

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

Straw Boss

Benny Golson

As performed by The Benny Golson Big Band
Edited by Christopher Crenshaw for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2018-19
Twenty-Fourth Annual *Essentially Ellington* High School Jazz Band Program.

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NOTES ON PLAYING ELLINGTON

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

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

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

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
 2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
 3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
 4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
 5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
 6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.
 7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
 8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
 9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
 10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength.
- More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
 12. We have included chord changes on all rhythm section parts so that students can better understand the overall form of each composition. It is incumbent upon the director to make clear what is a composed part versus a part to be improvised. The recordings should make this clear but in instances where it is not; use your best judgment and play something that sounds good, is swinging, and is stylistically appropriate to the piece. Sometimes, a student may not have the technical skill to perform a difficult transcription, especially in the case of one of Duke's solos, in that case, it is best to have the student work something out that is appropriate. Written passages should be studied and earned when possible, as they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. All soloists should learn the chord changes. Solos should be looked at as an 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.

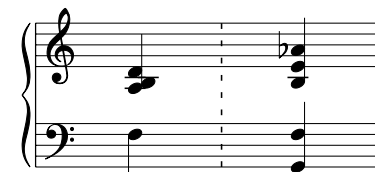
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A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

STRAW BOSS • INSTRUMENTATION

Solo Tenor Sax

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

Trumpet 4

Trumpet 5

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Acoustic and Electric Guitar

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Benny Golson

Recorded • March 3, 2001 in New York at Alice Tully Hall
("The Magic of Benny Golson")

Currently available on the *Essentially Ellington* website

Personnel • Lew Soloff, Virgil Jones, Alan Rubin, Valery Ponomarev, Jimmy Owens (trumpet); Steve Turre, Wycliffe Gordon, Jim Pugh, Dave Taylor (trombone); Brad Leali, Jerry Dodgion (alto sax); Benny Golson, Bobby LaVell, Ron Blake (tenor sax); Ronnie Cuber (baritone sax); Bill Mays (piano); Ron Carter (bass); Carl Allen (drums)

Soloists • Jimmy Owens (trumpet/flugelhorn); Benny Golson (tenor sax); Bill Mays (piano); Ron Carter (bass)

REHEARSAL NOTES

- Whereas most of Benny Golson's big band music has a lot for the ensemble to do, this piece is one where the soloists rule. Commissioned for and produced by Jazz at Lincoln Center in 2001, **Straw Boss** reveals Golson's command of large structures that don't lose the spontaneity of the best small group jazz.
- The form of the piece is simple: a 32-bar chorus revolving essentially around two chords: Bb and Gb, and Eb and Cb. There are a handful of interludes and transitions, but the essence of this piece lives in how much the soloists can make out of the harmonic structure. To make the piece come off at its best, the soloists should pace themselves over the long solos. It helps to think about telling a story with a beginning, a middle, and an end, and the end does not always have to be the most intense part of the story. Study extended solos performed by jazz masters and take note of how they structure particularly long ones.
- The unison piano/bass lines are crucial to making the piece sound as intended. As simple as they appear to be, they call for great concentration. The same goes for the band with respect to the backgrounds. They are the glue that makes the music come together in this performance, and if the conductor chooses to open the piece up for more soloists, be sure to keep the ratio of backgrounds as Golson intended in the written score.
- Note the two measures before letter L, where the band (horn and rhythm sections) makes a crescendo from *mp* to *fff*. This is not easy to do while also making it sound natural. This calls for a lot of rehearsal: *mp* is not *p*, and *fff* is not *ff*, and you can use this as a lesson in establishing finite dynamic boundaries for an ensemble. It is all too common for jazz big bands to lose sight of the relative dynamics between *p* and *f*, and ultimately everything winds up being played in a very small dynamic range.

—Loren Schoenberg

To listen to original recordings, view interactive videos of the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington* 2018–19 repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

STRAW BOSS

Benny Golson

Edited by Christopher Crenshaw

Medium-Up Swing ♩ = 160

Solo Tenor Sax

Reeds 1

Alto Sax

2

Alto Sax

3

Tenor Sax

4

Tenor Sax

5

Bari Sax

Trumpets 1

2

3

4

5

Trombones 1

2

3

Bass Trombone

Acoustic Guitar

Piano

Bass

mf

Drums

Straw Boss

A

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Lightly (a la Freddie Green)
Acoustic Guitar
Bb7

Gb7

Bb7

Cm7

Bb7

Gb7

Bb7

Cm7

Pno.

