

JAZZ AT LINCOLN CENTER LIBRARY

# HAPPY-GO-LUCKY LOCAL

## FROM "DEEP SOUTH SUITE"

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* 2005:  
The Tenth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival

Major support for the 2005 *Essentially Ellington* High School Jazz Band Competition & Festival is provided by The Jack and Susan Rudin Educational and Scholarship Fund, Surdna Foundation, The Heckscher Foundation for Children, and the National Endowment for the Arts.

Additional support is provided by the Danny Kaye and Sylvia Fine Kaye Foundation, Citigroup Foundation, the Ella Fitzgerald Charitable Foundation, The Charles Evans Hughes Memorial Foundation, Gail and Alfred Engelberg, The New York Times Company Foundation, Elroy and Terry Krumholz Foundation, and other generous funders.

Jazz at Lincoln Center and Warner Bros. Publications gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series: EMI Music Publishing, Famous Music Corporation & Mr. Irwin Z. Robinson, Hal Leonard Corporation, Music Sales Corporation / Tempo Music Inc., WB Music Corp., and especially the Estates of Duke Ellington and Mercer Ellington.



Annual High School Jazz Band Competition & Festival



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## 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, since 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 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent and 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 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" 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 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 2 and 4 (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<sup>o</sup> 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 is 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 b9 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 Ryan Keberle for editing the score.*



# HAPPY-GO-LUCKY LOCAL

## INSTRUMENTATION:

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

## ORIGINAL RECORDING INFORMATION:

**Composer:** Duke Ellington

**Arranger:** Duke Ellington

**Recorded:** November 25, 1946, in New York City

**Time:** 5:32 (two-part single: Part I: 3:02/Part II: 2:30)

**Master Number:** 5816-1 (Part I) and 5816-2 (Part II)

**Original Issue:** Musicraft 461

### Currently Available on CD:

*The Chronological Duke Ellington and His Orchestra 1946*

Classics 1051

**Personnel:** Duke Ellington, piano; Cat Anderson, Harold "Shorty" Baker, Shelton Hemphill, Taft Jordan, Ray Nance, Franc Williams, trumpets; Lawrence Brown, Wilbur DeParis, Claude Jones, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Big Al Sears, Harry Carney, reeds; Oscar Pettiford, bass; Sonny Greer, drums.

**Soloists:** Part I—Russell Procope, alto sax; Ray Nance, Harry Carney, baritone sax; Ray Nance, Big Al Sears, tenor sax, ad-libbing over the opening ensemble; Duke Ellington and Oscar Pettiford, duet. Part II—Big Al Sears, tenor sax; Jimmy Hamilton, clarinet; Cat Anderson, high-note strings; Oscar Pettiford, breaks.

—Phil Schaap, Curator, Jazz at Lincoln Center

## REHEARSAL NOTES:

- From 1943, Duke Ellington made a yearly appearance at Carnegie Hall where he would premiere a new extended work. In 1946, it was the "Deep South Suite." For some reason this suite was not recorded commercially. Instead, there was a V-disc made for the Armed Forces and a concert in which this piece was taped. Between contracts with RCA and Columbia, Ellington recorded ten titles for a small label called Musicraft that included the fourth (and final) movement of the "Deep South Suite" entitled **Happy-Go-Lucky Local**.

