

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

Down South Camp Meeting

By Fletcher Henderson

As performed by Benny Goodman and His Orchestra
Transcribed by Mark Lopeman for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2015-16
Twenty-First 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 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 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 ampli-

fier. 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 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 trombone in plungers/mutes in triadic harmony. This is called the “pep section.”

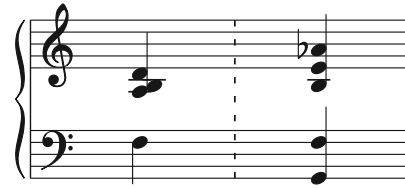
Stop time • a regular pattern of short breaks (usually filled in by a soloist).

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

DOWN SOUTH CAMP MEETING • INSTRUMENTATION

Reed 1 – Clarinet

Reed 2 - Alto Sax/Clarinet

Reed 3 - Alto Sax/Clarinet

Reed 4 - Tenor Sax/Clarinet

Reed 5 - Tenor Sax/ Clarinet

Bari Sax (optional)

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Fletcher Henderson

Arranger • Fletcher Henderson

Recorded • August 1955 in Hollywood

Original Issue • Decca DL8252 (*The Benny Goodman Story*)

Currently available on CD • GRP GRD-9954 (Benny Goodman: *Swingsation*)

Currently available as digital download • Amazon, iTunes (Benny Goodman: *Swingsation*)

Personnel • Benny Goodman (leader, clarinet); Buck Clayton, John Best, Conrad Gozzo, Irving Goodman (trumpet); Murray McEachern, Urbie Green, Jimmy Priddy (trombone); Hymie Schertzer, Blake Reynolds (alto sax); Babe Russin, Stan Getz (tenor sax); Teddy Wilson (piano); Allan Reuss (guitar); George Duvivier (bass); Gene Krupa (drums)

Soloist • Benny Goodman (clarinet)

REHEARSAL NOTES

• Benny Goodman first recorded this Fletcher Henderson classic in 1936, which was a significant year in Benny Goodman's career. His big band appeared in their first Hollywood movie, and their recordings had followed Louis Armstrong's lead and spread first-class jazz around the world in a new way. Young people in America flocked to hear Goodman in ballrooms,

nightclubs, theaters and occasionally, even in concert halls. What was different about Goodman from his peers was the way he presented a racially integrated band to the public and also credited the great African-American musicians who wrote the music his band played, and of them all, Fletcher Henderson was the most important.

• Henderson has led his own band since 1923, and introduced Louis Armstrong, Coleman Hawkins and many others to the music world. He also hired great arranger composers, such as his brother Horace, Don Redman, and Benny Carter. Henderson started arranging after they did, and used their innovations as inspiration for his own style. His orchestra fell on hard times in the early 1930's, and Henderson was more than happy to sell music to Benny Goodman, who started his own band in 1934. These arrangements created the style that brought Goodman to Hollywood and Carnegie Hall and led to many of his most popular recordings.

• **Down South Camp Meeting** is a quintessential Henderson piece, featuring call and response sections between the brass and reeds, lots of busy background figures, and a masterful way with jazz phrasing and melodies.

• Before playing this arrangement, play the recording for the band and have them follow their parts, noting the tricky parts that can be figured out before the band plays. Then have the band play along with the recording. The time feeling is very different from most of the music your band has probably played. They play right on top of the beat, and they still swing hard, but it takes a while to get everyone on the same rhythmic page.

• Goodman used to rehearse the horns first, and wouldn't add the rhythm section until the horns were making things swing perfectly on their own. That may also work for your band too. If possible, have the rhythm section rehearse in a separate room, playing along with the recording until they can match the time feel needed.

• Make sure all the horns have their instruments up to their lips when you count off so there is no delay in the first note. A simple thing like this is a great lesson for players. Also, not to remove the horn from the lips during short rests.

• Rehearse the introduction until the horns are in perfect rhythmic unison. There is an emphasis on precision in this genre that must be right on top of the beat and swinging. There is no laying back.

• The reed soli at **A** should have slight separation between the notes but still have an overall feeling of legato phrasing. The brass response, like all the tutti passages, must be steely in its perfection.

• Work on hearing all the notes of the brass soli at **B** blended into a unified chord. The balance of chords should be worked on as much on swing tunes as on ballads. Reed trills at **B** are a challenge to play cleanly and together.

• Make sure the crescendo the measure before **C** occurs beat by beat. This is something that deserves extra rehearsal time.

• Reed backgrounds at **D** should have a creamy sound – the Goodman reed sound was different than Ellington or Basie sounds. Listen to the originals to get the sound in your head.

• Emphasize the *fp*'s and *<*'s at **G**.

• The rhythm section should try to find a new sound and feel for the reed soli at **H** – each chorus is like a new chapter in a book, and should contrast with what comes before and after. Try a crescendo in the third and fourth measures of **J** with the reeds.

