

Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

Chinoiserie

By Duke Ellington

As performed by the Duke Ellington Orchestra
Transcribed and Edited by David Berger for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2013-14
Nineteenth Annual *Essentially Ellington* High School Jazz Band Program.

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ESSENTIALLY
ELLINGTON

jazz

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the 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 amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.

13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie – it's pretty close.

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

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

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

17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley

(Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

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

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

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

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

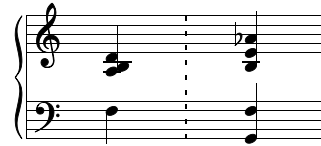
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A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

CHINOISERIE • INSTRUMENTATION

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

ORIGINAL RECORDING INFORMATION

Composer • Duke Ellington

Arranger • Duke Ellington

Recorded • February 17, 1971 in New York City

Original Issue • Fantasy (F9498) (*The Afro-Eurasian Eclipse*) [LP]

Currently Available on CD • OJC OJCCD-645-2 (*The Afro-Eurasian Eclipse*)

Download Available • *The Afro-Eurasian Eclipse* • itunes.com

Personnel • Duke Ellington (piano); Cootie Williams, Money Johnson, Mercer Ellington, Eddie Preston (trumpet); Booty Wood, Malcolm Taylor (trombone); Chuck Connors (bass trombone); Russell Procope (alto sax/clarinet); Norris Turney (alto sax/clarinet/flute), Paul Gonsalves, Harold Ashby (tenor sax); Harry Carney (baritone sax); Joe Benjamin (bass); Rufus Jones (drums)

Soloists • Duke Ellington (piano); Harold Ashby (tenor sax)

REHEARSAL NOTES

• **Chinoiserie** (not to be confused with Strayhorn's arrangement of *Chinese Dance* from the *Nutcracker*, which is also titled *Chinoiserie*) is Ellington's answer to John Coltrane and modal jazz. Coming at the end of the Maestro's career, it is awesome (in the true sense of the word) to think that this piece is the creation of the same man who stunned the world with *Black And Tan Fantasy* and *The Mooche* nearly 50 years before.

• **Chinoiserie** starts with what is essentially a 4-bar Cm vamp that the pianist solos over. I have written out what Ellington plays (36 measures, which is 9 times through the vamp), but the length of this section can be open – as long as it is a multiple of 4 bars. The head starts at letter **D** (AABC) – the A sections are 10 bars each, B is 8, C is 12). The ensemble plays the first 2 A sections of the 2nd chorus and the tenor solo finishes out the chorus (B and C). The tenor continues for another 2 choruses and a long Cm vamp. The ensemble returns for the short recapitulation (just one A section).

• The operative word is aggressive. Required listening is the John Coltrane quartet with Elvin Jones, McCoy Tyner and Jimmy Garrison. This group revolutionized the functions of the rhythm section. With this sound in mind see how Ellington and his rhythm section accomplish a similar sound but without leaving their own world. Ellington's piano playing is most instructive.

• The rhythm section on Ellington's recording is improvising from start to finish. I recommend the same approach. It's a good idea to learn the transcribed tenor solo and rhythm section parts, but ultimately your players should create their own parts. It is essential to the form that the bassist walks on the B and C sections of the tune. On the head he should not walk on the A section. However, he should walk on the A sections on the tenor solo but not on the vamp at **U** and **V**, nor on the recap at **W**. I would suggest that the drummer return to playing the shuffle at letter **W**, so that this recap feels like the exposition.

• The dynamic for this entire piece is loud and intense. The unisons in the saxes need to be played a bit softer in order to get a good sound and blend, but other than that, this piece is about bashing from start to finish.

• Don't forget that quarters are short and we need plenty of accent – especially in the brass. This will add excitement and intensity.

– David Berger

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

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

CHINOISERIE

(from Afro-Eurasian Eclipse)

Duke Ellington
Transcribed by David Berger

A Fast Shuffle ♩ = 186

The musical score is arranged in a standard orchestral layout. The top section consists of five staves for Reeds: Alto Sax (1), Alto Sax (2), Tenor Sax (3), Tenor Sax (4), and Baritone Sax (5). Below these are four staves for Trumpets (1-4) and three staves for Trombones (1-3). The bottom section includes Piano (with a grand staff), Bass, and Drums. The Piano part features a complex rhythmic accompaniment with a dynamic marking of *f* and a tempo of 8th. The Bass part has a dynamic marking of *f* and a tempo of C m. The Drums part includes a dynamic marking of *f* and a specific instruction for the crown ride. The score is marked with a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