- Although the suite was dropped from the band's repertoire within three weeks, **Happy-Go-Lucky Local** became a permanent fixture for the next 22 years. In 1949, a tenor saxophonist named Jimmy Forrest joined the band for a few months. He must have liked playing **Happy-Go-Lucky Local** because several years later he put out a record using Duke's theme and called it **Night Train**, taking the composer credit and publishing for himself. This record quickly rose to the top of the rhythm-and-blues charts. Although he never sued Forrest for plagiarism, Duke was deeply hurt by it.
- In 1946, Musicraft recorded **Happy-Go-Lucky Local**, and it was later released on a 78 rpm disc in 1947. There was a four-minute limitation on the length of the performance. As such, **Happy-Go-Lucky Local** was recorded on two sides of the record, Part I on Side A and Part II on Side B. Letter I appears as the ending of Part I and is then repeated as the intro to Part II. I have used the bass and drum parts from Part II in my transcription even though the current CD version made the splice using letter I from Part I. Letter I may also be played by having the bass and drums rest after the down-beat on the first measure. The bass can then resume at the eighth-note triplets leading into J and have the drums join at J.
- The post-war period was incredibly rich for Ellington not only because he was churning out masterpieces and hit recordings, but also because he enjoyed immensely his nightly performances with bassist Oscar Pettiford. This is reflected from the top of this chart as the bass takes an active solo role. Keep in mind that the only notes that Ellington wrote for the bass was the figure in the first measure of A. The rest is all improvised and mostly blues. Incidentally, I believe that Pettiford may have erred at letter E. Since Duke and the trombones stay with the *ostinato*, I would think that the bass should have as well.
- Sonny Greer's highly colorful drumming evokes the sounds of trains he knew all too well from 15 years on the road with Duke. Using the train onomatopoeia is essential to blues and jazz, as it speaks of mobility, freedom, and sexuality. The drummer can really help complete the composition by understanding the train sounds to which Duke is alluding (the whistles, the breaks, the crashing together of the couplings, etc.) and create some of those sounds on the drums. Above all, the drums must provide an unrelenting swinging groove.
- The piano part goes back and forth between written *ostinato* figures, blues fills, and solos. Much of it is call-and-response. Everyone should be conscious of this so that they know when to speak and when to listen.
- The form of **Happy-Go-Lucky Local** is basically *ostinato* (Part I), four-bar interlude (letter I) and then blues (the final chorus has a long tag). It's like the *ostinato* is one big intro and then we finally get to enjoy the comfortable down-home blues. The funny thing is that Duke uses the raunchier elements in the band over the *ostinato*, but after the four-bar send-off at M, it is the urbane clarinetist Jimmy Hamilton who solos. This is such a nice contrast. Following that we have Cat Anderson's screeching trumpet. The pitches here are not important; it is the effect of the screeching train. If these notes look impossibly high, then just scream out the highest notes you can. Remember, this is not bebop, it's a train.
- The alto solo starting at letter B is a wail. The same goes for the sax solos at F and G. All of these should be played as written or pretty close (they set up figures that come later in the chart), as opposed to the solo trumpet responses in this section, which are all improvised. If your band has only four trumpets, omit the fifth trumpet part.
- Note that at letter K the saxes play the theme staccato, but at L the brass play the theme legato. The send-off at M has each note tongued but with full value. Notice also that all the brass notes with cap accents are played even-eighths and short. The trumpet derbies make a nice effect both aurally and visually (waving goodbye). The dynamics from here to the end of the chart are very important as our train goes out of sight and sound.

—David Berger

## COMMENTS FROM WYNTON MARSALIS:

- This is a fun, hard-driving arrangement, rich in train onomatopoeia. It also offers a great opportunity to teach the band how to play a shuffle. Remember, the shuffle rhythm is a very subtle and tricky rhythm to play. Make an effort to achieve the right lope on the shuffle.
- Watch out for the balance between the 2nd and 4th trumpets at letter **A**; their whole notes create a low train whistle. Also note that quarter-note runs, like those played by the 1st and 3rd trumpets at **A** and trombones at **E**, are more difficult than they seem. Avoid the tendency to drag or rush while lining up exactly in the groove with the rhythm section.
- The alto solo at letter **B** combines the sound of a train whistle with a blues melody.
- Letter **D** offers a great off-beat call-and-response between the trumpets and trombones.
- The quarter-note triplet pattern played by the bass in the introduction becomes a triplet call-and-response with the piano at letter **H**.
- The transitional chorus at letter **J** is important because it takes us right into letter **K**, one of the greatest train call-and-responses ever written. Here the saxophones recreate the engine and wheels of the train while the brass section sounds like the tight gliss of the train whistle. At letter **L** these roles are reversed; the saxophones are orchestrated to be a long train whistle while the brass section takes over the engine and wheels. Notice how the triplet figures re-emerge.

