

Jazz at Lincoln Center Library

PURPLE GAZELLE

BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Essentially Ellington 2005:
The Tenth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

NOTES ON PLAYING ELLINGTON

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

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

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

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

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

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent and then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection,

crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

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

but they also create some intonation problems that must be corrected by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on 2 and 4 (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.
17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!
18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

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

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

Call-and-Response: repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The num-

bers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

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

Comp: improvise accompaniment (for piano or guitar).

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

Head: melody chorus.

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

Intro: short for "introduction."

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



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

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

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

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

Swing: the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by

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

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

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



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

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

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

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

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Ryan Keberle for editing the score.

PURPLE GAZELLE

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: January 5, 1963, in New York City

Time: 2:41

Master Number: 1700-161

Original Issue: Afro Bossa, Reprise R-6069 (mono)/RS-96069 (stereo)

Currently Available on CD:

Duke Ellington: The Reprise Studio Recordings

Mosaic MD5-193

Personnel: Duke Ellington, piano; Cat Anderson, Roy Burrowes, Ray Nance, Cootie Williams, trumpets; Lawrence Brown, Chuck Connors, Buster Cooper, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Ernie Shepard, bass; Sam Woodyard, drums.

Soloists (all solos are over ensemble): Jimmy Hamilton, clarinet; Cootie Williams, Ray Nance, trumpets; Paul Gonsalves, tenor sax.

—Phil Schaap, Curator, Jazz at Lincoln Center

REHEARSAL NOTES:

- This arrangement of **Purple Gazelle** was recorded on an album entitled *Afro Bossa*, which was made up entirely of pieces with Latin grooves. On the album *Duke Ellington Meets John Coltrane*, Ellington recorded the same tune under the title **Angelica**.
- Purple Gazelle** incorporates both the AABA (like **I Got Rhythm** or **Cottontail**) and AA (like **Stompy Jones** or **Ring Dem Bells**) song forms. The form for the entire arrangement is AA AA BAA B AA BAA Coda. The harmonic progression is quite basic, but the voicings range from simple triads in the pep section to dense ensemble to highly chromatic five-part variants creating a rich, modern-sounding kaleidoscopic palette.
- With the exception of letter **J**, this piece has a Latin feel. Both the drums and bass maintain a one-measure clave throughout. The drums play a repetitive groove, and the bass is fairly improvisatory while almost always employing a dotted quarter on the downbeat of each bar. Although the Latin

style usually denotes even eighths, it was customary in Ellington's band to use a little bit of a swing feel in the eighth notes as well as blues inflections.

- At **J**, where we go to a swing feel, the quarter note stays the same, but the infusion of swing makes it feel like the tempo has increased. Since changing grooves is difficult to make this section sound convincing, I suggest spending rehearsal time making the transition in and out of swing smooth without disrupting the tempo.
- The piano's role at **A** and again at **L** is to state the melody. To deviate too far from the melody would obscure the form of the piece.
- Letter **B** has the saxes switch to unison, which requires the use of vibrato for warmth.
- The pep section (trumpets 3 and 4 and trombone 2) uses the plunger-and-mute combination to get a pinched vocal sound. It is customary for them to stand in their section, or better yet, stand in front of the band for their contribution (**A** through **G**). The same goes for the soloists. Not only will this make it easier for the audience to hear them, but it will also help the audience focus their attention.
- Be careful that the saxes don't overpower the clarinet on the reed solis (with clarinet lead). They need to support the clarinet with intensity but should always be listening for the lead.
- The bombastic ending is reminiscent of Strayhorn's endings to **Midriff** and **A Tone Parallel to Harlem**. Bombast and all, this is one of Ellington's most charming and infectious Latin groove pieces.

