

# JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

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

## Laura

By David Raksin and Johnny Mercer

Arranged by Billy Strayhorn

As performed by the Duke Ellington Orchestra

Transcribed by Christopher Crenshaw for Jazz at Lincoln Center

### Full Score

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

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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.”

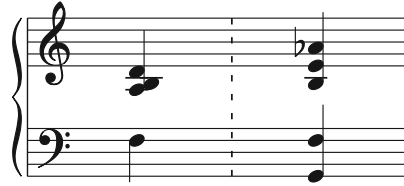
**Stop time** • a regular pattern of short breaks (usually filled in by a soloist).

**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

## LAURA • INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 - Alto Sax

Reed 3 - Tenor Sax

Reed 4 - Tenor Sax

Reed 5 - Bari Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Bass

Drums

## ORIGINAL RECORDING INFORMATION

**Composer** • David Raksin and Johnny Mercer

**Arranger** • Billy Strayhorn

**Recorded** • February 7-8, 1956 in Chicago

**Original Issue** • Bethlehem BCP6005 (*Duke Ellington Presents...*)

**Currently available on CD** • Bethlehem BCP6005  
(*Duke Ellington Presents...*)

**Currently available as digital download** • Amazon, iTunes  
(*Duke Ellington Presents...*)

**Personnel** • Duke Ellington (leader, piano); Clark Terry, Willie Cook, Cat Anderson, Ray Nance (trumpet); Britt Woodman, Quentin Jackson, John Sanders (trombone); Johnny Hodges, Russell Procope (alto sax); Jimmy Hamilton, Paul Gonsalves (tenor sax); Harry Carney (baritone sax); Jimmy Woode (bass); Sam Woodyard (drums)

**Soloist** • Paul Gonsalves (tenor sax)

## REHEARSAL NOTES

• 1956 was another monumental year in Ellington's life, for it marked his epochal Newport Jazz Festival appearance, which became the Columbia LP *Ellington at Newport*. The past five years had been rough ones, with the advent of Rock and Roll, and aging of Ellington's fan base. The great majority of big bands had long since gone out of business. But the band's performance of *Diminuendo and Crescendo in Blue* at Newport had created a sensation, and eventually put Ellington on the cover of *TIME* magazine.

• **Laura** was premiered on an album done for a relatively small company, Bethlehem, and was recorded a few months before the Newport breakthrough. It shows that the band was functioning at their usual high level at

all times, no matter where they were in terms of current popularity.

• This haunting song, written by David Raksin, came from a movie of the same name, directed by Otto Preminger in 1945. It was almost never written, as Preminger's first choice for the film's theme had been Ellington's *Sophisticated Lady*. Raksin asked for a chance to write a theme himself, and Ellington lost a large series of royalty payments!

• Billy Strayhorn had written an arrangement of this tune featuring Johnny Hodges when the film came out but the band never recorded it commercially, although versions do exist from broadcasts. This interpretation is far more involved and original, and spotlights Paul Gonsalves.

• Harmonically, Strayhorn's brilliance comes out in the introduction which is varied later as an interlude. It starts in Eb, makes an unexpected drop down a half step, and then works its way circuitously back to Eb, then only to swing up major third to G major for the melody chorus. And the amazing thing is that all of this seesawing doesn't draw attention to itself - it sounds perfectly natural. We know that Strayhorn was a huge fan of Art Tatum's, and we hear that influence in this passage.

• Even before rehearsing the piece (in fact, this is a good idea to do with all material), hand out copies of the score to the band, regardless of their experience with score reading. Have them circle their part, and then listen to the recording several times, pointing out the highlights as you go, as well as the relative moments of dynamics and intensity. This will help immeasurably in bringing the music to life in ways that can't be notated, but that can only be felt. Have the band sing the unison sax line along with the recording to get them all in a singing mood, which they can transfer to their horns.

• The sax unison (actually octaves but we'll call them all unison passages) that start the piece raise a subtle issue that goes for all such passages for any of the horns, but usually found in the sax writing: just because you're all playing the same note doesn't necessarily mean that one player's sound shouldn't predominate. In this case, and the other reed unisons, the baritone predominates. The only way to make sure you're doing it correctly is to listen to the original recordings and mark the parts.

• All of the half-note backgrounds at **A** must be played in perfect rhythm, with lots of air support and with a singing quality, even at the *p* dynamic. At **A** m.4 (and whenever it repeats) trombones can add a slight <> (beats 1 and 2) and a < (beats 3 and 4) into a *sub. p* on the downbeat of m.5 dynamic to their eighth-note figure for emphasis.

