

JAZZ AT LINCOLN CENTER LIBRARY

JUMP FOR JOY

COMPOSED BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

F U L L S C O R E

This transcription was made especially for *Essentially Ellington* 2003:
The Eighth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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Annual High School Jazz Band Competition & Festival

J@zz

Jazz at Lincoln Center

NOTES ON PLAYING ELLINGTON

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

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

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

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead.

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

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud, and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fz*, accent then diminish the volume. This is important so that the moving parts can be heard over the

sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. "Tricky Sam" Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute.

Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by the lip only. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

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

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

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

17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!

18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as 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 that describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

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

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

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

Comp: improvise accompaniment (for piano or guitar).

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

Head: melody chorus.

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

Intro: short for introduction.

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



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

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

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

Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

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

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

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

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



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

THE FOUR ELEMENTS OF MUSIC

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

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

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

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Andrew Homzy for editing the score.

JUMP FOR JOY

INSTRUMENTATION:

Reed 1	Alto Sax	Trombone 1
Reed 2	Alto Sax	Trombone 2
Reed 3	Clarinet	Trombone 3 (opt. Valve)
Reed 4	Tenor Sax	Guitar
Reed 5	Baritone Sax	Piano
Trumpet 1		Bass
Trumpet 2		Drums
Trumpet 3 (opt. Cornet)		Vocal

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: July 2, 1941, in Hollywood

Time: 2:57

Master Number: PBS-061340-2

Original Issue: *Jumpin' Punkins*, RCA Victor LPV-517

Not currently available on CD

Personnel: Duke Ellington, piano; Wallace Jones, Ray Nance, trumpets; Rex Stewart, cornet; Lawrence Brown, Joe "Tricky Sam" Nanton, trombones; Juan Tizol, valve trombone; Otto Hardwick, Johnny Hodges, Barney Bigard, Ben Webster, Harry Carney, reeds; Fred Guy, guitar; Jimmie Blanton, bass; Sonny Greer, drums; Ivie Anderson, vocal.

Soloists: "Tricky Sam" Nanton; Ivie Anderson with Ben Webster, tenor sax obbligato; Johnny Hodges, alto sax.

REHEARSAL NOTES:

- **Jump for Joy** is the title number of a musical show composed by Duke Ellington and featured his great orchestra of 1941. The show centered around the death of "Jim Crow" and had black performers speak and behave the way they do normally in life and not what they were "required" to do around white folks. Needless to say, the show was perhaps 20 years ahead of its time, and although the Los Angeles run was successful, it never made it to Broadway. In 1959 Ellington attempted an updated version of **Jump for Joy** in Miami, but it didn't have legs either. Nevertheless, this show left us with two standards (this tune and **I Got It Bad**) and several other fine pieces (**Bli-Blip**, **Chocolate Shake**, **Rocks in My Bed**, and **Giddybug Gallop**). Several of the charts—including **Jump for Joy**—were collaborations between Ellington and Strayhorn. This entire chart is by Ellington, except the modulation and the vocal backgrounds are by Strayhorn.
- The form is: intro AA'BA" modulation AA'BA" AA'BA" AA tag. All sections are eight bars except A" (which is 12), the modulation from E $\flat$ to B $\flat$ (which is four), and the tag (which is also four). The first chorus features a plunger trombone solo in E $\flat$, the second chorus features a vocal solo in B $\flat$, and the third is a chorus featuring an alto solo followed by a half chorus of shout.
- Following the intro, the rhythm section stays in two for most of the piece, producing a lighter and more polite swing feel. Although Ellington played two-handed stride on the original recording, this style is not essential to the integrity of the composition.

- Dynamics are an important element to the success of this chart. For instance, at letter **A** the saxes are soft so that the muted trombone solo is the main focus. In contrast to the smoothness of the saxes, the tutti ensemble on the bridge is to be played with lots of accent.
- The trumpets are staccato and accented behind the vocal. The tenor solo needs to be very soft to fit under the vocal. Vocalist Ivie Anderson takes some rhythmic license but stays quite close to the original melodic pitches. (I recommend this as an approach for the singer.)
- Under the alto solo at **J** the trombones should play very exaggerated accents at a *mezzo forte*. **L** is a call-and-response between the alto and the brass, and **M** returns to the accented trombones. A nice touch two bars before **N** is the piano signal: this is Duke conducting from the piano; he is giving a cue for the upcoming ensemble passage while at the same time alerting the listener that something important is about to happen. This is common in both Ellington's and Basie's music.
- Each section should be rehearsed separately at letter **N**. This section is a great example of an Ellington train metaphor. The clarinet and trumpets are the train whistle, the trombones are the wheels of the locomotive (the dotted eighths are short), and the saxes are the couplings banging together.
- The final tag is a typical cadence in the brass and another typical cadence in the rhythm section. Don't let the dissonance throw you; it's part of the excitement. Make sure that the brass cut off on beat four precisely so as not to step on the final tonic in the reeds and rhythm.

