

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

Christopher Columbus

By Andy Razaf and Leon "Chu" Berry

Arranged by Horace Henderson

As performed by Fletcher Henderson and His Orchestra

Transcribed by Mark Lopeman for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2015-16 Twenty-First Annual *Essentially Ellington* High School Jazz Band Program.

Jazz at Lincoln Center and Alfred Music gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:

Founding leadership support for *Essentially Ellington* is provided by The Jack and Susan Rudin Educational and Scholarship Fund. Major support is provided by Jessica and Natan Biblowicz, Alfred and Gail Engelberg, Casey Lipscomb, Augustine Foundation, Ella Fitzgerald Charitable Foundation, Charles Evans Hughes Memorial Foundation, and the Harold and Mimi Steinberg Charitable Trust.

essentially
ELLINGTON

jazz

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

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

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

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this

music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (*forte-piano*); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an ampli-

fier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

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

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

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

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

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

17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

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

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

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

Coda • also known as the “outro.” “Tags” or “tag endings” are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic or they go from the sub-dominant and cycle back to the tonic.

Comp • improvise accompaniment (for piano or guitar).

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

Head • melody chorus.

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

Intro • short for introduction.

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



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

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

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

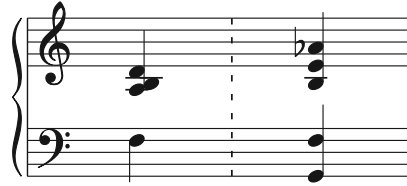
Stop time • a regular pattern of short breaks (usually filled in by a soloist).

Swing • the perfect confluence of rhythmic tension and relaxation in music creating a feeling euphoria and characterized by accented weak beats (a

democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington’s definition of swing: when the music feels like it is getting faster, but it isn’t.

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

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



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

THE FOUR ELEMENTS OF MUSIC

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

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

Melody • a tune or series of pitches.

Harmony • chords and voicings.

Orchestration • instrumentation and tone colors.

— David Berger

CHRISTOPHER COLUMBUS • INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 - Alto Sax/Clarinet

Reed 3 - Tenor Sax

Reed 4 - Tenor Sax

Bari Sax (optional)

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Andy Razaf and Leon "Chu" Berry

Arranger • Horace Henderson

Recorded • March 27, 1936 in Chicago

Master # • C-1331-1

Original Issue • Vocalion 3211 (78)

Currently available on CD • Giants of Jazz 53179

(Fletcher Henderson 1934-1936)

Currently available as digital download • Amazon, iTunes

(Fletcher Henderson 1934-1936)

Personnel • Fletcher Henderson and His Orchestra: Roy Eldridge, Joe Thomas, Dick Vance (trumpet); Fernando Arbello, Ed Cuffee (trombone); Buster Bailey (alto sax and clarinet); Scoops Cary (alto sax); Chu Berry, Elmer Williams (tenor sax); Horace Henderson (piano); Bob Lessey (guitar); John Kirby (bass); Sid Catlett (drums)

Soloists • Roy Eldridge (trumpet); Ed Cuffee (trombone);

Roy Eldridge (trumpet); Chu Berry (tenor sax); Buster Bailey (clarinet)

REHEARSAL NOTES

• 1936 was the last high profile year for Fletcher Henderson's career as a bandleader. The success he had experienced as arranger and composer for Benny Goodman's orchestra enabled him to be financially secure enough to let his band go in 1934. But, as had been the case for the last decade, he couldn't resist the challenge of building a band around some new, brilliant and young jazz soloists. Trumpeter Roy Eldridge and tenor saxophonist Chu Berry were saying new and provocative things on their

instruments and swinging in a new way. They became the spark plugs of the band that recorded **Christopher Columbus**. The drummer was also one of the great young musicians of his generation – Big Sid Catlett.

• This is far from a typical Henderson arrangement. His style featured busy textures, a lot of going back and forth between the horn sections, and the general feeling of density. What we have here is basically a showcase for soloists, with simple riffs behind them, and a melody that consists of two riffs played at the same time.

• It might be a good idea for the entire band to learn the tenor saxophone and trumpet solos on this recording. They cover so much of the classic language of jazz between them that it can only help you to have this music under your fingers. You might even want to have the whole section play the solos in unison during the performance and then branch off into new solos. Remember that the inflections are as much a part of the solos as the notes themselves.

