

Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

Perdido

Composed by Ervin Drake, Harry Lenk and Juan Tizol,
Arranged by Gerald Wilson

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 2013-14
Nineteenth Annual *Essentially Ellington* High School Jazz Band Program.

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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 orchestration 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 trumpets, 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," "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 subdominant 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.

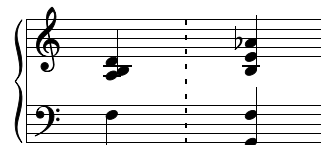
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A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

PERDIDO • INSTRUMENTATION

Reed 1 • Alto Sax
Reed 2 • Alto Sax
Reed 3 • Tenor Sax/Bb Clarinet
Reed 4 • Tenor Sax
Reed 5 • Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Piano
Bass
Drums

ORIGINAL RECORDING INFORMATION

Composers • Ervin Drake, Harry Lenk and Juan Tizol

Arranger • Gerald Wilson

As Recorded By • Duke Ellington and His Orchestra

Recorded • February 1, 1963 in Paris

Original Issue • Atlantic SD2-304 (*The Great Paris Concert*) [LP]

Currently Available on CD • Collectables 7818 (*The Great Paris Concert*) [2 CDs]

Download Available • The Great Paris Concert • [itunes.com](#)

Personnel • Duke Ellington (piano); Ray Nance (cornet); Cootie Williams, Cat Anderson, Roy Burrowes (trumpet); Lawrence Brown, Buster Cooper, Chuck Connors (trombone); Johnny Hodges, Russell Procope (alto sax); Jimmy Hamilton (clarinet/tenor sax); Paul Gonsalves (tenor sax); Harry Carney (baritone sax); Ernie Shepard (bass); Sam Woodyard (drums)

Soloists • Jimmy Hamilton (clarinet); Paul Gonsalves (tenor sax); Duke Ellington (piano); Cat Anderson and Ray Nance (trumpets-trades);

REHEARSAL NOTES

• Juan Tizol's 1942 classic tune received a new treatment from Gerald Wilson in the early '60s. Gerald contributed a number of charts to the Ellington library over a 20-year period starting in the mid-1940s. Strangely, Ellington never credited Gerald. Not only was this the case for his arrangements, but also for his original compositions like *El Viti* and *Imagine My Frustration*. Gerald told me that at first he was so honored that Ellington would put the Ellington name on one of Gerald's charts that he felt flattered, but after a while he felt taken advantage of. Incidentally, Gerald wrote a very similar chart of *Perdido* for his own band and recorded it for Pacific Jazz on the *On Stage* album. I recommend listening to this performance as well.

• *Perdido* is a standard 32-bar AABA tune with very simple changes: V | V | for the A section and a rhythm bridge (D⁷ G⁷ C⁷ F⁷). Gerald dresses up the

changes somewhat, and Duke and his bassist, Ernie Shepard, dress it up some more. There is no intro. We start with 2 choruses of unison tenors playing (the first chorus was written by Jimmy Hamilton and the 2nd by Clark Terry). Next comes Gerald's intro (11 bars). On the melody chorus Duke plays *Chopsticks* for the A section, the saxes play the 2nd A, the brass have the bridge, the saxes return on the melody for 6 bars followed by a 16-bar interlude. There is a chorus of clarinet (the last 2 bars are lopped off to make way for a slightly altered return of the interlude — this time only 13 bars) and a chorus of 2 trumpets swapping 4's. The next chorus has 8 bars trombone soli, 8 bars sax soli followed by tenor solo for the bridge and last A section. The tenor continues to play another AAB followed by Duke's *Chopsticks* for the last A. The last chorus has a soft shout on the first A, loud shout on the 2nd A, baritone bridge (extended by 2 bars). The Coda is a repeat of Gerald's intro.

• When I was transcribing this chart, I was bowled over at how swinging the rhythm section was all the way through — not one note even slightly out of place. Everything played with confidence, conviction and all 3 perfectly in sync. They keep it simple and allow the horns to do the fancy stuff. Dizzy Gillespie called Duke the greatest accompanist who ever lived. This track is great evidence. Notice how he doesn't even touch the piano until his solo 2 before **J**. He introduces the *Chopsticks* idea as a solo and continues it over the saxes on the next A section. He later returns to it to set up the shout chorus. I love his comping behind the clarinet solo (through **R**). He develops a very simple idea that is so provocative rhythmically, melodically and harmonically. What great use of space. What a strong statement.

