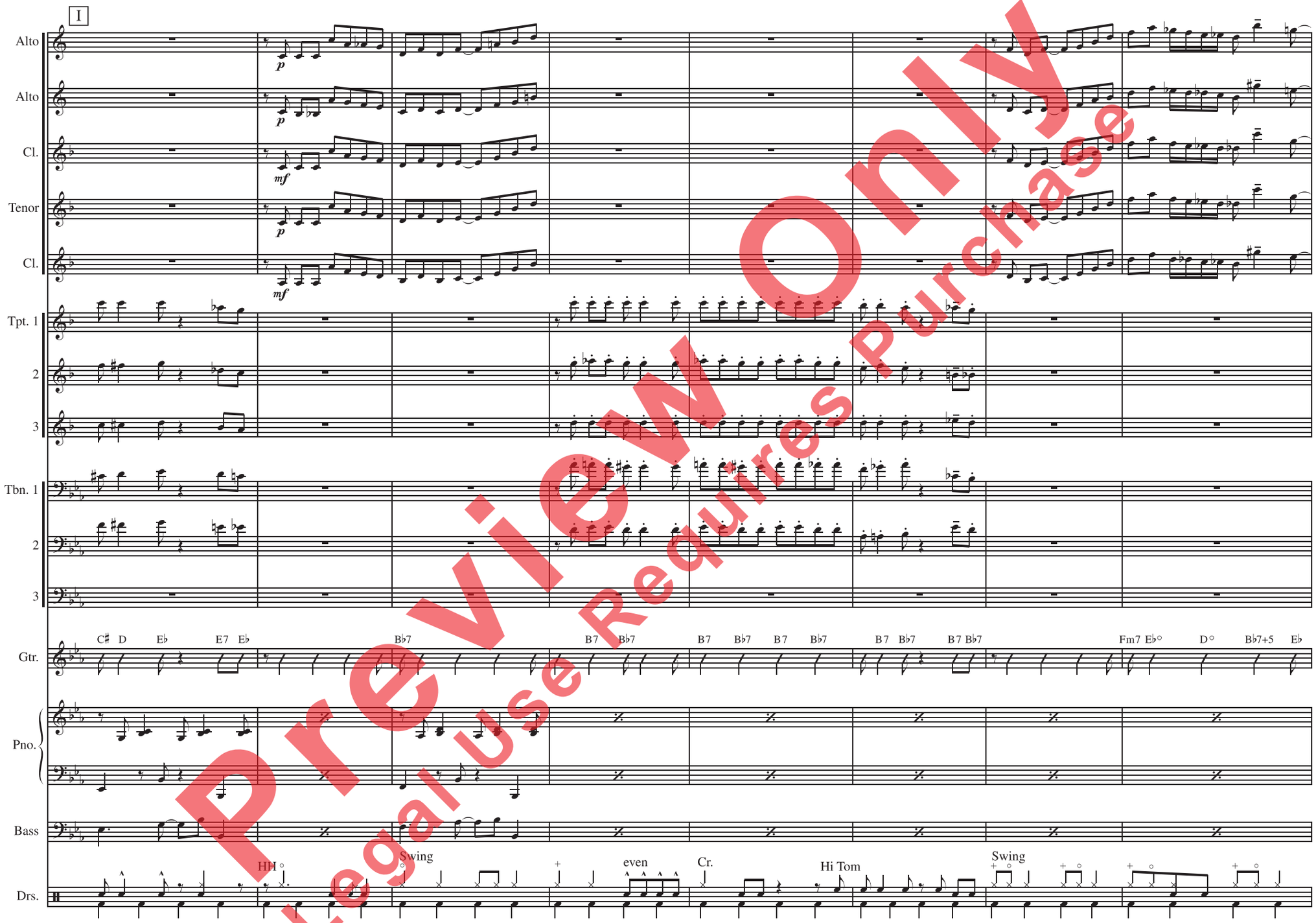
Alto
Alto
Cl.
Tenor
Cl.
Tpt. 1
2
3
Tbn. 1
2
3
Gtr.
Pno.
Bass
Drs.