—David Berger

COMMENTS FROM WYNTON MARSALIS:

- This piece must be spicy. It has an unusual groove highlighted by a very active bass line. It's important for the bass to be pointed and crisp.
- The pep section (two trumpets and one trombone with plunger mutes) responds in a mocking fashion to the saxophone section at letter **C**. At letter **E**, the saxes respond to the pep section. It's important for the clarinet to be in the upper register at letter **F**, providing a fancy filigree to the pep section along with the saxophone pad.
- At **H**, the saxophone background must be crisp and the trumpet solo should be different in character from the solo at letter **I**. Watch very carefully for the ensemble build-up four bars before **K**. At **K**, the tenor solo forms a lower-register counterpart to the clarinet filigree we heard at letter **F**.
- The section beginning at letter **L** is very tricky—parts must be taken home and woodshedded. The saxes in particular should not be too loud; finding this balance is very tricky.
- At the end of the arrangement (the last seven bars) the trumpets' quarter notes must be long enough; hold them until the saxophones come in.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington
PURPLE GAZELLE

Words and Music by Duke Ellington
Transcribed by David Berger

A Medium latin $\text{♩} = 182$
Alto Sax

Reeds 1
2 Alto Sax
3 Clarinet
4 Tenor Sax
5 Bari Sax

Trumpets 1
2
3
4

Trombones 1
2
3

Piano
Solo
mf
B \flat
Cm7 F7 B \flat Cm7 F7

Bass
B \flat Cm7 F7 B \flat Cm7 F7

Drums
Closed HH
mf

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Purple Gazelle

B

Alto

Alto

Clar.

Tenor

Bari.

Pt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Drs.

Chord progression for Pno. and Bass:

| | | | | | | | | | | | | | | | | |
|-----|-------|----|----|-----|-------|------|----|-----|-----|------|-----|---|----|-----|------|-----|
| Bb7 | Dm7-5 | G7 | Cm | Eb9 | Cm7-5 | C7+5 | Bb | B/G | C/D | Db/C | C/F | B | Bb | E/D | Bb/C | E/F |
|-----|-------|----|----|-----|-------|------|----|-----|-----|------|-----|---|----|-----|------|-----|

Purple Gazelle

C

The musical score is arranged in a standard orchestral format. It includes parts for Alto (two staves), Tenor, Bari, Tpt. 1 (three staves), Tbn. 1 (three staves), Pno. (two staves), Bass, and Drs. (one staff). The Alto, Tenor, and Bari parts are marked with a dynamic of *mf*. The Tpt. 1 and Tbn. 1 parts include plunger techniques with dynamics of *f* and *sim.* (sustained). The Pno. part shows a chord progression of Bb, Cm7, F7, Bb, Cm7, F7. The Bass part provides a rhythmic accompaniment with a dynamic of *f*. The Drs. part features a rhythmic pattern of eighth notes. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Purple Gazelle

D

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bb7 Dm7-5 G7 Cm Eb9 Cm7-5 Bb Dbm/Bb B/Bb Bb

Bb7 Dm7-5 G7 Cm Eb9 Cm7-5 Bb Dbm/Bb B/Bb Bb

Bass

Drs.

The musical score is arranged in a standard orchestral format. The vocal parts (Alto, Tenor, Bari) and brass sections (Trumpets and Trombones) have melodic lines with lyrics 'wa wa sim.' and dynamic markings like 'sim.'. The piano part includes a chord chart and a bass line. The drum part features a consistent rhythmic pattern.

Purple Gazelle

E

The musical score is arranged in a standard orchestral format. It includes parts for Alto (two staves), Clarinet, Tenor, Bari, Tpt. 1-2, Tbn. 1-2, Pno., Bass, and Drs. The key signature is E-flat major (three flats). The score is marked with a forte (f) dynamic. The lyrics 'ow' and 'wa' are written under the vocal lines. The piano part includes chord changes: Ebm, Bb, Bb7, Ebm, Bb, and F7. The drum part features a rhythmic pattern of eighth notes with accents.

Purple Gazelle

F

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (Solo C), Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Drs. The Alto parts feature a melodic line with a *mf* dynamic. The Clarinet part has a solo section with notes and rests, and includes chord markings: C, Dm7, G7, and G7-9. The Tenor and Bari. parts also feature a melodic line with a *mf* dynamic. The Tpt. 1-4 and Tbn. 1-3 parts have vocalizations labeled "wa" with various articulations. The Pno. part shows chord progressions: Bb, Cm7, F7, Bb, and F7-9. The Bass part has a rhythmic line with notes and rests, and includes chord markings: Bb, Cm7, F7, Bb, and F7-9. The Drs. part has a rhythmic line with notes and rests. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the score.