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This page contains the musical score for the second page of the piece 'Chinoiserie'. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Alto (two staves)
- Tenor (two staves)
- Bari (one staff)
- Tpt. 1 (one staff)
- 2 (one staff)
- 3 (one staff)
- 4 (one staff)
- Tbn. 1 (one staff)
- 2 (one staff)
- 3 (one staff)
- Pno. (grand piano, two staves)
- Bass (one staff)
- Drs. (drum set, one staff)

The score includes various musical notations such as rests, notes, and dynamic markings. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The piano part features markings for *pp*, *loco*, and *pp* with dashed lines indicating phrasing. The bass part includes a triplet of eighth notes. The drum set part consists of a series of rhythmic patterns represented by stems and flags.

B

Musical score for Chinoiserie, page 3. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark 'Preview Only' is overlaid diagonally across the page.

The image displays a musical score for the piece 'Chinoiserie', page 4. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Alto (two staves)
- Tenor (two staves)
- Bari (one staff)
- Tpt. 1 (one staff)
- 2 (one staff)
- 3 (one staff)
- 4 (one staff)
- Tbn. 1 (one staff)
- 2 (one staff)
- 3 (one staff)
- Pno. (Piano, grand staff)
- Bass (one staff)
- Drs. (Drum set, one staff)

The score includes various musical notations such as rests, notes, and articulation marks. Specific markings include *(8va)* above the piano staff, *loco* above the piano staff, and *8va* above the piano staff. The drum set part (Drs.) is indicated by vertical stems and flags.

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C

The musical score for 'Chinoiserie' on page 5 features the following parts and staves:

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

A large red watermark reading 'Preview Only' is oriented diagonally across the page, with 'Legal Use Requires Purchase' written below it.

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Tenor (two), Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The piano part (Pno.) is the only one with musical notation, featuring a melody with triplets and a 'loco' section. The other instruments have blank staves. A large red watermark is overlaid diagonally across the page.

D

The musical score for 'Chinoiserie' on page 7 features the following parts and markings:

- Alto:** Two staves. The top staff begins with a dynamic marking of *f*.
- Tenor:** Two staves. The top staff begins with a dynamic marking of *f*.
- Bari:** One staff.
- Tpt. 1-4:** Four staves for Trumpets 1 through 4.
- Tbn. 1-3:** Three staves for Trombones 1 through 3.
- Pno.:** Piano part with a *Sforzando* (*Sforz.*) marking over a specific passage.
- Bass:** Bass line with chord markings *Cm* and *G7sus4*.
- Drs.:** Double Bass part.

[E]

Alto

Alto *f*

Tenor

Tenor *f*

Bari *f*

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass *Cm* *G7sus4*

Drs.

Chinoiserie

F Swing

The musical score is arranged in a standard orchestral layout. It begins with a key signature of one flat (B-flat) and a 'Swing' tempo. The vocal parts (Alto, Tenor, Bari) feature melodic lines with various articulations and dynamics. The instrumental sections include four trumpets, three trombones, piano, bass, and drums. The piano part includes a 'walk' bass line and specific harmonic markings: Bb m7, Eb7, Ab, Bb m7, Eb7, and Ab. The drums part provides a rhythmic accompaniment with various patterns and accents. A large red watermark 'Preview Only' is superimposed over the score, indicating that this is a sample of the full score.

G

The musical score for 'Chinoiserie' on page 10 features a variety of instruments and vocal parts. The vocal parts (Alto, Tenor, Bari) are marked with a dynamic of *mf* and include a *sim.* (sustained) marking. The woodwind section consists of four Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3). The piano part (Pno.) is shown in grand staff notation. The bass line (Bass) includes a series of chords: C m7, F 7sus4, F 7, A m7-5, D 7#9, F m 7-5, Bb7-9sus4, Bb9, Dm 7-5, G 7-9, Cm, C 7-9, Dm 7-5/C, and G 7/C. The double bass part (Drs.) features intricate rhythmic patterns with triplets and accents.

[H]

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Cm

G 7sus4

cr

R

cr

R

cr

R

I

Alto
Alto
Tenor
Tenor
Bari

Tpt. 1
2
3
4

Tbn. 1
2
3

Pno.

Bass

Drs.

Cm G7sus4

cr R

This musical score is for the piece 'Chinoiserie' and is page 12 of a larger work. It features a variety of instruments and voices. The vocal parts include two Alto voices, two Tenor voices, and a Bari (Baritone) voice. The brass section consists of four Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3). The piano (Pno.) part is written in a grand staff. The bass part includes a Bass line and a Drums (Drs.) part. The score is marked with a first ending bracket (I) at the beginning. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score. Chord markings 'Cm' and 'G7sus4' are present in the bass part. Drum notation includes 'cr' (cymbal) and 'R' (ride).