• Almost immediately after Ellington recorded his own arrangement of *Perdido* in 1942, the tune became a staple for bands and jam sessions. Ellington continued to play his original arrangement for 20 more years. The original parts deteriorated and disappeared, but the players continued playing their parts from memory and/or creating new ones. *Perdido* became as familiar with jazz musicians as *The Blues* and *I Got Rhythm* and thus was subject to all kinds of spontaneous chord substitutions. Ellington's excellent bassist in 1963, Ernie Shepard, was obviously not too concerned with Gerald's chart when he played it on *The Great Paris Concert*. Many of his lines imply chord substitutions that are conflict with the substitutions being played by the horns. For instance on the second half of the 4th bar of many of the A sections he plays Dbs, which infer either a Db⁷, Dbm⁷ or Db⁹. Sometimes these Dbs create awkward relationships with the horn parts. I have left them in, but if your bassist feels uncomfortable playing them, I suggest using either a B⁹ or a G7⁹ in the spot. Another spot where Shepard ignores the written chart is Gerald's intro (letter **I**) and when it returns as a coda (letter **II**). Shepard walks through these sections in clear violation of Gerald's desire to have him double the bottom trombone part. I have to side with Gerald here for the integrity of the chart.

• The opening 2 choruses of the chart should have a nice cozy, relaxed bebop groove with no piano comping. The drums set up the *ff* intro at **I**. The quarter notes should be played short with plenty of accent. The horns should slur from the & of 4 in **I1** to the & of 1 in **I2** putting a breath accent on the & of beat 1 and continue this pattern in **I4-5**, 7, 8 and 9. In addition the bari should slur from the & of 4 in **H8** to the downbeat of **I**, and continue the pattern in **I3** and 6. Normally we leave slurring up to the players.

There are several ways to articulate most passages. Tonguing provides clarity and in the case of brass players, makes wide intervals much easier to play. Swing players tended to slur 8th notes, while beboppers would often slur from the upbeat to the downbeat. By the 1950s trumpet players like Clifford Brown and Clark Terry are doodle tonguing every note for cleanliness and rhythmic energy. Good players should be facile in all 3 techniques and apply them when stylistically appropriate.

• Ellington's humorous pseudo-*Chopsticks* quotes are terrific, but were not part of Gerald's chart. Originally, Gerald had the saxes play the first 6.5 bars of **K** at letter **J** making a more normal AABA structure. If you do this, I suggest that the piano abandon the whole *Chopsticks* approach and comp in response to the sax melody.

• The long notes in the brass at **L** should be played *fp* with a slight crescendo at the end of each. By holding the note out soft, we get to hear the saxophone answers. The bones at **M** could go either way: either *fp* (crescendo or not) or just *f*. Make sure the brass play with plenty of accent at **O7** and onward and *fp* on the long notes.

• The saxes are marked *mp* on their background at **T**. Keep them under the trumpet except for where they go into harmony (the ends of phrases and the bridge).

• A nice touch that would be reminiscent of Gerald's Lunceford days, might be to have the bass go into 2 and the drummer to hi hat at **X** and **Y**. This would feel nice and comfy feeling and then we could go back to roaring for the tenor solo.

• Again, the brass backgrounds for the tenor solo should be played with biting accents and *fp* on the long notes. The general rule is to use *fp* on long notes followed by a rest. When a long note is followed by another note, we put a crescendo at the end of the long note. Like all rules, there are some exceptions.

• If the piano *Chopsticks* idea is not being used, you might want to let the tenor finish out his solo through **EE**. If this is the case, the drummer should ignore the diminuendo at **DD6** and wait until **EE7** and finally move to the closed hi hat at **FF**. No matter what you choose to do, the drummer should play *f* on the ride cymbal at **FF8** to support the horns.

• This is a pretty difficult chart, but well worth the work. Keep it swinging.