Bb7 Eb C# D Eb E7 Eb

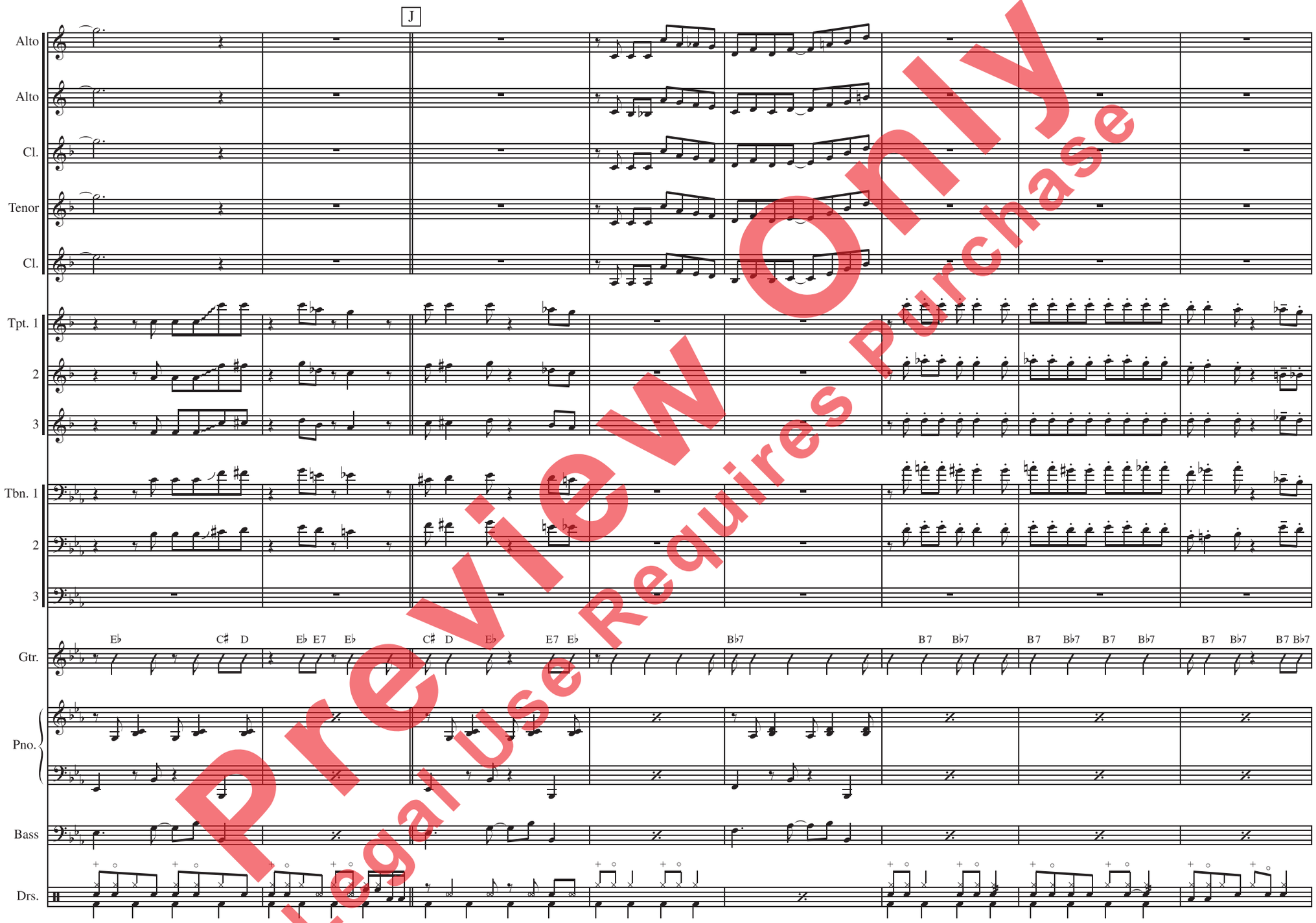
ff

Cr. Single Stroke