Purple Gazelle

G

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (Clar.), Tenor (Tenor), Bari. (Baritone), Tpt. 1 (Trumpet 1), Tbn. 1 (Tuba 1), Pno. (Piano), Bass, and Drs. (Drumsticks). The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings such as *wa*, *sim.*, and *b_e.*. A large red watermark reading "PREVIEW Use Requires Purchase" is overlaid diagonally across the page. Chord symbols are provided for the Alto and Pno. parts.

Alto Chord Symbols: C7, Em7-5, A7, Dm, F9, Dm7-5, C, Cm7-5, Db/C, C

Piano Chord Symbols: Bb7, Dm7-5, G7, Cm, Eb9, Cm7-5, Bb, Bbm7-5, B/Bb, Bb

Bass Chord Symbols: Bb7, Dm7-5, G7, Cm, Eb9, Cm7-5, Bb, Bbm7-5, B/Bb, Bb

Purple Gazelle

H

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto, Tenor, and Bari, all marked *mf*. Below them are three trumpet parts (Tpt. 1, 2, 3) and three trombone parts (Tbn. 1, 2, 3). The piano part (Pno.) is shown in grand staff notation with chords: Ebm, Bb, Bb7, Ebm, Bb, F7. The bass part (Bass) features a walking bass line with notes like Eb, Bb, Bb7, Eb, Bb, F7. The drums part (Drs.) shows a rhythmic pattern with accents. A large red watermark 'Preview Only' is overlaid diagonally across the score. A 'Solo' instruction is present for the 4th staff, which appears to be a guitar or electric piano part, with notes and chords: Fm, wa, C, C7, Fm, C, G7. The 3rd staff has an 'Open - Solo' instruction.

I

The musical score is arranged in a standard orchestral layout. The top section includes Alto (two staves), Tenor, and Bari, all marked *mf*. The middle section includes Tpt. 1 (two staves) and Tbn. 1 (three staves), also marked *mf*. The bottom section includes Pno. (two staves) and Bass (one staff), with *Bb* and *F7* chord markings. The Drummer's part (Drs.) is at the very bottom, showing a rhythmic pattern. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire score.

Purple Gazelle

Swing

Score for **Purple Gazelle**, Swing tempo.

Instrumentation includes: Alto, Clarinet, Tenor, Bari., Tpt. 1 & 2, Tbn. 1, 2 & 3, Pno., Bass, and Drs.

Key signature: B-flat major (two flats). Time signature: 4/4.

Chord progression (Piano/Bass):

| | | | | | | | | | | | | | |
|-----|-------|----|----|-----|-------|----|----|----|----|----|----|----|----|
| Bb7 | Dm7-5 | G7 | Cm | Eb9 | Cm7-5 | Bb | A7 | D7 | G7 | C7 | F7 | B7 | Bb |
|-----|-------|----|----|-----|-------|----|----|----|----|----|----|----|----|

Performance markings include: **J** (Jazz), **f** (forte), **C** (Clef), **Soli**, and **Open**.

Drum set (Drs.) part includes a steady eighth-note pattern in the first half and a more complex pattern in the second half.

Purple Gazelle

K

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (one staff), Tenor (one staff), Bari. (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Pno. (grand staff), Bass (one staff), and Drs. (one staff). The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the page. Chord symbols are provided for the Tenor and Pno. parts, and a 'Latin H.H.' instruction is present in the final measure of the Drum part.

Chord symbols for Tenor: Fm7, C, Fm7, C, Even, G7+9

Chord symbols for Pno.: Ebm7, Bb, Ebm7, Bb, F7+9

Chord symbols for Bass: Ebm7, Bb, Ebm7, Bb, F7+9

Drum instruction: Latin H.H.

