

Jazz at Lincoln Center Library

AGAIN AND AGAIN

BY BENNY CARTER

Edited by David Berger for Jazz at Lincoln Center

FULL SCORE

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

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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NOTES ON PLAYING BENNY CARTER

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

—David Berger

GLOSSARY

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

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

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

Coda: also known as the “outro.” “Tags” or “tag endings” are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV^o I (second inversion) V/II V/V V I.

Comp: improvise accompaniment (for piano or guitar).

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

Head: melody chorus.

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

Intro: short for “introduction.”

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



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

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

Soli: a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington’s music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the “pep section.”

Stop Time: a regular pattern of short breaks (usually filled in by a soloist).

Swing: the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington’s definition of swing: when the music feels like it is getting faster, but it isn’t.

Vamp: a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

Voicing: the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

RHYTHM: meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

MELODY: what players play: a tune or series of notes.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Ryan Keberle for editing the score.

AGAIN AND AGAIN

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Benny Carter

Arranger: Benny Carter

Again and Again was commissioned by the Clayton-Hamilton Jazz Orchestra in 2000.

Again and Again was premiered by the Clayton-Hamilton Jazz Orchestra, featuring Jeff Clayton on alto saxophone, on May 10, 2000, at the Dorothy Chandler Pavilion in Los Angeles, CA.

A recording of the Jazz at Lincoln Center Orchestra with Wynton Marsalis performing *Again and Again* is available at www.EssentiallyEllington.org

REHEARSAL NOTES

- Even when Benny Carter wasn't writing for Count Basie, many of his charts from the 1950's onward sound like they could have been written for Basie. Maybe this is because so many of Basie's arrangers (Sammy Nestico, Quincy Jones, Billy Byers and Neal Hefti) were influenced by Carter. The writing is straightforward—simple harmonies, swinging rhythms and very clear counterpoint.
- ***Again And Again*** has much of the style of an alto feature that Quincy Jones might have written for Marshall Royal. Listen to Basie's recording of Quincy's *So Young, So Beautiful* and see if you agree with me. Although Carter gives the pianist two little solo spots, the focus is on the lead alto. The backgrounds are spare and dry, so it is incumbent upon the soloist to supply the warmth and personality to tell this gentle story. Vibrato, scoops, bends, turns, and other devices can be used to bring this simple line to life. Avoid overdoing it and especially any histrionics.
- Although this is a ballad and the eighth notes are played even, the drummer is lightly swinging with brushes. Similarly, the bass embellishments that involve 8th notes should be swung to fit in with the drum conception.
- The trumpets open the piece with the top 2 in harmon mutes and the bottom 2 with the trombones in buckets. In general we don't use vibrato with harmons or buckets (you can add hats to that list as well). Harmons are used to convey coldness. Buckets and especially hats add distance to the sound. Vibrato would work against these purposes. When the saxes answer the brass in measure 5, they too should be n.v. (no vibrato) because of the unison doubling.
- Even though this is not an Ellington chart, most of the same principles of ensemble playing prevail—short quarters, no vibrato on unisons, accents, dynamic shaping of lines, etc.
- An interesting performance problem arises at **E5**. The trumpets have the melody in unison accompanied by the saxes (in harmony) and the bones (also in harmony). The bones and saxes mask each other. A possible solution would be to have the trombones tacet those 4 bars the first time and have the saxes tacet the 2nd time (including the 2nd ending).
- Although the Jazz at Lincoln Center Orchestra plays letter **H** in time, the original score indicates that it should be played freely with a *poco ritard* on the penultimate measure. Either interpretation seems to work. I would go with whichever is more expressive for your soloist.
- Since there are no technical demands in this chart, attention can be paid to the time, blend and intonation.
- I don't know for sure what the title refers to, but it has to be something about romance.

—David Berger

NOTES FROM WYNTON MARSALIS

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

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

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

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

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

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

Could you say a quick thing about "Again and Again"?

W.M. "Again and Again" is a very wistful, beautiful ballad that Benny wrote. It's the last piece that he composed; he was 90-something when he did it. It's haunting. It's one of those kinds of melodies that you remember. The craftsmanship of his writing, how the voices come, the trombones swell up into the trumpets and the saxophones. It's the work of a mature master at the end of his life and it's a fitting last arrangement. We were singing this song for weeks after we played it.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington
AGAIN AND AGAIN

Composed and Arranged by Benny Carter
Edited by David Berger

Slow swing ♩ = 69

Alto Sax

Solo

The musical score is arranged in a standard orchestral layout. The top section contains the Reeds (Alto Sax, Tenor Sax, Baritone Sax) and Trumpets (Harmon, Bucket). The middle section contains Trombones (Bucket) and Guitar. The bottom section contains Piano, Bass, and Drums (Brushes). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *mp*. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

Again and Again

A

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

1.