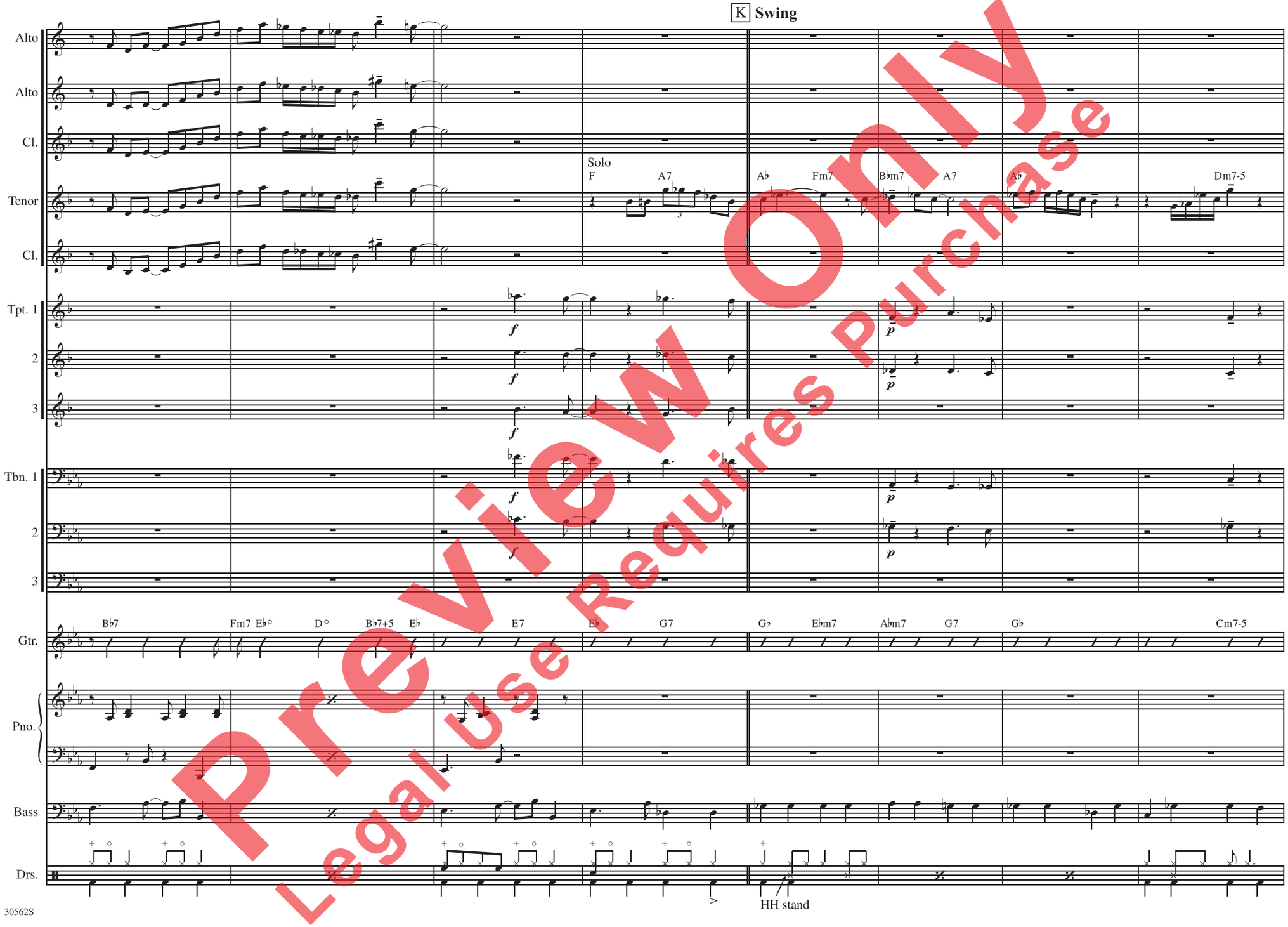
Preview Only
Legal Use Requires Purchase