• Almost all of the trumpet melodies in this piece came from Roy Eldridge. He was famous for being able to jam longer than any other musician and to come up with an endless series of inspiring riff melodies. Listen for the way he uses a vocal tone and many different soulful inflections to play the lead in the brass section. To make this piece really happen, it's vital to speak the language in which it was created.

• Some of the phrases in this piece may sound familiar to you, although you have never heard the piece before. This is probably because Benny Goodman's band took the melody, put it in a minor key, and incorporated it into their famous version of *Sing, Sing, Sing* which was recorded the following year.

• There is almost nothing in this arrangement that is a challenge to play, from a technical level. However, the sheer groove that the Henderson band achieves is a marvel and it remains a challenge for any jazz band.

• The saxophone figure at the beginning, which is repeated many times, should sound as though one person is playing it. Make sure that the lead alto player has had a chance to listen to the original recording, and has marked the parts with all of the phrasing and inflections. Then, even before playing it for the first time, have the rest of the section mark their parts accordingly. The same goes for the trumpet and trombone sections. This will save a lot of time.

• The rhythm section only does a few things on this recording, in terms of contrast. But they do them so perfectly that it is worth listening to and trying to replicate to expand your skills. Drummers in the 1930s would occasionally play a press roll to accompany certain segments of arrangements. They did it with such finesse and lightness that it carried the band along in a real forward moving, swinging way. Catlett goes to cymbals when the trumpet solo comes in, but every shift he makes is done with so much grace and subtlety that it doesn't call attention to himself.

• The bass and guitar do nothing else but drive. And that's not easy to do without doing all kinds of fancy things. This is a good opportunity for the bass and guitar to rehearse together and unify each and every quarter note. The piano comping should be sparse, light, and in the context of the arrangement. Also, be sure to play the changes as written (this goes for the

soloists as well) - the second four of the A sections are not *I Got Rhythm*.

• There are not many dynamic markings to be observed but be sure to play those that are; the *sfz*'s in the last bridge, for instance.

-Loren Schoenberg

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

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

CHRISTOPHER COLUMBUS

Andy Razaf and Leon "Chu" Berry

Arranged by Horace Henderson

Transcribed by Mark Lopeman

Bright Swing Tempo ♩ = 188

The musical score is arranged for a jazz ensemble. It includes parts for Reeds (Alto Saxophones 1 and 2, Tenor Saxophones 3 and 4), Trumpets (1, 2, and 3), Trombones (1 and 2), Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Bright Swing Tempo' at 188 beats per minute. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

Copyright © 1936
Copyright Renewed.
Administered by Hal Leonard Corporation.
International Copyright Secured. All Rights Reserved.
Reprinted by permission.

Christopher Columbus

A

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Two Alto parts, two Tenor parts, and a Bass part.
- Brass:** Three Trumpets (Tpts. 1, 2, 3) and two Trombones (Tbns. 1, 2).
- Other Instruments:** Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.).

The score is written in a key signature of one flat (Bb) and a common time signature (C). The guitar part includes the following chord sequence: Bb, Gm7, Eb6, Eo, Bb, Gm7, Cm7, F7, Bb, Gm7, Eb6, Eo, Bb, Gm7, Bb, F7, Bb, F7.

Christopher Columbus

B

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Two Alto parts and two Tenor parts, all in treble clef with a key signature of one sharp (F#).
- Brass:** Three Trumpets (Tpts. 1, 2, 3) in treble clef and two Trombones (Tbns. 1, 2) in bass clef.
- Guitar (Gtr.):** Treble clef with a key signature of two flats (Bb).
- Piano (Pno.):** Grand staff (treble and bass clefs) with a key signature of two flats (Bb).
- Bass (Bs.):** Bass clef with a key signature of two flats (Bb).
- Drums (Drs.):** Percussion clef.

The guitar part includes the following chord sequence: Bb, Gm7, Eb6, Eo, Bb, Gm7, Cm7, F7, Bb, Gm7, Eb6, Eo, Bb, Gm7, Bb, F7, Bb.

Christopher Columbus

C

The musical score is arranged for a full band and vocal ensemble. It features the following parts:

- Vocalists:** Two Alto parts and two Tenor parts, all in treble clef with a key signature of one sharp (F#).
- Brass:** Three Trumpets (Tpts. 1, 2, 3) and two Trombones (Tbns. 1, 2) in bass clef with a key signature of two flats (Bb).
- Instrumental:** Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.).