— David Berger

Courtesy of Tutti Dynamics, Inc., videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2013-14 repertoire can be downloaded FREE at jalc.org/EssentiallyEllington

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

PERDIDO

Ervin Drake, Harry Lenk & Juan Tizol

Arranged by Gerald Wilson

Transcribed by David Berger

Fast Swing ♩ = 240

Alto Sax [A]

Reeds 1

Alto Sax

2

Tenor Sax

3

Tenor Sax

4

Baritone Sax

5

Trumpets 1

2

3

4

Trombones 1

2

3

Piano

Bass

Drums

closed HH

cr

Chords: Cm7, F7, Bb, G7, Cm7, F7, Bb

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[B]

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Cm7 F7 Bb D m7 Dbm7 Cm7 F7 Bb

Score for Perdido, page 3. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. The key signature is one sharp (F#). The time signature is 4/4. The score is marked with a rehearsal symbol [C] at the beginning. A large red watermark "Preview Only" is overlaid diagonally across the page.

Rehearsal mark: [C]

Chord progression in Bass:

- D7
- G7
- C7
- F7

Drum notation includes HH stand.

42422S

Score for Perdido, page 5. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

The score is written in 4/4 time. The key signature is one flat (Bb). The tempo is marked "Allegro". The score includes a rehearsal mark [E] at the beginning of the first system.

The Bass line includes the following chord changes: Cm7, F7, Bb, Db°, Cm7, F7, Bb, G7.

The Drums line includes a pattern of eighth notes and rests, with a double bar line indicating a change in the pattern.

Score for **Perdido**, page 6. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

The score is written in 4/4 time. The key signature is one flat (Bb). The tempo is marked "Moderato". The score includes a rehearsal mark "F" at the beginning of the first system.

The Bass line includes the following chord changes: Cm7, F7, Bb, Dm7-5, G7, Cm7, F7, Bb.

The Drums line includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Score for Perdido, page 7. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. A key signature change to G major is indicated at the beginning of the page.

Chord progression for Bass:

- D7
- G7
- C7
- F7

Drum part includes a bell.

Score for **Perdido**, page 8. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. (Drums).

The key signature is one sharp (F#). The tempo is marked **ff** (fortissimo).

The score features a large red watermark: **Preview Only** and **Legal Use Requires Purchase**.

The Bass line includes the following chord changes: Cm7, F7, Bb, G7, Cm7, F7, Bb.

The Drums line includes the following dynamics: *mf* (mezzo-forte) and *f* (forte).

I

Alto *ff*

Alto *ff*

Tenor *ff*

Tenor *ff*

Bari

Tpt. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *ff*

2 *ff*

3 *ff*

Pno.

Bass

Drs.

J

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

opt.
8va - - - -

Solo

f

Bb7 Db7 C7 F7 Cm7 F7 Bb Dm7-5 G7-9 Cm7 F7

HH

sub *p*

The musical score is for the jazz standard 'Perdido'. It is arranged for a big band. The instruments listed on the left are Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1 (one staff), Tpt. 2 (one staff), Tpt. 3 (one staff), Tpt. 4 (one staff), Tbn. 1 (one staff), Tbn. 2 (one staff), Tbn. 3 (one staff), Pno. (grand staff), Bass (one staff), and Drs. (one staff). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. The Pno. part includes a 'Solo' section starting in the 11th measure, marked with a forte (*f*) dynamic. The Chorus section begins in the 11th measure and ends in the 20th measure. The Bass part includes a 'HH' (Hi-Hat) section starting in the 11th measure, marked with a piano (*p*) dynamic. The Drs. part includes a 'sub *p*' (sub-piano) section starting in the 11th measure.

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Perdido

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M

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

f

mf

f

mf

f

mf

f

mf

Cm7

B7

Cm7

F7

Ebm7

Ab7

Bb

Dm7-5

G7-9

Cm7

F7+9

3

Score for **Perdido**, page 14. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

The score is written in 4/4 time. The key signature is one sharp (F#). The tempo is marked "Allegro". The score includes a rehearsal mark "N" at the beginning of the first system.