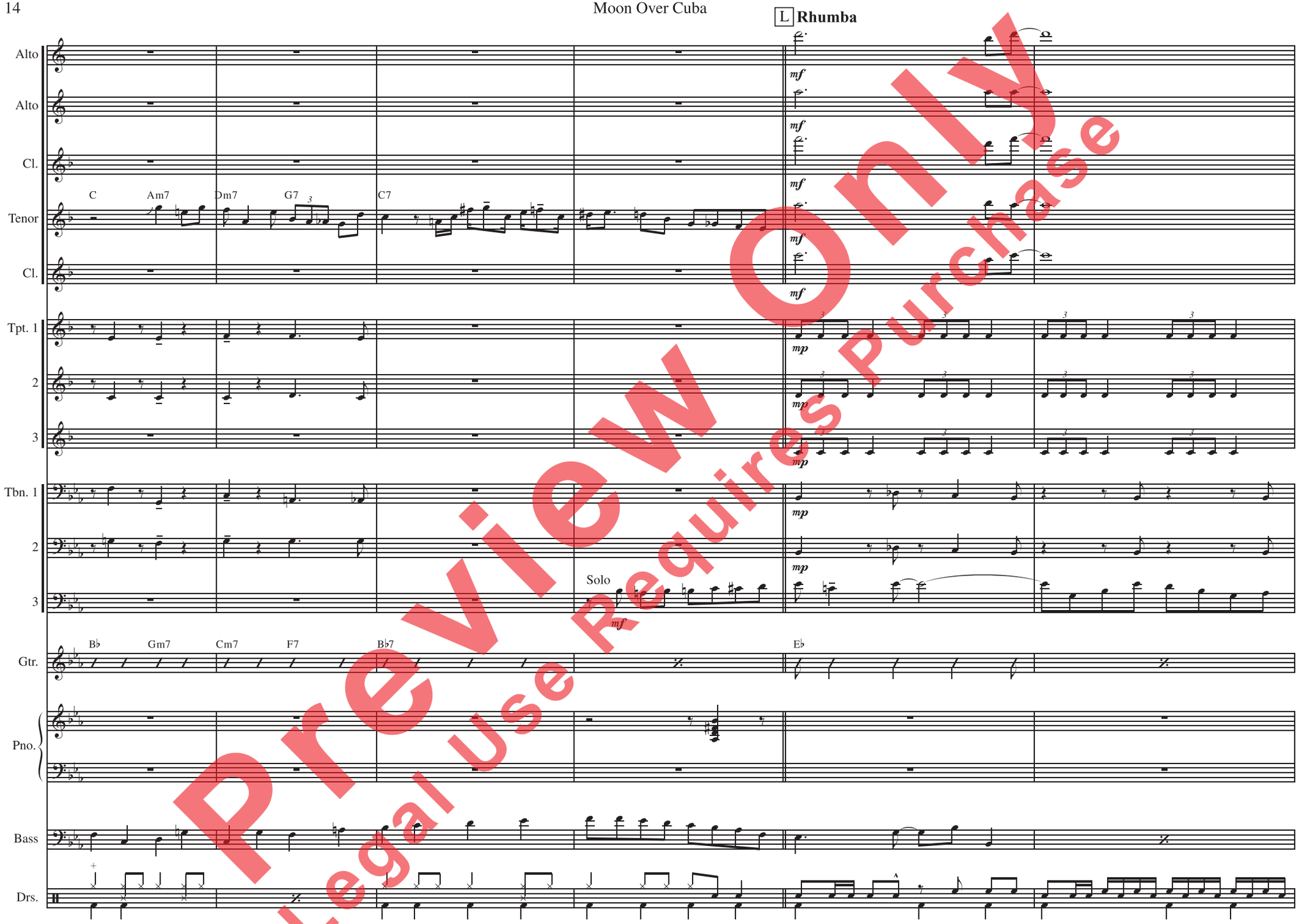
Preview Only
Legal Use Requires Purchase