The guitar part includes the following chord sequence: D7, C#7, D7, Eb7, D7, G7, C7, F7.

The bass part includes the following chord sequence: D7, G7, C7, F7.

The drum part is labeled "(saxes)" and features a consistent rhythmic pattern of eighth notes.

A large red watermark is overlaid diagonally across the score, reading "Preview Only - Legal Use Requires Purchase".

Christopher Columbus

D

Musical score for Christopher Columbus, page 5. The score includes parts for Alto, Tenor, Tpts. 1-3, Tbns. 1-2, Gtr., Pno., Bs., and Drs. (trumpets). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Chord progression for Gtr. (from left to right): Bb, Gm7, Eb6, Eo, Bb, Gm7, Cm7, F7, Bb, Gm7, Eb6, Eo, Bb, Gm7, Bb, F7, Bb, F7.

E

This musical score is for the piece "Christopher Columbus" and is marked with a rehearsal cue "E". The score is arranged for a full band and includes the following parts:

- Vocalists:** Two Alto parts and two Tenor parts, all in treble clef with a key signature of one sharp (F#).
- Brass:** Trumpets (Tpts. 1 and 2) and Trombones (Tbns. 1 and 2). The Tpt. 2 part includes specific notes and rests, while Tpt. 3 and both Tbn parts are silent.
- Guitar (Gtr.):** Treble clef, playing a rhythmic accompaniment with a key signature of two flats (Bb).
- Piano (Pno.):** Grand staff (treble and bass clefs), playing a rhythmic accompaniment with a key signature of two flats (Bb).
- Bass (Bs.):** Bass clef, playing a rhythmic accompaniment with a key signature of two flats (Bb).
- Drums (Drs.):** Drum set notation including hi-hat and trumpet cues.

The score features a large, diagonal watermark that reads "Preview Only - Legal Use Requires Purchase".

Christopher Columbus

F

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

Tbns. 1

2

Gtr.

Pno.

Bs.

Drs.

Chords: C, Am7, Dm7, G7, Bb, Cm7, F7

solo

Christopher Columbus

G

Musical score for Christopher Columbus, page 8. The score includes parts for Alto, Tenor, Tpts. 1-3, Tbn. 1-2, Gtr., Pno., Bs., and Drs. (trombone). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Christopher Columbus

H

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

Tbns. 1

2

Gtr.

Pno.

Bs.

Drs. (trumpet)

Chord progression for Tpts. 2:

C	Am7	Dm7	G7	C	Am7	Dm7	G7	C	Am7	Dm7	G7	C
---	-----	-----	----	---	-----	-----	----	---	-----	-----	----	---

Chord progression for Gtr.:

Bb	Gm7	Cm7	F7	Bb	Gm7	Cm7	F7	Bb	Gm7	Cm7	F7	Bb	F7
----	-----	-----	----	----	-----	-----	----	----	-----	-----	----	----	----

Performance markings: solo, soft under tenor, no solo.

I

The musical score for page 10 of "Christopher Columbus" features the following parts and notations:

- Alto:** Two staves, both containing whole rests.
- Tenor:** Two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains whole rests.
- Tpts. 1, 2, 3:** Three staves with melodic lines and rests.
- Tbns. 1, 2:** Two staves. The upper staff has a melodic line, while the lower staff has whole rests.
- Gtr.:** A staff with a rhythmic pattern of slashes and a sequence of chords: Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm7, Bb, F7.
- Pno.:** A grand staff with a rhythmic pattern of slashes in both the upper and lower staves.
- Bs.:** A staff with a bass line consisting of quarter and eighth notes.
- Drs.:** A staff with a rhythmic pattern of slashes, labeled "(tenor)".

Chord notations for the Tenor part are: C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, C, G7.

Chord notations for the Guitar part are: Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm7, Bb, F7.

J

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

Tbns. 1

2

Gtr.

Pno.

Bs.

Drs.