Bucket

mf

p

Bm7-5 Bb9/E Am7 D9 Bm7-5 Bb9/E Am Am7 F#m7-5 F9/B Em7-5 Eb9/A Dm7-5 G7+5 C

Again and Again

2. [B]

The musical score is arranged for a large ensemble. The vocal parts (Alto, Tenor, Bari) feature melodic lines with triplets and dynamics like *p*. The instrumental parts include four trumpets (Tpts. 1-4) and four trombones (Tbns. 1-4) playing sustained notes with slurs. The guitar (Gtr.) part provides a harmonic accompaniment with specific chords: Dm7-5, G7+5, Gm7/C, C9, F, F#°, C, A7+5, Dm7, G7+5, C, F, B7, Em7, A9, and Eb7. The piano (Pno.) part is mostly silent. The bass (Bass) and drums (Drs.) provide a steady rhythmic foundation.

Again and Again

C

This musical score is for the piece "Again and Again" in the key of C major. It features a variety of instruments and vocal parts. The Alto part has a melodic line with triplet markings. The Tenor and Bari parts are mostly rests. The Tpts. (Trumpets) part has a melodic line starting in the final measure with a *mf* dynamic. The Tbns. (Trombones) part has a harmonic line with dynamics ranging from *mp* to *p*. The Gtr. (Guitar) part has a chord progression: D9, G7, Bm7-5, Bb9/E, Am7, D9, Bm7-5, Bb9/E, Am, Am7, F#m7-5, F9/B, Em7-5, Eb9/A. The Pno. (Piano) part is mostly rests. The Bass part has a rhythmic line. The Drs. (Drums) part has a rhythmic line. A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Again and Again

D

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto (two staves), Tenor (two staves), and Bari (one staff). Below these are the brass sections: Trumpets 1-4 (four staves) and Trombones 1-4 (four staves). The guitar part (Gtr.) is shown with a series of chords: Dm7-5, G7+5, C, C#m7-5, F#7+5, Bm7, E7+5, Am7, Ab7, Dm7, and G7. The piano part (Pno.) features a solo section with a *mf* dynamic and includes triplet markings. The bass part (Bass) and drums part (Drs.) are also present. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

Again and Again

E unis.

Alto *p* *mp* 1.

Alto *p* *mp*

Tenor *p* *mp*

Tenor *p* *mp*

Bari. *p* *mp*

Tpts. 1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

4 *mp* *p*

Tbns. 1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

4 *mp* *p*

Gtr. Bm7-5 Bb9/E Am7 D9 Bm7-5 Bb9/E Am Am7 F#m7-5 F9/B Em7-5 Eb9/A Dm7-5 Db9/G C

Pno.

Bass

Drs. 2

Again and Again

2. F Solo

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

p

p

p

p

mf

Solo

Solo

Dm7-5 D#9/G Gm7/C C9 F F#9 C A7+5 Dm7 G7+5 C F B9 Em7 A7 Eb7 D9 G7

Again and Again

G

Alto

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

4

Gtr.

Pno.

Bass

Drs.

Bucket

Bucket

Bucket

Bucket

p

p

p

p

p

mf

mf

mf

mf

Bm7-5 Bb9/E Am7 D9 Bm7-5 Bb9/E Am Am7 F#m7-5 F9/B Em7-5 Eb9/A Dm7-5 Db9/G Em7-5 A7

Again and Again

Freely

poco rit.

Alto *mp*
 Alto *mp*
 Tenor *mp*
 Tenor *mp*
 Bari. *mp*
 Tpts. 1 *mp*
 2 *mp*
 3 *mp*
 4 *mp*
 Tbns. 1 *mp*
 2 *mp*
 3 *mp*
 4 *mp*
 Gtr. F#m7-5 F9 Em7-5 Eb7/A Dm7-5 Db7/G D/C
 Pno.
 Bass arco
 Drs.

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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Jazz at Lincoln Center

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For more information about *Essentially Ellington* please contact:

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