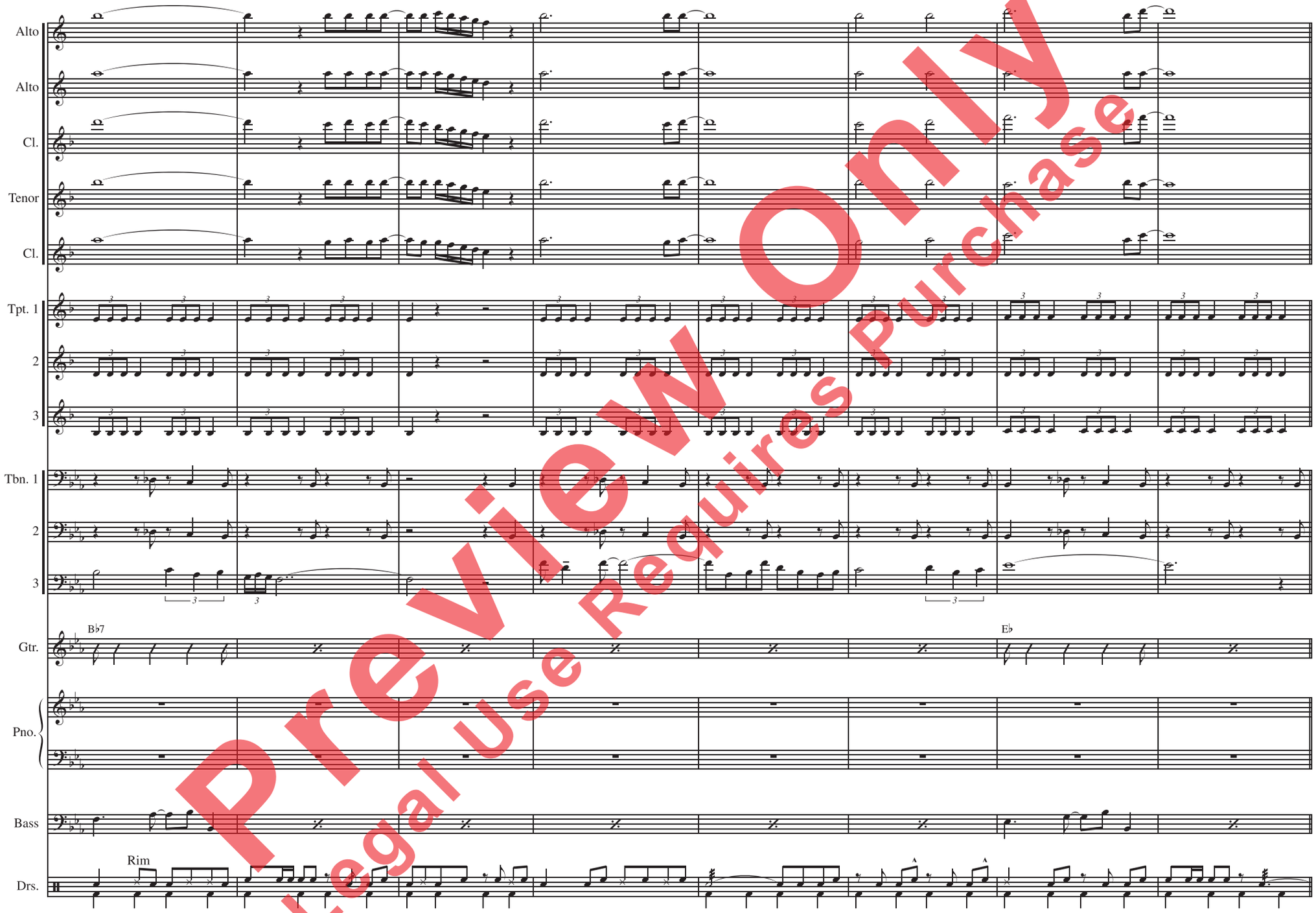
Preview Only
Legal Use Requires Purchase