C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 G7 C Ab7 G7 C

Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gb7 F7 Bb

Legal Use Preview Only Requires Purchase

K

The musical score for page 12 of "Christopher Columbus" features the following parts and markings:

- Alto:** Two staves, both containing whole rests.
- Tenor:** Two staves. The upper staff has a melodic line with notes and rests, and is marked with chords E7, A7, D7, and G7. The lower staff contains whole rests.
- Tpts. 1-3:** Three staves with melodic lines and rests.
- Tbns. 1-2:** Two staves with bass lines and rests.
- Gtr.:** A staff with slash marks and chord markings: D7, C#7, D7, C#7, D7, G7, F#7, G7, F#7, G7, C7, F7, Gb7, F7.
- Pno.:** A grand staff with slash marks in both the upper and lower staves.
- Bs.:** A staff with a bass line and chord markings: D7, G7, C7, F7.
- Drs.:** A staff with slash marks.

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

L

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

Tbns. 1

2

Gtr.

Pno.

Bs.

Drs.

C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 G7 C Ab7 G7 C G7

Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gb7 F7 Bb F7

f

f

M

The musical score for page 14 of "Christopher Columbus" features the following parts and markings:

- Alto:** Two staves, both starting with a dynamic marking of *f*.
- Tenor:** Two staves, both starting with a dynamic marking of *f*. The first staff includes the instruction "no solo".
- Tpts. 1-3:** Three staves, each starting with a dynamic marking of *f*.
- Tbns. 1-2:** Two staves, both starting with a dynamic marking of *f*.
- Gtr.:** One staff with a dynamic marking of *f* and a series of chords: B \flat , Gm7, E \flat 6, E \circ , B \flat , Gm7, Cm7, F7, B \flat , Gm7, E \flat 6, E \circ , B \flat , Gm7, B \flat , F7, B \flat , F7.
- Pno.:** Two staves, both starting with a dynamic marking of *f*.
- Bs.:** One staff starting with a dynamic marking of *f* and the instruction "(ensemble)".
- Drs.:** One staff starting with a dynamic marking of *f*.

A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

N

Alto

Alto

Tenor

Tenor

Tpts. 1

2

3

Tbns. 1

2

Gtr.

Pno.

Bs.

Drs.

to Clarinet

Bb Gm7 Eb6 Eo Bb Cm7 F7 Bb Gm7 Eb6 Eo Bb Gm7 Bb F7 Bb

O

This musical score is for the piece "Christopher Columbus" and is marked with a rehearsal symbol "O". The score is arranged for a large ensemble and includes the following parts:

- Alto:** Melodic line with dynamic markings of *sfz*.
- Clarinet:** Solo part with accompaniment, including chord markings for E7, A7, and D7. A note in the fifth measure is marked "to Alto Sax".
- Tenor:** Two parts, both with *sfz* dynamics.
- Tpts. 1, 2, 3:** Trumpet parts, with the first two parts having rests in the first four measures.
- Tbns. 1, 2:** Trombone parts, with the first part having *sfz* dynamics.
- Gtr.:** Guitar part with chord markings for D7, G7, C7, and F7.
- Pno.:** Piano part, mostly consisting of rests.
- Bs.:** Bass line with a "(clarinet)" marking in the first measure.
- Drs.:** Drum part with a rhythmic pattern of eighth notes.

A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

P

Alto Sax

Tpts. 1
2
3

Tbns. 1
2

Gtr.

Pno.

Bs.

Drs.

softer

softer

softer

(ensemble) >

Bb Gm7 Eb6 Eo Bb Gm7 Cm7 F7 Bb Gm7 Eb6 Eo Bb Gm7 Bb F7 Bb F7

Q

softer

Alto

softer

Alto

softer

Tenor

softer

Tenor

Tpts. 1

2

3

Tbns. 1

softer

2

softer

Gtr.

softer

Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7 C+7 F7 Bb

Pno.

softer

Bs.

softer

Drs.

Preview Only
Legal Use Requires Purchase

essentially ellington

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

Supplying the Music

Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

Talking about the Music

Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

Professional Feedback

Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

Finalists and In-School Workshops

Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival

The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Jazz at Lincoln Center Band Director Academy

This professional development session for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

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

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

JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jazz.org.

Jazz at Lincoln Center Education

3 Columbus Circle, 12th Floor, New York, NY 10019

Phone: 212-258-9810

Fax: 212-258-9900

E-mail: ee@jazz.org

jazz.org/EE



essentially
ELLINGTON

jazz