J Swing

Musical score for Chinoiserie, page 13. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Legal Use Only" is overlaid diagonally across the page.

Chord progression for Bass:

- bb m7
- bb7
- Bb m7
- Eb7
- Ab

Chord progression for Tenor:

- Solo C m7
- F7
- Bb
- C m7
- F7
- Bb

K

Musical score for Chinoiserie, page 14. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The Tenor part features a melodic line with a triplet in the second measure. The Bass part includes a bass line with a triplet in the second measure. The Pno. part features a rhythmic accompaniment. The score is marked with a large red watermark: "Preview Only Requires Purchase".

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

D m7 G7 Bm7-5 E7 Gm7-5 C7 Em7-5 A7

C m7 F7 Am7-5 D7 Fm7-5 Bb7 Dm7-5 G7

L

Musical score for Chinoiserie, page 15. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Alto

Alto

Tenor *Dm*

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass *Cm*

Drs.

M

This page contains a musical score for the piece 'Chinoiserie', page 16. The score is arranged for a large ensemble and includes the following parts: Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Pno. (piano, grand staff), Bass (one staff), and Drs. (drum set, one staff). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire score. The score begins with a 'M' in a box, indicating a specific section or measure. The Alto and Tenor parts have some initial notation, while the other instruments enter later in the piece. The piano part features a 'Cm' marking, likely indicating a chord or measure. The drum set part includes various rhythmic patterns and accents.

N

Musical score for Chinoiserie, page 17. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

Alto: *mf*

Alto: *mf*

Tenor: *mf*

Tenor: *mf*

Bari: *mf*

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass: *Bb m7*, *Eb7-9*, *Ab*, *Bb m7*, *Eb7-9*, *Ab*

Drs.

○

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

D m7 G7 Bm7-5 E7 Gm7-5 C7 Em7-5 A7

C m7 F7 Am7-5 D7-9 Fm7-5 Bb7 Dm7-5 G7

cr > R

ff

ff

ff

ff

ff

ff

ff

P

Musical score for Chinoiserie, page 19. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Dm

Cm

f

Q

Musical score for Chinoiserie, page 20. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Dm

Cm

V R

R

Musical score for Chinoiserie, page 21. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Dm

Cm

S

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Pno. (grand piano, two staves), Bass (one staff), and Drs. (drum set, one staff). The Alto and Tenor parts have a dynamic marking of *f*. The Tenor part includes chord markings: Cm7, F7, Bb, Cm7, F7, and Bb. The Bass part includes chord markings: Bbm7, Eb7, Ab, Bbm7, Eb7, and Ab. The Drs. part includes performance markings: *v*, *cr*, *3*, *v*, *R*, and *R*. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Score for Chinoiserie, page 23. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The music is marked with dynamics such as *mf*, *cresc.*, and *ff*. A large red watermark "Preview Only Requires Purchase" is overlaid on the score. A large red "U" is visible in the upper right area of the score.

Chord progression for Bass:

- C m7
- F 9
- A m7-5
- D 9
- F m7-5
- B b7
- D m7-5
- G 7-9
- C m

Chord progression for Alto/Tenor/Bari/Tpt. 1-4/Tbn. 1-3:

- D m7
- G 9
- B m7-5
- E 9
- G m7-5
- C 7
- E m7-5
- D m

Drum notation includes V, F, R, and >.

V Vamp

W On Cue

Musical score for Chinoiserie, page 24. The score includes parts for Alto, Tenor, Bari, Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. It features dynamic markings like *mf* and *f*, and chord symbols like *Dm* and *Cm*. A large red watermark "Preview Only" is overlaid diagonally across the page.

This musical score page includes the following parts:

- Vocalists:** Alto (two staves), Tenor (two staves), and Bari (one staff).
- Trumpets:** Tpt. 1 (one staff), 2 (one staff), 3 (one staff), and 4 (one staff).
- Trombones:** Tbn. 1 (one staff), 2 (one staff), and 3 (one staff).
- Piano:** Pno. (grand staff).
- Bass:** Bass (one staff).
- Drumset:** Drs. (one staff).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" diagonally across the page. The Bass staff includes chord markings for G7 and Cm.

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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 2013, *EE* has distributed scores to more than 4,200 schools in all 50 states, Canadian provinces, and American schools abroad.

Since 1995, over 309,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

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 jalc.org.

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