The instruments and their parts are:

- Alto: Two staves, both with a whole note F# in the first measure, followed by rests.
- Tenor: Two staves, both with a whole note F# in the first measure, followed by eighth and sixteenth note patterns.
- Bari: One staff, with a whole note F# in the first measure, followed by rests.
- Tpt. 1: Four staves, all with rests.
- Tbn. 1: Three staves, all with a whole note F# in the first measure, followed by eighth and sixteenth note patterns. The first two staves are marked *mf*.
- Pno.: Two staves, both with rests. The first staff has a *b♭* marking.
- Bass: One staff, with a whole note F# in the first measure, followed by eighth and sixteenth note patterns.
- Drs.: One staff, with a whole note F# in the first measure, followed by eighth and sixteenth note patterns.

This image shows a page of a musical score, likely for a symphony orchestra and choir. The score is written in 4/4 time and features various dynamics such as *f*, *ff*, *fp*, and *mf*. The instruments and voices included are Alto, Tenor, Bari, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Drs. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

○

Alto

Alto

Cl. Dm7 Clarinet Solo G7 C C[♯] Dm7 G7 C

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno. Cm7 F7 B^b B[°] Cm7 F7 B^b B^b7 E^b7 A^b7 G7

Bass

Drs. *mf*

The musical score is for the jazz standard 'Perdido'. It features a variety of instruments: two Alto saxophones, a Clarinet (with a solo section), Tenor and Baritone saxophones, four Trumpets, three Trombones, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The piano part includes a series of chords: Cm7, F7, Bb, B°, Cm7, F7, Bb, Bb7, Eb7, Ab7, and G7. The bass line is a walking bass line, and the drums provide a steady rhythm. A large red watermark is overlaid on the score, reading 'Preview Only' and 'Legal Use Requires Purchase'.

Score for Perdido, page 17. The score includes parts for Alto, Cl. (Clarinet), Tenor, Bari (Baritone), Tpt. 1 (Trumpet 1), 2, 3, 4, Tbn. 1 (Trombone 1), 2, 3, Pno. (Piano), Bass, and Drs. (Drums).

The key signature is one sharp (F#). The time signature is 4/4.

Chord progressions for the instruments are as follows:

- Alto: P (Piano)
- Cl.: Dm7, G7, C, Em7-5, Eb7, Dm7, G7, C, Eb7, E7
- Tpt. 1: (No specific chord markings)
- Tbn. 1: (No specific chord markings)
- Pno.: Cm7, F7, Bb, Dm7-5, C#7, Cm7, F7, Bb, Bb7, Eb7, C7, C#7, D7
- Bass: (No specific chord markings)
- Drs.: (No specific chord markings)

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

Perdido

Bm7 E7 A7 D7 Am7 D7 G7

Am7 D7 C7 Gm7 C7 F7

Score for Perdido, page 19. The score includes parts for Alto, Cl. (Clarinet), Tenor, Bari (Baritone), Tpt. 1 (Trumpet 1), 2, 3, 4, Tbn. 1 (Trombone 1), 2, 3, Pno. (Piano), Bass, and Drs. (Drums).

Key features of the score include:

- Rehearsal Markers:** A red box labeled 'R' is at the beginning of the Alto part, and a red box labeled 'S' is at the beginning of the Cl. part.
- Chord Progression:** The piano part shows a sequence of chords: Cm7, F7, Bb, Dm7-5, G7, Cm7, and F7.
- Performance Instructions:** The Cl. part includes the instruction 'as written' and the dynamic marking 'mf'.
- Drum Part:** The Drs. part includes notation for cymbal (cr), snare (R), and hi-hat (HH).

The score is overlaid with a large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase'.

Perdido

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Score for Perdido, page 21. The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

Key markings and dynamics include:

- Alto, Tenor, Bari:** *mp* (mezzo-piano)
- Tpt. 1:** *Solo* (measures 4-5), *Dm7* (measure 5), *G7* (measure 6), *C* (measure 7), *A7-9* (measure 8), *Solo* (measure 9), *Dm7* (measure 10)
- Pno.:** *ff* (fortissimo, measure 2), *Cm7* (measure 4), *F7* (measure 6), *Bb* (measure 7), *G7-9* (measure 8), *Cm7* (measure 10)
- Drs.:** *mf* (mezzo-forte, measure 4)

The score is divided into measures by vertical bar lines. The Alto, Tenor, and Bari parts feature melodic lines with some rests. The Tpt. 1 part includes a solo section in measures 4-5. The Pno. part provides harmonic support with chords and a melodic line. The Bass part features a steady rhythmic pattern. The Drs. part provides a rhythmic foundation with a melodic line.

