

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

ROYAL GARDEN BLUES

**BY CLARENCE WILLIAMS AND SPENCER WILLIAMS
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 2012-13 Eighteenth Annual *Essentially Ellington* High School Jazz Band Program.

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

Founding leadership support for *Essentially Ellington* is provided by The Jack and Susan Rudin Educational and Scholarship Fund. Major support is provided by The Con Edison Community Partnership Fund, The Irene Diamond Fund, Alfred and Gail Engelberg, The Ella Fitzgerald Foundation, The Charles Evans Hughes Memorial Foundation, The Mericos Foundation, The Harold and Mimi Steinberg Charitable Trust, and The Surdna Foundation.

ESSENTIALLY
ELLINGTON

jazz

NOTES ON PLAYING ELLINGTON

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

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

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.

2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.

3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trum-

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

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.

6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.

7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments: play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.

8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an 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 hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone

chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" or 24" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.

15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).

16. Horns should pay close attention to attacks and releases. Everyone should hit together and release together.

17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

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

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

Call and response — repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trad-

ing twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

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

Comp — improvise accompaniment (for piano or guitar).

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

Head — melody chorus.

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

Intro — short for introduction.

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



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

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

Soli — a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and 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 9th and a 13th. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

The Four Elements of Music

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

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

Melody — a tune or series of pitches.

Harmony — chords and voicings.

Orchestration — instrumentation and tone colors.

— David Berger

ROYAL GARDEN BLUES

INSTRUMENTATION

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

ORIGINAL RECORDING INFORMATION

Composer: Clarence Williams and Spencer Williams

Arranger: Billy Strayhorn

Recorded: September 3, 1946 in Los Angeles, California

Master Number: D6VB2131-1

Original Issue: RCA Victor 20-2324

Currently available on CD: *Battle of the Bands* / RCA 63130

Currently available as digital download: *Battle of the Bands* – itunes.com

Personnel: Shelton Hemphill, Taft Jordan, Cat Anderson, Francis Williams, Harold Baker (trumpet); Lawrence Brown, Claude Jones, Wilbur De Paris (trombone); Jimmy Hamilton (clarinet, tenor sax); Johnny Hodges, Russell Procope (alto sax); Al Sears (tenor sax); Harry Carney (baritone sax); Duke Ellington (piano); Fred Guy (guitar); Oscar Pettiford (bass); Sonny Greer (drums)

Soloists: Harold Baker (trumpet); Lawrence Brown (trombone); Duke Ellington (piano); Jimmy Hamilton (clarinet)

REHEARSAL NOTES

In the late 1940s Duke Ellington recorded new arrangements of several classic jazz compositions including W.C. Handy's Big 3 (*Beale Street Blues*, *Memphis Blues*, and *St. Louis Blues*) and Billy Strayhorn's arrangement of Clarence Williams and Spencer Williams's **Royal Garden Blues**. Although important elements of the original compositions remain (melody, basic harmonies and form), the conception is strictly modern.

The form of **Royal Garden Blues** is very straightforward in the New Orleans tradition: 4 bar intro, 2 choruses of melody (F Blues), 1 chorus blues (4 bar dog fight break followed by 8 bars of trumpet solo), 4 bar modulation to the subdominant, 5 choruses of Bb blues (1 trumpet soli, 2 trombone solo and 2 trumpet solo).

There are 2 distinct approaches in this arrangement: from the beginning to **F** is cool and **F** to the end is hot. Vibrato is at a minimum: the saxes on the last chorus (heavy) and all the horns on the final chord (just a tad).

Ellington's sly piano intro is an ingenious encapsulation of the whole arrangement. Although Sonny Greer accompanies him with soft quarter notes, it might be more effective for the drummer to tacet until letter **A**.

The sax blend at **A** may take some care due to the unusual spacing in the voicings. The clarinet and bari are doubled 3 octaves apart. The clarinet will prevail (he is over an octave higher than the next voice underneath him), so there is no need for much volume. All the saxes should be relaxed. The saxes then go to 4-way close voicings with the bari doubling the clarinet at the octave. Since the clarinet is voiced close and is in a fairly weak register, I would think that Strayhorn was after bari lead (with the clarinet doubling to strengthen the bari). The original recording has the clarinet as the lead voice, but bari lead is certainly an option. The brass answers at **A**, **B** and **C** are loud interruptions of the placid saxes. The saxes should ignore them and keep their composure.

The 4 solo voices in the first 2 bars of **C** need to state the time and match each other's intensity and volume. Make sure that the brass doesn't rush their off-beats in C3 and 4. All the quarters are short (but not too short) and accented with *crescendi* as they ascend.

Notice how the riff at **E** is played; the 8ths in the first bar are legato and staccato in the 2nd bar. The same phrasing should be employed every time this recurs. This riff is used to build the rest of the arrangement. **E** is softer than **D**. **F** is the softest spot of the arrangement with the tightly closed plunger muted trombone solo. Then each chorus gets progressively louder. Each chorus is orchestrated in a way that can't fail.

The trumpets use hats (derbies) from **G** to the end. Plungers are a poor substitute. Not only do the hats sound great, but they look fabulous waving to the audience. If the high E6s in the first trumpet are too high, just make them C6s and on the final chord give the 2nd trumpet his E6 in the staff (E5).

The key to playing this chart is getting a nice relaxed groove and then let the riff build naturally. Keep it simple and swinging.