L Latin

The musical score is arranged in a standard orchestral layout. The top section contains vocal parts for Alto, Clarinet, Tenor, and Baritone. Below these are the brass sections: Trumpets (1-4) and Trombones (1-3). The piano part is split into two staves, with the upper staff showing chords (Bb, F7) and the lower staff showing bass lines. The bass part includes a dynamic marking of *mf*. The drum part is indicated by a double bar line with a slash and a dynamic marking of *mf*.

M

This musical score is for the piece "Purple Gazelle" and is marked with a tempo of "M" (Moderato). The score is arranged for a large ensemble, including woodwinds, brass, piano, bass, and drums. The woodwind section consists of two Alto saxophones, one Clarinet, and two Tenor saxophones. The brass section includes four Trumpets (1-4) and three Trombones (1-3). The piano part features a complex harmonic structure with chords such as Bb7, Dm7-5, G7, Eb, Eb7, Cm7-5, and Bb. The bass line provides a steady accompaniment, and the drum part features a consistent rhythmic pattern. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

[N]

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto, Tenor, and Bari, each with a treble clef and a key signature of one sharp (F#). The woodwind section consists of four Trumpets (Tpt. 1-4) in treble clef and three Trombones (Tbn. 1-3) in bass clef. The keyboard section includes Piano (Pno.) and Bass, both in bass clef. The drum part (Drs.) is at the bottom. A large red watermark reading 'Legal View Only Requires Purchase' is overlaid diagonally across the score. Performance markings include 'mf' for mezzo-forte and 'f' for forte. Pedal markings 'F Pedal' and 'BwF' are present in the piano and bass parts. The drum part features various rhythmic patterns, including triplets and accents.

○

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

F Pedal

Bass

Drs.

f

ff

mf

f

ff

ff

ff

mf

f

mf

f

f

ff

fp *cresc.*

ff

Bb

Bb

Essentially Ellington

The *Essentially Ellington* High School Jazz Band Competition & Festival (*EE*) is one of the most unique jazz programs for high school bands in the U.S., Canada, and Australia. *EE* extends the legacy of Duke Ellington by widely disseminating his music, in its original arrangements, to high school musicians for study and performance. Utilizing Ellington's music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

- **Supplying the Music:** Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes Duke Ellington charts (along with additional educational materials) to high school bands in the U.S. and Canada and American schools abroad.
- **Talking About Duke:** Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding Ellington's music. *EE* strives to foster mentoring relationships through e-mail correspondence, various conference presentations, and the festival weekend.
- **Sharing Experiences:** Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first-place winner earns the honor of naming a seat in Frederick P. Rose Hall—home of Jazz at Lincoln Center.
- **Professional Feedback:** Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment.
- **Finalists and In-School Workshops:** Fifteen bands are selected from competition entries to attend the competition and festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local

EE participants are also invited to attend these workshops.

- **Competition & Festival:** *EE* culminates in a three-day festival at Jazz at Lincoln Center's new Frederick P. Rose Hall. Students, teachers, and musicians from across North America participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining Wynton Marsalis and the Lincoln Center Jazz Orchestra in an all-Ellington performance.
- **Band Director Academy:** This professional development program for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this five-day program integrates performance, history, pedagogy, and discussion into an intensive educational experience for educators at all levels.
- **Essentially Ellington Down Under:** A partnership between Jazz at Lincoln Center and the Western Australian Academy of Performing Arts at Edith Cowen University, *EE Down Under* mirrors the model JALC has produced successfully in the U.S. and Canada by bringing the music of Duke Ellington to secondary schools in Western Australia.

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

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



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Jazz at Lincoln Center

JAZZ AT LINCOLN CENTER is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President & CEO Hughlyn F. Fierce, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. Jazz at Lincoln Center opened its new home—Frederick P. Rose Hall, the first-ever performance, education, and broadcast facility devoted to jazz—in fall 2004.

For more information about *Essentially Ellington* please contact:

JAZZ AT LINCOLN CENTER EDUCATION DEPARTMENT
33 West 60th Street, New York, NY 10023-7999
(212) 258-9800 (phone), (212) 258-9900 (fax)
ee@jalc.org (e-mail)
<http://www.jalc.org> (web)