Bs.

Drs.

mp

Straw Boss

3

B

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ae. Gtr.

Pno.

Bs.

Drs.

The musical score for 'Straw Boss' is written for a large ensemble. It begins with a key signature change to B-flat major (two flats) and a tempo marking of 120. The score is divided into measures, with a repeat sign at the end. The instruments and their parts are as follows:

- Solo T. Sx.:** Solo Tenor Saxophone, part 1.
- Alto:** Alto Saxophone, parts 1 and 2.
- Tenor:** Tenor Saxophone, parts 1 and 2.
- Bari:** Baritone Saxophone.
- Tpts. 1-5:** Trumpets, parts 1 through 5.
- Tbns. 1-3:** Trombones, parts 1 through 3.
- Bs. Tbn.:** Bass Trombone.
- Ae. Gtr.:** Acoustic Guitar.
- Pno.:** Piano.
- Bs.:** Bass.
- Drs.:** Drums.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for fortissimo). The key signature change is indicated by two flats (B-flat and E-flat) in the key signature line.

C

Solo T. Sx.

Alto *mf*

Alto *mf*

Tenor *mf*

Tenor *mf*

Bari *mf*

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr. $\flat\flat 7$ $\text{Cb}7$ $\flat\flat 7$ $\text{Cm}7$ $\flat\flat 7$ $\text{Cb}7$ $\flat\flat 7$

Pno.

Bs.

Drs.

This musical score is for a piece titled "Straw Boss". It features a vocal soloist (Solo T. Sx.) and a large instrumental ensemble. The vocal soloist part is written in treble clef with a key signature of one sharp (F#). The instrumental ensemble includes Alto, Tenor, and Bari voices, all marked with a mezzo-forte (mf) dynamic. There are also five Trumpets (Tpts. 1-5), three Tenors (Tbns. 1-3), a Bass Trombone (Bs. Tbn.), an Acoustic Guitar (Ac. Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The Acoustic Guitar part includes chord markings: $\flat\flat 7$, $\text{Cb}7$, $\flat\flat 7$, $\text{Cm}7$, $\flat\flat 7$, $\text{Cb}7$, and $\flat\flat 7$. The Piano part is written in treble and bass clefs. The Bass and Drums parts are written in bass clef. The Trumpets, Tenors, and Bass Trombone parts are written in bass clef. The Alto and Tenor parts are written in treble clef. The Bari part is written in bass clef. The Solo T. Sx. part is written in treble clef. The score is divided into measures by vertical bar lines. The vocal soloist part has a key signature of one sharp (F#). The instrumental ensemble parts have a key signature of two flats (Bb and Eb). The Acoustic Guitar part has a key signature of two flats (Bb and Eb). The Piano part has a key signature of two flats (Bb and Eb). The Bass and Drums parts have a key signature of two flats (Bb and Eb). The Trumpets, Tenors, and Bass Trombone parts have a key signature of two flats (Bb and Eb). The Alto and Tenor parts have a key signature of one sharp (F#). The Bari part has a key signature of one sharp (F#). The Solo T. Sx. part has a key signature of one sharp (F#).

Straw Boss

5

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

to cup mute

to cup mute

to cup mute

to cup mute

to cup mute

push

push

push

push

E \flat 7

B7

E \flat 7

Fm7

E \flat 7

B7

E \flat 7

(tom)

D

Solo T. Sax. 

Alto 

Alto 

Tenor 

Tenor 

Bari 

Tpts. 1 

2 

3 

4 

5 

Tbns. 1 

2 

3 

Bs. Tbn. 

Ac. Gtr. 

Pno. 

Bs. 