• There is a lighter feeling at **K** for the whole band, including the rhythm section. Brass can slur the lower of the two notes they play in the fifth measure and its repeat 8 measures later.

• The rhythm section should match the reed dynamics at letter **M**.

• Spend time getting the clarinets to balance from letter **N** on. This is vital, especially in the lower register phrases.

• The biggest challenge in the closing choruses is the gradual increase of dynamics AND intensity. It may help to have the students draw a graph on their music representing the various levels of crescendo to remind them of where they are and where they're going. Rehearse horns and rhythm sections separately until they can make these gradual shifts smoothly. Finally, all of the brass hits during the closing choruses must be crisp and right on the beat, with each note of the chord sounding.

-Loren Schoenberg

To listen to original recordings, view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington* 2015-16 repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

DOWN SOUTH CAMP MEETING

Fletcher Henderson
Transcribed by Mark Lopeman

Brisk Swing Tempo ♩ = 200

Birds wing tempo ♩ = 160

A

Reeds 1
Clarinet

Alto Sax
f

Alto Sax
f

Tenor Sax
f

Tenor Sax
f

Trumpets 1
f

Trumpets 2
f

Trumpets 3
f

Trumpets 4
f

Trombones 1
f

Trombones 2
f

Trombones 3
f

Guitar
G9 Ab9 G9 Ab9 G9 Ab9 G9 Ab9 C C7 F Ab7 Dm7 G7+5 C6

Piano

Bass

Drums
f

(saxes)
mf

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Down South Camp Meeting

B

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

C C7 F Ab7 Dm7 G7+5 C6 F9 E9 A m6 F9 E9 A m6 F9 E9 E7+5 A m6

Pno.

Bs.

Drs.

(brass)
more hi-hat

Down South Camp Meeting

3

C

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

F9 E9 A m6 F9 E9 A m6 F7 E7 Dm7 Ab7 G7+5 C C7 F Ab7 Dm7 G7+5 C 6

Pno.

Bs.

Drs.

(saxes)

(tpts)

sol

mf

sol

mf

sol

mf

sol

mf

Down South Camp Meeting

Clar. solo

D6 D D7 G Bb7 Em7 A7+5 D6

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

C C7 F Ab7 Dm7 G7+5 C6 C C7 F Ab7 Dm7 G7+5 C6

Pno.

Bs.

Drs.

(clarinet solo)
add ride cymbal

The musical score is for a piece titled "Down South Camp Meeting". It is arranged for a band consisting of Clarinet, Alto, Tenor, Trumpets (1-4), Trombones (1-3), Piano, Bass, and Drums. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a clarinet solo. The second system includes a piano accompaniment and a bass line. The piano part features a variety of chords, including C, C7, F, Ab7, Dm7, G7+5, and C6. The bass line is a simple, steady melody. The drums play a basic pattern, with a cymbal added during the clarinet solo. A large red watermark "Preview Only" is overlaid on the score.

Down South Camp Meeting

5

Chord progression for the first system:

D D7 G Bb7 Em7 A7+5 D6 E G9 F#9 B m6 G9 F#9 B m6 G9 F#9 F#7+5 B m6

Chord progression for the second system:

C C7 F Ab7 Dm7 G7+5 C6 F9 E9 A m6 F9 E9 A m6 F9 E9 E7+5 A m6

Instrument parts include:

- Clarinet (Clar.)
- Alto Saxophone (Alto)
- Tenor Saxophone (Tenor)
- Trumpets 1 & 2 (Tpts. 1, 2)
- Trombones 1 & 2 (Tbns. 1, 2)
- Piano (Pno.)
- Bass (Bs.)
- Drums (Drs.)

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

Down South Camp Meeting

Clar. G9 F9 B m6 G9 F#9 B m6 G7 F#7 Em7 Bb7 A7+5 F D D7 G Bb7 Em7 A7+5 D6

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno. F9 E9 A m6 F9 E9 A m6 F7 E7 Dm7 Ab7 G7+5 C C7 F Ab7 Dm7 G7+5 C6

Bs.

Drs.

The musical score is for the hymn 'Down South Camp Meeting'. It is arranged for a band and vocalists. The instruments and voices are: Clarinet (Clar.), Alto (Alto), Tenor (Tenor), Trumpets (Tpts. 1-4), Trombones (Tbns. 1-3), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Clarinet part has a melodic line with various ornaments and slurs. The vocal parts (Alto, Tenor) have a simple harmonic line. The instrumental parts (Trumpets, Trombones, Piano, Bass, Drums) provide a rhythmic and harmonic accompaniment. The Piano part features a series of chords in the right hand and a simple bass line in the left hand. The Bass part has a melodic line. The Drums part has a simple rhythmic pattern. The score is marked with a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'.