- David Berger

To view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2012-13 repertoire please visit:
<http://tuttiplayer.com/ialc>

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

ROYAL GARDEN BLUES

Written by Clarence Williams and Spencer Williams

Arranged by Billy Strayhorn

Transcribed by David Berger

Medium swing $\text{♩} = 134$

Alto Sax

Reeds 1

2

3

4

5

Alto Sax

Clarinet

Tenor Sax

Baritone Sax

Trumpets 1

2

3

4

5

Trombones 1

2

3

Guitar

Piano

Senza Ped.

Bass

Drums

Brushes

p

mf

mp

F

F9

A

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Royal Garden Blues

Alto

Alto

Cl.

Tenor

Bari.

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

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B \flat C7 G7+5 C7 F C7-5

Royal Garden Blues

1

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including vocalists and various instruments.

Instrumentation:

- Vocals:** Alto 1, Alto 2, Clarinet (Cl.), Tenor, and Baritone (Bari.).
- Brass:** Trumpets 1-5 (Tpts. 1-5) and Trombones 1-3 (Tbns. 1-3).
- Keyboard/Strings:** Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.).

Key and Time Signature: The score is in G major (one sharp) and 4/4 time.

Tempo and Mood: The tempo is marked "Moderato" and the mood is "Calm".

Structure: The score is divided into measures, with a key signature change to F major (one flat) indicated at the beginning of the instrumental section. The vocal parts enter in the first measure, and the instrumental accompaniment begins in the second measure.

Notable Features:

- The vocal parts feature a mix of whole, half, and quarter notes, with some syncopation.
- The instrumental section includes a prominent bass line and a guitar part with a F major chord and a Fm7b5 chord.
- The piano part features a simple, rhythmic accompaniment.
- The drums provide a steady, low-volume background.

Royal Garden Blues

Score for Royal Garden Blues, featuring a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is written for the following instruments:

- Alto
- Alto
- Cl.
- Tenor
- Bari.
- Tpts. 1
- 2
- 3
- 4
- 5
- Tbns. 1
- 2
- 3
- Gr.
- Pno.
- Bass
- Drs.

Key features of the score include:

- A key signature of one sharp (F#).
- A common time signature (C) indicated by a box above the first staff.
- Dynamic markings such as *f* (forte) and *Solo*.
- Chord progressions for the guitar: C7, Bm7b5, Cm7b5, C6, G7+5, C9, F, C7+5, F.
- Drum notation including "Sticks" and "Cr." (cymbal).
- Trill and triplet markings in the woodwind and brass parts.

Alto *mp* *mf*

Alto *mp* *mf*

Cl.

Tenor *mp* *mf*

Bari. *mp* *mf*

Tpts. 1

2

3

4 Solo C7 Growl G Am7 D7 G

5

Tbns. 1

2

3

Gtr. Bb7 F C7 F

Pno.

Bass

Drs. ½ HH Rim knock

Royal Garden Blues

Alto

Alto

Cl.

Tenor

Bari.

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

D

E

mf

mp

mp

mp

mp

Solo - ½ valve

½ valve

½ valve

Bb

Swing

o +

Closed HH

mp

RS

RS

RS

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Royal Garden Blues

7

Alto

Alto

Cl.

Tenor

Bari.

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

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1/2 valve

1/2 valve

1/2 valve

Solo - Tight Plunger w/Pixie Bb7

Eb7 Bb G7 C7 F7 Bb C7 F7 Bb7

RS RS *mf* *mp* *mf* *mp* RS

Royal Garden Blues

Score for Royal Garden Blues, page 8. The score includes parts for Alto, Cl., Tenor, Bari., Tpts. 1-5, Tbn. 1-3, Gtr., Pno., Bass, and Drs. (Drums).

The key signature is F major (one flat). The tempo/mood is indicated by the title "Royal Garden Blues".

The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Chord symbols are present above the staffs:

- Alto: F (above the first staff)
- Tbn. 1: Bb, Eb9, Bb
- Gtr.: Bb, Eb7, Bb

Drum notation includes "Closed HH" (Closed Hi-Hat) and "p" (piano) markings.

Royal Garden Blues

9

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G

Alto *mf*

Alto *mf*

Cl. *mf*

Tenor *mf*

Bari. *mf*

Tpts. 1

2 *mf* Hat

3 *mf* Hat

4 *mf* Hat

5 *mf* Hat

Tbns. 1 Cm7 F7 Bb Bb7

2

3

Gtr. Bb/C F7 Bb Bb

Pno.

Bass

Drs. *mf*

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

Solo

f

E♭7

B♭7

G7

Cm7

F7+5

E♭7

B♭

G7

C7

F7+5

B♭

Cr.

[H]

Alto *mf*

Alto *mf*

Tenor *mf*

Tenor *mf*

Bari. *mf*

Tpts. 1 *mf* C7 F7 C A7

2 *mf*

3 *mf*

4 *mf*

5 *mf* Open

Tbns. 1 *mf*

2 *mf*

3 *mf*

Gtr. Bb Eb7 Bb G7

Pno.

Bass

Drs. Ride

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Royal Garden Blues

I

This musical score is for the piece 'Royal Garden Blues'. It is written for piano, guitar, and drums. The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The piano part is written in a single staff, the guitar part in a single staff, and the drums in a single staff. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the entire page. A large red arrow points from the top right towards the bottom left, also overlaid on the watermark.

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Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

F7

C7

A7

D7

G7

Open

Open

Open

Open

Open

Eb7

Bb

G7

C7

F7

Bb

Bb13

Cr.

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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.

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.

As of May 2012, *EE* has distributed scores to more than 4,000 schools in all 50 states, Canadian provinces and American schools abroad.

Since 1995, over 304,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

Competition & Festival: The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The Festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

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.

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