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington  
**HAPPY-GO-LUCKY LOCAL**  
from "The Deep South Suite"

By Billy Strayhorn and Duke Ellington  
Transcribed by David Berger

Medium swing  $\text{♩} = 105$

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Bari. Sax

Trumpets 1

2

3

4

5

Trombones 1

2

3

Piano

Bass

Drums

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*f*  $\text{Ab}^{\circ}$

$\text{Ab}^{\circ}$

*f* 3 3 3 3 3 3

Brushes

*mf*

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JLCM04001C



## Happy-Go-Lucky Local

This musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The vocal parts include Alto, Tenor, and Baritone soloists, as well as a large ensemble of voices (Tpt. 1, 2, 3, 4, 5; Tbn. 1, 2, 3; Pno.; Bass; and Drs.). The instrumental parts include Trumpets (Tpt. 1, 2, 3, 4, 5), Trombones (Tbn. 1, 2, 3), Piano (Pno.), Bass, and Drums (Drs.). The score is written in 4/4 time and features a key signature of one flat (B-flat). The lyrics are "The Rose Tree" and the melody is a simple, catchy tune. The score includes a large red watermark that reads "Preview Only" and "Purchase Required".

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# Happy-Go-Lucky Local

5

**[D]**

Alto *mf*

Alto *mf*

Tenor *mf* (to Clarinet)

Tenor *mf*

Bari. *mf*

Tpt. 1 (to Plunger)

2 (to Plunger)

3 (to Plunger)

4 (to Hat)

5 Solo - Hat *8va*

Tbn. 1 Plunger *f* wa

2 Plunger *f* wa

3 Plunger *f* wa

Pno.

Bass

Drs. (Tpts.) (Tbns.)

## Happy-Go-Lucky Local

Alto

Alto

Clar. (to Tenor Sax.)

Tenor

Bari.

Tpt. 1

2

3

4 Bb7+9 1/2 open mf

5

Tbn. 1

2

3

Pno.

Bass

Drs.

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E

Open

mf

Open

mf

Open

mf

2

2

2

Ab



# Happy-Go-Lucky Local

7

**[F]**

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

(Bari)

(Tenor)

Solo

*f*

Solo - Plunger

(Open - to Plunger)

wa wa wa wa wa wa wa

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Score for "Happy-Go-Lucky Local" (Page 8). The score includes parts for Alto, Clarinet, Tenor, Bari., Tpt. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, Pno., Bass, and Drs. (Alto).

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

Key musical elements visible on this page:

- Alto:** Features a melodic line starting with a forte (*f*) dynamic, including a triplet of eighth notes.
- Plunger:** Four parts (1-4) are shown, all marked *mf* (mezzo-forte), playing a rhythmic pattern of eighth notes.
- Tbn. 1:** Features a melodic line in the bass clef.
- Pno.:** Features a rhythmic pattern in the bass clef, with a 2-measure rest indicated.
- Bass:** Features a rhythmic pattern in the bass clef, with a 2-measure rest indicated.
- Drs. (Alto):** Features a rhythmic pattern in the bass clef, with a 2-measure rest indicated.

Sheet music for the piece "Happy-Go-Lucky Local". The score is arranged for a large ensemble, including woodwinds, brass, and piano.

**Instrumentation:**

- Alto (2 staves)
- Clarinet (1 staff)
- Tenor (1 staff)
- Bari. (1 staff)
- Tpt. 1 (1 staff)
- 2 (1 staff)
- 3 (1 staff)
- 4 (1 staff)
- 5 (1 staff)
- Tbn. 1 (1 staff)
- 2 (1 staff)
- 3 (1 staff)
- Pno. (2 staves)
- Bass (1 staff)
- Drs. (1 staff)

**Key Features:**

- Piano Solo:** The piano part features a complex solo section with triplets and sixteenth notes, marked "Solo" and "loco".
- Bass Solo:** The bass part includes a solo section marked "Solo" and "Walk", featuring eighth notes and triplets.
- Drum Solo:** The drums part includes a solo section marked "Solo" and "Walk", featuring eighth notes and triplets.
- Chordal Markings:** Chordal markings such as  $A\flat 7$ ,  $D\flat 7$ , and  $A\flat 7$  are present throughout the score.

