

Jazz at Lincoln Center Library

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

PRELUDE TO A KISS

**COMPOSED BY DUKE ELLINGTON, IRVING MILLS,
AND IRVING GORDON**
ARRANGED BY BILLY STRAYHORN

As performed by the Duke Ellington Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2010-11
Sixteenth Annual *Essentially Ellington* High School Jazz Band Program.

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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, 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 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 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 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

which must be corrected by the lip only. 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 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 end together.

17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, ala 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 Bubba 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 tonic to the subdominant and cycle back to the tonic: I V/IV IV #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 where the max 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 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 19 and a 1 3. 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.

PRELUDE TO A KISS

INSTRUMENTATION

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

ORIGINAL RECORDING INFORMATION

Composer: Duke Ellington, Irving Mills, and Irving Gordon

Arranger: Billy Strayhorn

Recorded: October 1, 1957 at Columbia 30th Street Studio, NYC

Time: 4:45

Master Number: CO 59897

Original Issue: Columbia LP CL-1085 - Indigos

Not Currently Available on Domestic CD

Download Available: Ellington Indigos at www.itunes.com or www.amazon.com

Personnel: Duke Ellington (piano); Cat Anderson, Shorty Baker, Willie Cook, Ray Nance, Clark Terry (trumpets); Quentin Jackson, Britt Woodman, John Sanders (trombones); Rick Henderson, Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney (reeds); Jimmy Woode (bass); Sam Woodyard (drums).

Soloist: Johnny Hodges (alto saxophone).

REHEARSAL NOTES

The piano intro should not be rushed, but played somewhat leisurely, savoring each luscious note.

The alto solo is a transcription of Johnny Hodges' performance. It would be impossible to notate all the subtleties of phrasing, dynamics and inflection. This must be heard. Aside from letter E, which is improvised (chord symbols included), the alto plays the melody. I suggest learning how Hodges plays it and then don't look at the page and play the feeling you remember. Notice how little this great musician strays from the melody. Sometimes you don't have to change very much to personalize a melody.

Although the trombone backgrounds are marked soft, they should be played with a full sound, both proudly and sensitively. Long notes offer an opportunity to tune up each voicing so that it sounds and feels good. Players should add slight diminuendos and crescendos as well as inflections to make the most music of these simple looking notes. All three trombones should bring out the juiciness of their notes.

Since this is a ballad, the eighth notes are even and the quarter notes are full value. This is true even for the horns while the rhythm section is swinging (letter E) or implying some swing (B, D, or F in the piano). Ellington's piano comping is transcribed here because it adds so much to the arrangement. Your pianist need not play the same way, but this may give him or her some interesting ideas.

This is a very simple piece of music that needs to be performed in a smooth manner, delicate but firm. After all, this prelude to a kiss is a most tender seduction. Romance may be a bit out of fashion, but if we can dig down beneath our machismo facades and the embarrassment when we show our vulnerability, we can project the feelings of love that we all long to express.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2010-11 repertoire please visit jalc.org/EssentiallyEllington.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

PRELUDE TO A KISS

Music by Duke Ellington
Words by Irving Mills and Irving Gordon
Arranged by Billy Strayhorn
Transcribed by David Berger

Rubato

Reeds 1 Alto Sax (Give 4-and) Solo

2 Clarinet *mf*

3 Clarinet

4 Tenor Sax

5 Bass Clarinet

Trumpets 1

2

3

4

Trombones 1

2

3

Piano Solo *mf* Eb D7 Db9 Gbmaj7 C13 B7 Bbm9 Ebm Eb/Ab Db Gb Fm Eb D Db E/D ad lib.

Bass

Drums

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A tempo ♩ = 48

A tempo ♩ = 40

[A]

C9 F7+5 Bb9 Eb A9 Ab G7 Cm Cm7 F9 Bb G7+5 Gm Cm7 B9 Bb G7+5

Alto

Clar.

Clar.

Tenor

Bs. Cl.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Eb9 Ab7+5 Db9 Gb C9 B9 Bb7 Ebm Ebm7 Ab9 Db Bb7+5 Bbm Ebm7 D9 Db Bb7+5

Bass

Brushes

Drs.

mp

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Prelude to a Kiss

B C9 B7 Bb7 Eb A7 Ab7 G7 -5 Cm Cm7 F7 Bb G7+5 Gm

Alto
Clar.
Clar.
Tenor
Bs. Cl.
Hpt. 1
2
3
4
Tbn. 1
2
3
Pno.
Bass
Drs.

mp

Hat

E^b₉ D7 Db7 G^b C7 B7 Bb7 -5 E^b_m E^b_m7 Ab7 Db Bb7+5 Bbm

E^b₉ D7 Db7 G^b C7 B7 Bb7 -5 E^b_m E^b_m7 Ab7 Db Bb7+5 Bbm

% % % % %

Prelude to a Kiss

Chord chart for "Prelude to a Kiss":

Chords: Cm7, F7+5, Bb, A7, C, Dmaj7, Bm7, F°, Em7-5, A7-9, Dmaj7, Bm11

Instrument parts: Alto, Clar. (2), Tenor, Bs. Cl., Tpt. 1-4, Tbn. 1-3, Pno., Bass, Drs.