Drs. 

fill - - - - -

JLC-5006S

F

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

bend

b7

c7

b7

c7

b7

solo fill

Straw Boss

9

G

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

The musical score is for a piece titled "Straw Boss". It begins with a key signature change to G major, indicated by a "G" in a box. The tempo is marked as 120. The score is arranged for a large ensemble, including a Solo T. Sax., two Alto saxophones, two Tenor saxophones, a Bari saxophone, five Trumpets (Tpts.), three Trombones (Tbns.), an Acoustic Guitar (Ac. Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The Solo T. Sax. part is marked "Solo T. Sax." and features a melodic line with various ornaments and dynamics. The other instruments provide harmonic support, with the Ac. Gtr. playing a steady rhythm and the Pno. and Bs. providing a bass line. The Drums play a simple pattern. The score includes various musical notations such as notes, rests, ornaments, and dynamics.

H

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

mf *ff*

to cup mute

unison

bb7 *Gb7* *bb7* *bb7* *Cb7* *bb7*

Straw Boss

11

1 Trumpet Solo

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

to cup mute

Tbns. 1

2

3

to cup mute

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

Chords: C7, Ab7, C7, Ab7, C7, Bb7, Gb7, Ab7, Cb7, Bb7

The musical score is arranged in a standard orchestral format. The top section includes Solo Tenor Saxophone, two Alto Saxophones, two Tenor Saxophones, and a Baritone Saxophone. Below these are five Trumpets (labeled Tpts. 1-5) and three Trombones (labeled Tbns. 1-3). A Bass Trombone part is also present. The guitar part (Ac. Gtr.) is shown in a single staff. The piano part (Pno.) is shown in grand staff notation. The bass part (Bs.) is shown in a single staff. The drums part (Drs.) is shown in a single staff. The score includes a variety of musical notations, including rests, notes, and chords. A specific section is marked with a box containing the number '1' and the text 'Trumpet Solo'. Chord symbols are provided for several measures: C7, Ab7, C7, Ab7, C7, Bb7, Gb7, Ab7, Cb7, and Bb7. The drum part features a simple rhythmic pattern in the first measure, followed by rests.

J

Solo T. Sx.

Alto *mp*

Alto *mp*

Tenor *mp*

Tenor *mp*

Bari *mp*

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ae. Gtr. *Bb7* *Gb7* *Bb7* *Bb7* *Cb7* *Bb7*

Pno.

Bs.

Drs.

The musical score is for a piece titled "Straw Boss". It features a vocal soloist (Solo T. Sx.) and a large instrumental ensemble. The vocal soloist part is written in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal soloist part begins with a measure of rest, followed by a series of eighth and sixteenth notes, and then a series of quarter notes. The instrumental ensemble consists of several parts: Alto (two staves), Tenor (two staves), Bari (one staff), Tpts. 1 (five staves), Tbns. 1 (three staves), Bs. Tbn. (one staff), Ae. Gtr. (one staff), Pno. (two staves), Bs. (one staff), and Drs. (one staff). The Alto, Tenor, and Bari parts are written in treble clef with a key signature of one sharp (F#) and a common time signature. The Tpts. 1, Tbns. 1, Bs. Tbn., Ae. Gtr., Pno., Bs., and Drs. parts are written in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The Ae. Gtr. part includes chord markings: Bb7, Gb7, Bb7, Bb7, Cb7, and Bb7. The Pno. part includes a series of eighth and sixteenth notes. The Bs. part includes a series of eighth and sixteenth notes. The Drs. part includes a series of eighth and sixteenth notes. The score is divided into measures by vertical bar lines.

Straw Boss

The image displays a comprehensive musical score for a jazz ensemble. The score is organized into systems, each corresponding to a different instrument or section. The instruments listed on the left include Solo T. Sax., Alto, Tenor, Bari, Tpts. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, 4, Bs. Tbn., Ac. Gtr., Pno., Bs., and Drs. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (Bb). The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is a detailed and professional representation of a jazz ensemble's music.

Solo T. Sax. Alto Alto Tenor Tenor Bari

Tpts. 1 2 3 4 5

Tbns. 1 2 3

Bs. Tbn.