Down South Camp Meeting

7

Clar. D D7 G Bb7 Em7 A7+5 D6 G

Alto solo f

Tenor fp

Tenor fp

Tpts. 1 solo f

2 fp

3 fp

4 fp

Tbns. 1 fp

2 fp

3 fp

C C7 F Ab7 Dm7 G7+5 C6 C9 F9

Pno.

Bs.

Drs. (alto sax) (tpt.)

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Down South Camp Meeting

9

I

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

Ab6 Cm7 Ab6 Abm Ab Ab Cm Ab Ao Bbm7 Eb7 Bbm7 Eb7 Eb13 Bbm7 Eb7 Bbm7 Eb7 Eb13

Pno.

Bs.

Drs.

(brass)

(sax soli)

J

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

(brass)

(sax soli)

Ab6 Cm7 Ab6 Abm Ab Ab Cm Ab Ab Gb7 F7 Bbm Ao Bbm Co Dbm6

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

Bbm7 Eb7 Bbm7 Eb7 Eb13 Bbm7 Eb7 Bbm7 Eb7 Eb13 Ab7 Db Dbm E7 Ab Bbm7 Eb7 Ab E9

Pno.

Bs.

Drs.

Preview Requires Purchase

K

Clar.

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

(ensemble)

mp

mf

f

Bbm7 Eb7 Bbm7 Eb7 Eb13 Bbm7 Eb7 Bbm7 Eb7 Eb13 Ab G Ab Ab° Ab G Ab A°

Down South Camp Meeting

The image shows a page of a musical score for a full orchestra and choir. The score is for a piece titled "L". The instruments and voices included are Clarinet (Clar.), Alto, Tenor, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno. (Piano), Bs. (Bass), and Drs. (Drum). The score is in 4/4 time and features a large red watermark reading "Preview Requires Purchase". The score is for a piece titled "L".

M

Clar.

Alto *sol*

Alto *sol*

Tenor *sol*

Tenor *sol*

Tpts. 1

2

3

4

Tbns. 1

2

3

F7 Cm7 F7 Bbm A° Bbm C° Dbm6 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Eb13

Pno.

Bs.

(saxes)

(ensemble)

Drs.

to clarinet

to clarinet

to clarinet

to clarinet

mp

mp

mp

mp

mf

mf

mf

mf

mf

mf

Down South Camp Meeting

15

Clar. *f* *mf*

Alto *f* *mf*

Alto *f* *mf*

Tenor *f* *mf*

Tenor *f* *mf*

Tpts. 1 *ff* to straight mute

2 *ff* to straight mute

3 *ff* to straight mute

4 *ff* to straight mute

Tbns. 1 *ff* to straight mute

2 *ff* to straight mute

3 *ff* to straight mute

Ab7 D \flat Dbm E7 Ab Bbm7 Eb7+5 Ab Ab7 Ab \circ Ab7 Ab7 Ab \circ Ab7 Ab7 Ab \circ Ab7

Pno.

Bs.

Drs. *f*

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Down South Camp Meeting

17

[illegible]

Down South Camp Meeting

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P

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

(clarinets/brass)
bigger accents on 2 & 4

Dbm Db6 Dbm Gb7 G° Dbm Db Bbm7 B7 Bb7 Eb9 A7 Ab7 Ab7+5

The musical score is for a piece titled "Down South Camp Meeting". It is arranged for a band consisting of four Clarinets (Clar.), four Trumpets (Tpts.), three Trombones (Tbns.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The first staff is marked with a "P" in a box, indicating a piano section. The Clarinet parts (Clar. 1-4) feature melodic lines with various ornaments and accents. The Trumpet and Trombone parts (Tpts. 1-4 and Tbns. 1-3) provide harmonic support with chords and single notes. The Piano part (Pno.) is indicated by a grand staff with diagonal lines, suggesting a specific texture or accompaniment. The Bass part (Bs.) plays a steady, rhythmic pattern. The Drums part (Drs.) features a simple, rhythmic pattern with accents on the second and fourth beats. A large, diagonal watermark reading "Legal Use Requires Purchase" is overlaid across the entire score. At the bottom, there is a list of chords: Dbm, Db6, Dbm, Gb7, G°, Dbm, Db, Bbm7, B7, Bb7, Eb9, A7, Ab7, and Ab7+5.

Down South Camp Meeting

19

Clar. 5

Clar. 4

Clar. 3

Clar. 2

Clar. 1

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Chord Chart:

Dbm	Db6	Dbm	Gb7	G	Dbm	Db	Bbm7	B7	Bb7	Eb9	Ab7	Ab7+5	Gb6	Fm	Ebm7	Ab7	D9	Db6
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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.

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.

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 2015, *EE* has distributed scores to more than 4,200 schools in all 50 states, Canadian provinces, and American schools abroad.

Since 1995, over 567,000 students have been exposed to Duke Ellington's music through the *Essentially Ellington* Program.

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 Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel and Executive Director Greg Scholl, 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 jazz.org.

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