Chord chart for Piano (Pno.) and Bass:

Chords: Ebm7, Ab7+5, Db, C7, Fmaj7, Dm7, Ab°, Gm7-5, C7-9, Fmaj7, Dm11

Chord chart for Bass:

Chords: Ebm7, Ab7+5, Db, C7, Fmaj7, Dm7, Ab°, Gm7-5, C7-9, Fmaj7, Dm11

Chord chart for Drums (Drs.):

Chords: Ebm7, Ab7+5, Db, C7, Fmaj7, Dm7, Ab°, Gm7-5, C7-9, Fmaj7, Dm11

Prelude to a Kiss

5

Em7 A7 -9 D Bm7 B° Em7 A7 -9 Dm B° Cm7 C#m7 Dm7 Ebm7 D C7 B7

Alto Lead Solo Lead Solo

Clar. to Alto

Clar. to Tenor

Tenor to Bari.

Bs. Cl.

Tpt. 1 Open

2 Open

3 Open

4

Tbn. 1 mf mp

2 mf

3 mf

Pno. Gm7 C7 -9 F Dm7 D° Gm7 C7 -9 Fm D° Ebm7 Em7 Fm7 Gbm7 Eb7 D7

Bass Gm7 C7 -9 F Dm7 D° Gm7 C7 -9 Fm D° Ebm7 arco Em7 Fm7 Gbm7 plizz. Eb7 D7

Drs. mf

Prelude to a Kiss

Alto

Clar.

Clar.

Tenor

Bs. Cl.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

B \flat 7 E \flat 7 A7 A \flat 7 G7 C \flat C \flat 7 F7 B \flat G7+5 G \flat

D \flat 7 G \flat C7 B7 B \flat 7 E \flat m E \flat m7 A \flat 7 D \flat B \flat 7+5 B \flat m

D \flat 7 G \flat C7 B7 B \flat 7 E \flat m E \flat m7 A \flat 7 D \flat B \flat 7+5 B \flat m

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Prelude to a Kiss

7

Chord progression: Cm7 F7+5 Bb E D Bm7 Fm7-5 Em7-5 A7+5 D Bm7

Alto: *mf* *mp*

Clar. (Alto): *mf* *mp*

Clar. (Tenor): *mf* *mp*

Tenor: *mf* *mp*

Bs. Cl.: *mf* *mp*

Tpt. 1: -

2: -

3: -

4: -

Tbn. 1: *f*

2: *f*

3: *f*

Pno.: Ebm7 Ab7+5 D^b F Dm7 Abm7-5 Gm7-5 C7+5 F Dm7

Bass: Ebm7 Ab7+5 D^b F Dm7 Abm7-5 Gm7-5 C7+5 F Dm7

Drs.: sticks H.H. swing

Prelude to a Kiss

[illegible]

Prelude to a Kiss

9

Score for "Prelude to a Kiss" (Page 9). The score includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The score is divided into measures, with various musical notations including notes, rests, and dynamic markings.

Chord Progression (Top Staff):

- F
- C7
- B7
- Bb7
- Eb
- A7
- Ab7
- G7
- Cm7
- F7

Chord Progression (Bottom Staff):

- Eb7
- D7
- Db7
- Gb
- C7
- B7
- Bb7
- Ebm7
- Ebm7
- Ab7

Dynamic Markings:

- mf* (mezzo-forte)
- mp* (mezzo-piano)
- ff* (fortissimo)

Instrument Parts:

- Alto:** Melodic line with various notes and rests.
- Tenor:** Harmonic support with sustained notes.
- Bari.:** Harmonic support with sustained notes.
- Tpt. 1-4:** Trumpet parts, mostly sustained notes.
- Tbn. 1-3:** Trombone parts, mostly sustained notes.
- Pno.:** Piano accompaniment with complex chordal textures.
- Bass:** Bass line with moving eighth and sixteenth notes.
- Drs.:** Drums, providing a steady rhythmic foundation.

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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.

As of May 2010, *EE* has distributed scores to more than 5,000 schools in all 50 U.S. states, Canadian provinces and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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.

Band Director Academy: This professional development session for band directors is designed to enhance their ability to teach jazz. 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.

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 Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, 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 jalc.org.

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