David Berger

COMMENTS FROM WYNTON MARSALIS:

This arrangement features the double notes that Jelly Roll Morton said were essential to making jazz feel good. We could do a lot of work just making those double notes feel right. Our trombone soloist at letter **A** has to concentrate on making the solo sound happy. The hardest note to swing in the modern era is the quarter note—that's why we love to play sixteenth notes and eighth notes so much. We need a lot of swoop and pop in our accompaniment figures. Also, the trumpets at letter **F** should play with swing, but not too loud.

This is an unusual accompaniment orchestration for a singer. Vocalists beware of overdone, corny, gospel, and R&B clichés. Let the richness of your voice and the power of your swing communicate the idea of the song, not hackneyed, out-of-place melismas.

The rhythm section must be taut and swinging throughout, without flagging. Trombones have a difficult background figure at letter **J**, which is very downbeat-oriented. And the brass should leave pecking to chickens on the downbeat seven measures after **L**; give a good, full attack on the note and also the last eighth note three measures before **N**. Notice the great contrapuntal writing at **N**; it's important for the trumpets to hear that the clarinet has the lead. The trombone part is very difficult—do not drag. In these types of passages the rests are very important. Always remember a rest is also a rhythm.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

JUMP FOR JOY

Composed by Duke Ellington
Lyrics by Sid Kuller and Paul Francis Webster
Arranged by Ellington/Strayhorn
Transcribed by David Berger

Medium fast swing $\text{♩} = 190$

Reeds 1 Alto Sax

2 Alto Sax *mf*

3 Clarinet

4 Tenor Sax *mf*

5 Bari Sax

Trumpets 1

2 *mf*

(Opt. Cornet) 3

Trombones 1 *mf*

2

(Opt. Valve) 3

Vocal

Guitar

Piano

Bass *mf*

Drums *mf*

Sticks on HH

Alto *p*

Alto

Clar

Tenor *p*

Bari *p*

Tpt. 1

2

3

Tbn. 1

Plunger w/mute - solo *ff*

2

3

Vocal

Gtr. *E_b* *G_m* *C_m* *A_b* *A^o* *E_b* *F₉* *F_m7* *B_b7* *F_m7* *B_b7*

Pno. *pp*

Bass

Dr. *p* rim knock

Jump for Joy

3

[B]

Alto

Alto

Clar

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

(8^{va})

Ya Ya Ya Ya

E^b Gm Cm A^b A^o E^b Cm6 Fm7 E^b

2

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Jump for Joy

Alto

Alto

Clar

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

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Ab Gbm Ebm Eb Am7-5 D7 Gm C#° Fm6 Ebm6 C#° Bb7

Jump for Joy

5

[D]

Alto *p* *ff*

Alto *ff*

Clar *ff*

Tenor *p* *ff*

Bari *p* *ff*

Tpt. 1

2

3

Tbn. 1 *ff*

2

3

Vocal

Gtr. *E♭* *Gm* *Cm* *A♭* *A°* *E♭* *F9* *Fm7* *B♭7* *B♭7*

Pno. *p*

Bass

Dr.

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

Plunger w/pixie mute

Plunger w/pixie mute

Plunger w/pixie mute

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Jump for Joy

7

[F]

Alto *pp*

Alto *pp*

Clar.

Tenor *pp* C Em Am F F#° C Am6 G7+5

Bari *pp*

Tpt. 1 Wa Wa

2 Wa Wa

3 Wa Wa

Tbn. 1

2

3

Vocal Fare thee well land of cot-ton. Cot-ton lisle is out of style, hon-ey-chile. Jump for joy. Don't you grieve.

Gtr. *p* Bb Dm Gm Eb E° Bb Gm6 F7+5

Pno. *p*

Bass *p*

Dr. *p*

Jump for Joy

G

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

lit - tle Eve, all the hounds I do be - lieve have been killed. Ain't 'cha thrilled? Jump for joy. Have you seen

Gtr.

Pno.

Bass

Dr.

Chords: C, Em, Am, F, F#°, C, Am7, D7, Dm7, G7-9, C, Bb, Dm, Gm, Eb, E°, Bb, Gm7, C7, Cm7, A°, Bb, Eb, Bb

Notes: Wa, Wa, Wa, Wa

Jump for Joy

9

[H]

Alto *p*

Alto *p*

Clar.

Tenor *Soli* *p*

Bari *p*

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

pas - tures groov - y? Green pas - tures was just a Tech - ni - col - or mov - ie.

Gtr. Eb9 Bb Eb7 Bb F9 Bb Em7-5 A7 Dm G7 Cm F7

Pno.