• Ensemble whole notes in the measure before **B** do not have to crescendo but rather, should increase in intensity, not dynamics.

• Rehearse half note baritone with trombones background six before letter **C** to ensure blend, and the switch of bari blend with trombones to saxes three before **C**.

• Make sure that the interlude at **C** has a different character than the melody choruses. Rehearse the intro, this variation and the coda back to back to work on unity and to make them stand out from the melody choruses.

• **D** introduces swing feeling for the first time - emphasize the contrast, but it's not heavy swing, it is ballad swing. Hitting it too hard will destroy the vibe. Make it sound like a fist in a velvet glove.

• Work on the time and dynamic shift by rehearsing **D**, measures 5-7 over and over again - making sure that everyone hits the downbeat of m.7 precisely and softly.

-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](http://jazz.org/EE).

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

# LAURA

David Raskin and Johnny Mercer  
Arranged by Billy Strayhorn  
Transcribed by Christopher Crenshaw

Ballad ♩ = 80

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Bari Sax

Trumpets 1

2

3

Trombones 1

2

3

Bass

Drums

arco F7-5 Bb7+9 Ebmaj7 F7-5 Bb7+9 Dmaj7/A Ab7-5 G7-5 Gb7-5 F7-5 Bb7+9 Ebmaj7

metal end of brushes straight 8ths swing 8ths

The image shows a conductor's score for the jazz piece 'Laura'. It includes staves for Reeds (Alto and Tenor Saxophones, Bari Saxophone), Trumpets (1, 2, 3), Trombones (1, 2, 3), Bass, and Drums. The score is in 4/4 time with a tempo of 80 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page. The bass line includes chord symbols: arco F7-5, Bb7+9, Ebmaj7, F7-5, Bb7+9, Dmaj7/A, Ab7-5, G7-5, Gb7-5, F7-5, Bb7+9, Ebmaj7. The drum part includes instructions for 'metal end of brushes', 'straight 8ths', and 'swing 8ths'.

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A

Musical score for the piece "Laura". The score is arranged for a full orchestra and includes the following parts: Alto (two staves), Tenor (two staves), Bari (one staff), Tpts. 1, 2, and 3 (three staves), Tbn. 1, 2, and 3 (three staves), Bs. (one staff), and Drs. (one staff). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a dynamic marking of *p* (piano). The Alto and Tenor parts feature melodic lines with slurs and accents. The Tenor part includes complex rhythmic patterns with triplets and sixteenth notes. The Bari part provides a steady accompaniment. The Tbn. and Bs. parts feature harmonic support with various chords and melodic lines. The Drs. part provides a rhythmic foundation with a pattern of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the score, with the text "Legal Use Requires Purchase" written below it.

Alto *p*

Alto *p*

Tenor *p*

Tenor *p* Bm9 E7-9-13 3 Am7-5 Amaj7 Am9 D7-9-13 Gmaj9

Bari *p*

Tpts. 1

2

3

Tbn. 1 *p*

2 *p*

3 *p*

Bs. *pizz.* Am9 D7-9-13 Gm7-5 Gmaj7 Gm9 C7-9-13 Fmaj9

Drs. 2 2 2

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpts. 1, 2, and 3 (three staves), Tbns. 1, 2, and 3 (three staves), Bs. (one staff), and Drs. (one staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features a variety of chord notations: Gm9, C#9, C7, Fmaj7, Bb7, Fmaj7, Bbm7-5, E7-9, Amaj7, and F#7+9. The saxophone parts (Tpts. and Tbns.) are marked with dynamics like *p* and *ff*, and some include the instruction "w/saxes". The drum part (Drs.) includes a "ft. splash" instruction. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire score, with the text "Legal Use Requires Purchase" written below it.

B

Musical score for rehearsal mark B, featuring the following parts and notations:

- Alto:** Two staves, both starting with a *p* dynamic.
- Tenor:** Two staves. The lower staff includes chord markings: Bm9, E7-9, Am7-5, Amaj7, Am9, D7-9, and Gmaj9.
- Bari:** One staff, starting with a *p* dynamic.
- Tpts. 1-3:** Three staves for Trumpets 1, 2, and 3.
- Tbn. 1-3:** Three staves for Trombones 1, 2, and 3, starting with a *p* dynamic.
- Bs.:** Bass line with chord markings: Am9, D7-9, Gm7-5, Gmaj7, Gm9, C7-9, and Fmaj9.
- Drs.:** Drum set part with a 2/4 time signature.