Perdido

U

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf*

Tenor Sax

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf*

Dm7 G7 C Em7 A 7-9

A 7-9 Dm7

G 7-9 Cm7 F7 Bb Dm7 G 7-9

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

V

mf

mf

mf

mf

mf

E7

Bm7

E7+5

A7

Em7

A7+5

G7

C

(F#7+5)

B7-9

E7

D7

F7

Bb

E7

A7

D7

Am7

D7

G7

Dm7

G7

C7

W

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

mp

mp

mp

mp

mp

Dm7

G7

C

A7-9

Dm7

Am7

Eb7+9

Dm7

G7-9

Dm7

Gm7

Db7

Cm7

F7

Cm7

F7

Bb

G7-9

Cm7

Y

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

F 7 Bb Db Cm F 7 Bb7 Dm7 Dbm7 Cm7

Bass

Drs.

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Z

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Solo

F#7

F 7

E 7

Bm7

E 7

A 7

Bb7

A 7

D 7

F 7

Bb7

E 7

Eb7

D 7

Am7

D 7

G 7

Ab7

G 7

C 7

AA

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Am7 Eb7 Dm7 G7 D7+9 G7 C7+9 A7 D7+9

Gm7 Db7 Cm7 F7 C7+9 F7 Bb7+9 G7 C7+9

This musical score is for the jazz standard 'Perdido'. It is arranged for a large ensemble. The top section includes two Alto saxophones, two Tenor saxophones, and a Baritone saxophone. The middle section features four Trumpets (labeled 1, 2, 3, 4) and three Trombones (labeled 1, 2, 3). The bottom section consists of a Piano, a Bass, and a Drums section. The score is divided into measures, with a repeat sign at the end of the first measure. A large red watermark 'Preview Only' is overlaid diagonally across the page. Chord symbols are provided for the Tenor saxophone and Piano parts.

BB

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Chords: G7, C, F7, E7, Eb7, D7, Db7, C7, Dm7, G7, C7, A7, Dm7, F7, Bb, Eb7, D7, Db7, C7, B7, Bb7, Bb, Cm7, F7, Bb7, G7, Cm7.

Dynamic: *f*

CC

This musical score is for the song "Perdido". It features a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase". The score is arranged for the following instruments:

- Alto (Two staves, both empty)
- Tenor (Two staves, both empty)
- Bari (One staff, empty)
- Tpt. 1 (One staff, empty)
- 2 (One staff, empty)
- 3 (One staff, empty)
- 4 (One staff, empty)
- Tbn. 1 (One staff, empty)
- 2 (One staff, empty)
- 3 (One staff, empty)
- Pno. (Piano, two staves, with chord markings: F7, Bb, Bb7, Eb7, Bb7, Bb7, Eb7, Bb7, Bm7, Cm7, F7, Bb, G7, Cm7)
- Bass (One staff, empty)
- Drs. (Drums, one staff, empty)

The score includes various musical notations such as notes, rests, and accidentals. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

DD

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

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G7 C F7 E7 A7 D7

F7 Bb Bb7 Eb7 Bb7 Bb7 Eb7 Bb7 Eb7 D7 G7 C7

EE

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

dim.

p

G7

Dm7

F7

Cm7

f

Bb

Cm7

Solo

cr

R

HH

+

cr

HH

+

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** Alto, Tenor, and Bari (Baritone).
- Brass:** Tpt. 1 (Trumpet 1), 2, 3, 4; Tbn. 1 (Trombone 1), 2, 3.
- Piano (Pno.):** Includes chord symbols: F7, Bb, G7, Cm7, Cm7/F, Bb, Dm7-5, Db7, B, Cm7.
- Bass:** Bass line.
- Drums (Drs.):** Drum line.

The score is marked with a "FF" (Fortissimo) dynamic and includes a "p" (piano) marking. A large red watermark "Preview Only" is overlaid on the score.

GG

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

F7+5 Bb7 D7+9 Db7+9 Cm7 B7 Cm7 B7 Cm7 B7 Bb Dm7-5 Db7 B7 Cm7 B7

Bass

Drs.

f *ff*

42422S

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

opt. 8va

opt. 8va

cr

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