Ac. Gtr. $Bb7$ $Cb7$ $Bb7$ $Bb7$ $Cb7$ to Electric Guitar

Pno. $Bb7$ D 7-9 $Ebmaj7$ F 7

Bs. $Bb7$ D 7-9 $Ebmaj7$ F 7

Drs. mp

The musical score is for a piece titled "Straw Boss". It features a variety of instruments: Solo T. Sax., Alto, Tenor, Bari, Tpts. 1-5, Tbns. 1-3, Ac. Gtr., Pno., Bs., and Drs. The score is written in 4/4 time and includes various musical notations such as notes, rests, and chords. Chord changes are indicated above the Ac. Gtr. and Pno. staves. Dynamic markings like mp (mezzo-piano) and f (forte) are used throughout. The score is divided into measures, with some measures containing multiple notes or rests. The overall structure suggests a jazz or blues style.

Straw Boss

15

L Tenor Sax Solo

Chord Progression: Cmaj7, A \flat 7, Em7, Dm7, G7, Cmaj7, A \flat 7, Cmaj7, D \flat maj7

Instrument Parts:

- Solo T. Sax.
- Alto
- Alto
- Tenor
- Tenor
- Bari
- Tpts. 1 (to bucket mute)
- 2 (to bucket mute)
- 3 (to bucket mute)
- 4 (to bucket mute)
- 5 (to bucket mute)
- Tbns. 1
- 2
- 3
- Bs. Tbn.
- E. Gtr.
- Pno. (B \flat maj7, G \flat 7, Dm7, Cm7, F7, B \flat maj7, G \flat 7, B \flat maj7, Bmaj7)
- Bs. (B \flat maj7, G \flat 7, Dm7, Cm7, F7, B \flat maj7, G \flat 7, B \flat maj7, Bmaj7)
- Drs. (Drum Solo)

Straw Boss

Score for "Straw Boss" featuring various instruments and vocal parts. The score is divided into measures, with chord changes indicated above the staffs.

Chord Progression (Measures 1-8):

- Measure 1: Cmaj7
- Measure 2: A \flat 7
- Measure 3: Em7
- Measure 4: Dm7
- Measure 5: G7
- Measure 6: Cmaj7
- Measure 7: A \flat 7
- Measure 8: Cmaj7
- Measure 9: Gm7
- Measure 10: C7

Instrument Parts:

- Solo T. Sx. (Soprano Saxophone)
- Alto (Alto Saxophone)
- Tenor (Tenor Saxophone)
- Bari (Baritone Saxophone)
- Tpts. 1-5 (Trumpets)
- Tbns. 1-3 (Tubas)
- Bs. Tbn. (Baritone Saxophone)
- E. Gtr. (Electric Guitar)
- Pno. (Piano)
- Bs. (Bass)
- Drs. (Drums)

The score includes a key signature of one flat (B \flat) and a common time signature (C). The drum part (Drs.) shows a simple rhythmic pattern in the first measure, followed by rests.

Straw Boss

17

M

Fmaj7 D♭7 Fmaj7 D♭7 Fmaj7 D♭7 Dm7 G7

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

E.Gtr.

Pno.

Bs.

Drs.

lightly open

mp

lightly open

mp

lightly open

mp

lightly open

mp

E♭maj7 B7 E♭maj7 B7 E♭maj7 B7 Cm7 F7

E♭maj7 B7 E♭maj7 B7 E♭maj7 B7 Cm7 F7

(stick slap)

(end stick slap)

Straw Boss

Score for "Straw Boss" featuring various instruments and a drum part.

Chord Progression (Top Staff):

- Cmaj7
- A \flat 7
- Em7
- Dm7
- G7
- Cmaj7
- A \flat 7
- Cmaj7
- D \flat maj7

Instrument Parts:

- Solo T. Sax.
- Alto
- Alto
- Tenor
- Tenor
- Bari
- Tpts. 1
- 2
- 3
- 4
- 5
- Tbns. 1
- 2
- 3
- Bs. Tbn.
- E. Gtr.
- Pno.
- Bs.
- Drs.

Drum Part (Drs.):

The drum part consists of a series of eighth notes in the first measure, followed by rests in the subsequent measures.