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



Musical score for the piece "Laura". The score is arranged for a large ensemble and includes the following parts:

- Alto (Two staves)
- Tenor (Two staves)
- Bari (One staff)
- Tpts. 1, 2, 3 (Three staves)
- Tpbs. 1, 2, 3 (Three staves)
- Bs. (One staff)
- Drs. (One staff)

The score features various musical notations, including chords and articulations. The Tenor and Bari parts have the following chord markings: Gm9, C7-9, Dmaj9, E9<sup>13</sup><sub>5</sub>, Cm7, F7, Bbm7, Eb7, Ab7-5, and A7. The Bass part has the following chord markings: Fm9, Bb7-9, Cmaj9, D9<sup>13</sup><sub>5</sub>, arco, Bbm7, Eb7, Abm7, Db7, Gb7-5, and G7. The score also includes dynamic markings such as *arco* and *mf*, and articulation marks like accents and slurs. A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" below it.



D Swing

Musical score for the piece "Laura" in D major, Swing style. The score is arranged for a jazz ensemble including Alto, Tenor, Bari, Tpts. 1-3, Tbn. 1-3, Bs., and Drs. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of 8 measures. The Alto and Tenor parts have melodic lines with some rests. The Bari part has a melodic line with some rests. The Tpts. 1-3 parts have melodic lines with some rests. The Tbn. 1-3 parts have melodic lines with some rests. The Bs. part has a bass line with various chord markings: Am9, D7-9-13, G7, Gmaj7, Gm9, C7-9-13, F7, and Fmaj7. The Drs. part has a drum pattern with various accents and dynamics, including a "to brushes" instruction and a "dim." instruction at the end.

Straight Eighths

The musical score is for a piece titled "Straight Eighths" by Laura. It is arranged for a jazz ensemble. The score includes parts for Alto, Tenor, Bari, Tpts. 1-3, Tbns. 1-3, Bs., and Drs. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Straight Eighths". The score is divided into two systems. The first system covers measures 1-6, and the second system covers measures 7-12. The Alto and Tenor parts have dynamics of *p* (piano) and *f* (forte). The Bari part has dynamics of *p* and *f*. The Tpts. 1-3 and Tbns. 1-3 parts have dynamics of *f*. The Bs. part has dynamics of *p* and *f*. The Drs. part has dynamics of *p* and *mf*. The score includes various chord symbols such as Gm9, C#9, C9, Fmaj7, Bb7, Fmaj7, Bm7-5, E7+9, Amaj7, F#7+9, Fm9, B9, Bb9, Ebmaj7, Ab7, Ebmaj7, Am7-5, D7+9, Gmaj7, and E7+9. The score also includes various musical notations such as triplets, slurs, and accents.

E

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

Tbns. 1

2

3

Bs.

Drs.

Bm9

E7-9

Aø7

Amaj7

Am9

D7-9

lazily

lazily

lazily

Am9

D7-9

Gø7

Gmaj7

Gm9

C7-9

ft. splash

This musical score is for the piece 'Laura' and is arranged for a large ensemble. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- Alto:** Two staves, mostly containing rests.
- Tenor:** Two staves. The upper staff has a melodic line with triplets and slurs. The lower staff contains harmonic accompaniment with notes and rests.
- Bari:** One staff, mostly containing rests.
- Tpts. 1, 2, 3:** Three staves, mostly containing rests.
- Tbn. 1, 2, 3:** Three staves. The upper staff has a melodic line with slurs. The lower two staves contain harmonic accompaniment.
- Bs. (Bassoon):** One staff with a melodic line and slurs.
- Drs. (Drumset):** One staff with a rhythmic pattern of eighth notes.

Chord progressions are indicated above the Tenor and Bassoon staves:

- Measures 1-2: Gmaj7
- Measure 3: Gm9
- Measure 4: C7-9
- Measure 5: Dmaj7
- Measure 6: E7-5

The drumset part includes the instruction "ft. splash" at the end of the piece.

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Tenor Sax Cadenza

*rit...*

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

Tbns. 1

2

3

Bs.

Drs.

E7-9 E7-9-13 A7sus Bb7-5 A7-5 A7-5 G7-5 C7+9 Fmaj7

D7-9 G7sus arco Ab7-5 G7-5 Gb7-5 F7-5 Bb7+9 Ebmaj7

st. 8ths w/metal end of brushes

ft. splash

# 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](http://jazz.org).

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