**Watermark:** A large red watermark reading "Preview Only" is overlaid diagonally across the page.

JLCM04001C



**J**

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

Solo

G7

C

F7

(Pno.)

(Tenor)

3

3

3

JLCM04001C

**K**

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

C7

C

C7

F7

C7

Bass

(Saxes)

Drs.

3

3

## Happy-Go-Lucky Local

L

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

*legato*

*legato*

*legato*

*legato*

*legato*

*legato*

*legato*

*legato*

Solo D

Dm7

G7

C7

C

C7

(Brass)



## Happy-Go-Lucky Local

15

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

F7

C7

Dm7

G7

C

This musical score is for the piece 'Happy-Go-Lucky Local'. It features a vocal ensemble consisting of five parts: Alto, Tenor, and Baritone. The instrumental section includes five Trumpets (Tpt. 1-5), three Trombones (Tbn. 1-3), Piano (Pno.), Bass, and Drums (Drs.). The score is written in 4/4 time with a key signature of one sharp (F#). The vocal parts have lyrics, and the instrumental parts include various musical notations such as triplets, slurs, and dynamic markings. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

## Happy-Go-Lucky Local

This image shows a page from a musical score for a jazz ensemble. The score is written for several instruments: two Alto saxophones, two Tenors (one with a '(to Clarinet)' instruction), a Baritone saxophone, five Trumpets (labeled Tpt. 1 through 5), three Trombones (labeled Tbn. 1 through 3), Piano (Pno.), Bass, and Drums (Drs.). The music features complex rhythmic patterns, including many triplet eighth notes. Chord markings include G7, F7, C/G, and C7. There are also performance instructions such as 'Clarinete Solo' and 'Brushes'. A large, diagonal red watermark reading 'Preview Purchase' is superimposed over the entire page.

## Happy-Go-Lucky Local

17

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto, Clarinet (Clar.), Tenor, Bari., Tpt. 1-5, Tbn. 1-3, Pno., Bass, and Drs. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. A large red watermark "Preview Only" is overlaid diagonally across the page. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The bass line includes chord symbols: C, Dm7, G7, and C. The piano part includes a section marked "Opt. 8va". The clarinet part has a section marked "(to Tenor Sax.)". The drums part is indicated by a double bar line and a slash, suggesting a rhythmic pattern to be played.

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Hat

Hat

Hat

Hat

Hat

Tbn. 1

2

3

Pno.

Solo

f

C7

C7

Bass

F7

F7

Drs.

Legal Use Requires Purchase



Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

15<sup>ma</sup>

(loco)

C7

Dm7

G7

Cm7-5

Solo C

C°

to Stick

Stick/crown

Brush

to Brushes

ff

f

Legal Use Requires Purchase



Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Pno.

Bass

Drs.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*mp*

*p*

*pp*

C G7 C B7 C (Db) C

JLCM04001C

**Preview Only**  
Legal Use Requires Purchase



# 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 (JALC) transcribes, publishes, and distributes Duke Ellington charts (along with additional educational materials) to high school bands in the U.S. and 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—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 these workshops.
- **Competition & Festival:** *EE* culminates in a three-day festival at Jazz at Lincoln Center's new Frederick P. Rose Hall. Students, teachers, and musicians from across North America participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining 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 five-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 JALC has produced successfully in the U.S. and Canada by bringing the music of Duke Ellington to secondary schools in Western Australia.

As of May 2004, *EE* has distributed 60,000 scores to more than 3,500 schools in all 50 U.S. states, schools in Canadian provinces, American schools abroad, and schools in Western Australia. Since 1996, more than 200,000 students have been exposed to Duke Ellington's music through *EE*.

Warner Bros. Publications is the official print music publisher for 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 hundreds of events during its 2004-05 season. Jazz at Lincoln Center opened its new home—Frederick P. Rose Hall, the first-ever performance, education, and broadcast facility devoted to jazz—in fall 2004.

For more information about *Essentially Ellington* please contact:

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