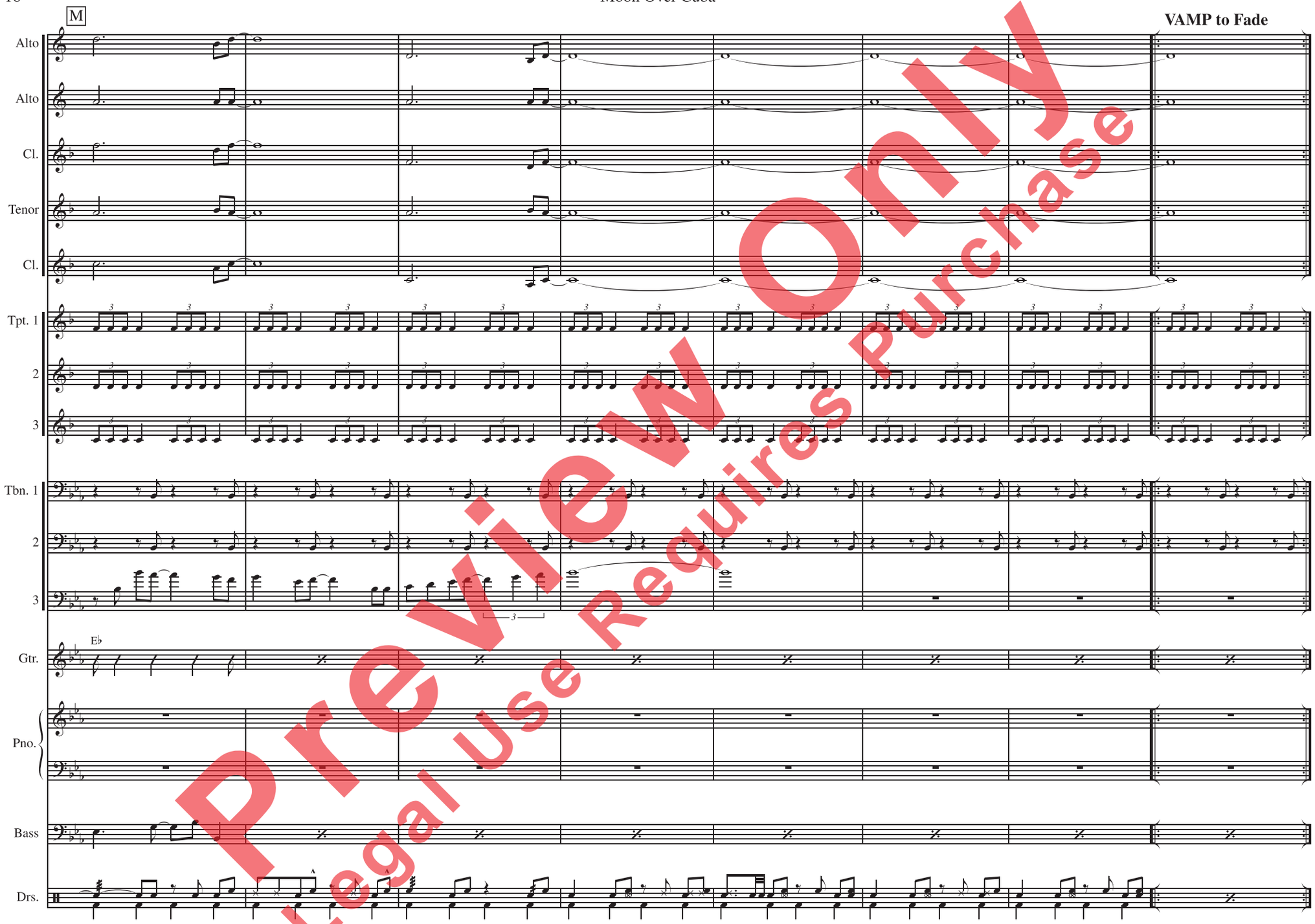
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

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*.

Alfred Music Publishing Co., Inc. is the official print music publisher for Jazz at Lincoln Center.

Belwin JAZZ
a division of Alfred

Alfred
alfred.com

jazz at lincoln center

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 curriculum for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Artistic Director Wynton Marsalis Jazz at Lincoln Center will produce nearly 3,000 events during its 2008-09 season in its home in New York City, Frederick P. Rose Hall, and around the world. Please visit our website at www.jalc.org.

For more information about *Essentially Ellington* please contact:

JAZZ AT LINCOLN CENTER EDUCATION DEPARTMENT
33 West 60th Street, New York, NY 10023-7999
Phone: 212-258-9800
Fax: 212-258-9900
E-mail: ee@jalc.org
Web: www.EssentiallyEllington.org

Printed in USA

Preview Only
Legal Use Requires Purchase