Bass

Dr.

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

When you stomp up to heav - en and you meet old Saint Pete, tell that boy,

Gtr.

Pno.

Bass

Dr.

Solo behind vocal

C

Em

Am

F

F#°

C

Bb

Dm

Gm

Eb

E°

Bb

pp

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Jump for Joy

11

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

Am6 G7+5 C F7 C G7 C Soli

mf

mf

mf

Wa

Wa

Wa

Wa

"jump for joy."

Step right in, give Pete some skin and jump for joy.

Gm6 F7+5 Bb Eb9 Bb F7 Bb Fm Bb7

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Jump for Joy

Alto

Solo C

Em

Am

F

F#°

C

Am6

G7

Dm7

B7

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

E♭

Gm

Cm

A♭

A°

E♭

Cm6

B♭7

Fm7

D7

Pno.

pp

Bass

Dr.

mf

2

2

2

Jump for Joy

13

K

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto, Tenor, Bari, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Vocal, Gtr., Pno., Bass, and Dr. The music is in 4/4 time. The score includes various chords and melodic lines. A large red watermark "Preview Only" is overlaid diagonally across the page.

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

F7

Answer Brass

C

F#m7-5

B7-9

Em

Dm7

G7

f

mf

mf

mf

Ab7

Eb

Am7-5

D7-9

Gm

Fm7

Bb7

D

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Jump for Joy

15

M

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

C

Em

Am

F

F#°

C

Am6

E $\flat$

Gm

Cm

A $\flat$

A°

E $\flat$

Cm6

pp

2

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

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G7

C

Am

Dm7

C

Bb7

Fm7

D7

Eb

Cm

Fm7

Eb

Eb

f

crash

f

Jump for Joy

17

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Plunger Wa

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gr.

Pno.

Bass

Ride

crash

Ride

Dr.

Jump for Joy

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

Plunger Wa

Wa

Wa

Open

Plunger Wa

Wa

Wa

Open

Plunger Wa

Wa

Wa

Open

E $\flat$

Gm

Cm

A $\flat$ 7

E $\flat$ 7

F7

Jump for Joy

19

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Vocal

Gtr.

Pno.

Bass

Dr.

Bb7 Eb Gm Cm7 F9 Bb7+5 Eb Fm7 F#° Bb7+5 E7 Eb

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Essentially Ellington

The *Essentially Ellington* High School Jazz Band Competition & Festival (*EE*) is one of the most unique jazz programs for high school bands in the U.S., Canada, and Australia. *EE* extends the legacy of Duke Ellington by widely disseminating his music, in its original arrangements, to high school musicians for study and performance. Utilizing Ellington's 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 (J@LC) transcribes, publishes, and distributes Duke Ellington charts (along with additional educational materials) to high school bands in the U.S., Canada, and American schools abroad.
- **Talking About Duke:** Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding Ellington's music. *EE* strives to foster mentoring relationships through e-mail correspondence, various conference presentations, and the festival weekend.
- **Sharing Experiences:** Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first-place winner earns the honor of naming a seat in Frederick P. Rose Hall—the future home of Jazz at Lincoln Center.
- **Professional Feedback:** Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment.
- **Finalists and In-School Workshops:** Fifteen bands are selected from competition entries to attend the competition and festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* participants are also invited to attend workshops.
- **Competition & Festival:** *EE* culminates in a three-day festival at Lincoln Center's Avery Fisher Hall. Students, teachers, and musicians from across the country participate in workshops, rehearsals, and performances. The festival concludes with an evening concert that features the three top-placing bands joining Wynton Marsalis and the Lincoln Center Jazz Orchestra in an all-Ellington performance.
- **Band Director Academy:** This professional development program 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 four-day program integrates performance, history, pedagogy, and discussion into an intensive educational experience for educators at all levels.
- **Essentially Ellington Down Under:** A partnership between Jazz at Lincoln Center and the Western Australian Academy of Performing Arts at Edith Cowen University, *EE Down Under* mirrors the model J@LC has produced successfully in the U.S. and Canada by bringing the music of Duke Ellington to secondary schools in Western Australia.

To date, Jazz at Lincoln Center has distributed more than 50,000 *EE* scores to more than 3,500 schools in all 50 U.S. states, Canadian provinces, and schools in Western Australia. Through this program, more than 175,000 students have been exposed to Duke Ellington's music.

Alfred Music Publishing Co., Inc. is the official print music publisher for Jazz at Lincoln Center.



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Jazz at Lincoln Center

JAZZ AT LINCOLN CENTER is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz 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, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President & CEO Hughlyn F. Fierce, Jazz at Lincoln Center will produce more than 400 events during its 2003–04 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz, slated to open in fall 2004.

For more information about

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