Straw Boss

The image shows a page of a musical score, likely for a symphony orchestra and vocal soloists. The score is written for the following instruments and voices:

- Solo T. Sx. (Solo Tenor Saxophone)
- Alto (Alto Saxophone)
- Alto (Alto Saxophone)
- Tenor (Tenor Saxophone)
- Tenor (Tenor Saxophone)
- Bari (Baritone Saxophone)
- Tpts. 1-5 (Trumpets 1-5)
- Tbn. 1-3 (Tubas 1-3)
- Bs. Tbn. (Baritone Saxophone)
- E. Gtr. (Electric Guitar)
- Pno. (Piano)
- Bs. (Bass)
- Drs. (Drums)

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various dynamics, articulations, and performance instructions. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The articulations include accents, slurs, and staccato. The performance instructions include "bucket mute", "sol", "light random cymbal flourishes", and "(brass)".

Straw Boss

musical score for "Straw Boss" featuring various instruments and vocal parts. The score is divided into measures, with chord changes indicated above the staves.

Chord Progressions:

- Measures 1-2:** solo Cmaj7
- Measures 3-4:** A♭7
- Measures 5-6:** Em7
- Measures 7-8:** Dm7
- Measures 9-10:** G7
- Measures 11-12:** Cmaj7
- Measures 13-14:** A♭7
- Measures 15-16:** Cmaj7
- Measures 17-18:** D♭maj7

Instrument Parts:

- Solo T. Sx.** (Soprano Saxophone): Solo part in measures 1-2.
- Alto** (Alto Saxophone): Part in measures 3-10.
- Tenor** (Tenor Saxophone): Part in measures 3-10.
- Bari** (Baritone Saxophone): Part in measures 3-10.
- Tpts. 1-5** (Trumpets): Parts in measures 1-18.
- Tbns. 1-3** (Trombones): Parts in measures 1-18.
- Bs. Tbn.** (Baritone Trombone): Part in measures 1-18.
- E. Gtr.** (Electric Guitar): Part in measures 1-18.
- Pno.** (Piano): Part in measures 1-18.
- Bs.** (Bass): Part in measures 1-18.
- Drs.** (Drums): Part in measures 1-18.

Chord Progressions for E. Gtr., Pno., and Bs.:

- Measures 1-2:** B♭maj7
- Measures 3-4:** G♭7
- Measures 5-6:** Dm7
- Measures 7-8:** Cm7
- Measures 9-10:** F7
- Measures 11-12:** B♭maj7
- Measures 13-14:** G♭7
- Measures 15-16:** B♭maj7
- Measures 17-18:** Bmaj7

Straw Boss

The image shows a page of a musical score for a brass band. The score is written for the following instruments: Solo T. Sax., Alto, Alto, Tenor, Tenor, Bari, Tpts. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, Bs. Tbn., E. Gtr., Pno., Bs., and Drs. The score is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing multiple notes and rests. The dynamic markings include 'ff' (fortissimo) and 'ffz' (fortissimo crescendo). The score is written for a large ensemble, with multiple staves for each instrument. The Solo T. Sax. part is written in treble clef. The Alto, Tenor, and Bari parts are written in treble clef. The Tpts. 1-5, Tbn. 1-3, and Bs. Tbn. parts are written in bass clef. The E. Gtr. part is written in treble clef. The Pno. part is written in bass clef. The Bs. part is written in bass clef. The Drs. part is written in a simplified notation. The score is a page from a larger manuscript, as indicated by the page number '10' in the top right corner.

Straw Boss

Chord progression for the first system:

- 1: Fmaj7
- 2: D♭7
- 3: Fmaj7
- 4: D♭7
- 5: Fmaj7
- 6: D♭7
- 7: Dm7
- 8: G7

Chord progression for the second system:

- 1: E♭maj7
- 2: B7
- 3: E♭maj7
- 4: B7
- 5: E♭maj7
- 6: B7
- 7: Cm7
- 8: F7

Instrument parts include:

- Solo T. Sx.
- Alto
- Tenor
- Bari
- Tpts. 1-5
- Tbns. 1-3
- Bs. Tbn.
- E. Gtr.
- Pno.
- Bs.
- Drs. (trumpets)

The score includes various musical notations such as rests, slurs, and dynamic markings like *mf* and *f*.

Straw Boss

23

Chord progression for the first system:

Cmaj7 A \flat 7 Em7 Dm7 G7 Cmaj7 A \flat 7 Cmaj7 D \flat maj7

Chord progression for the second system:

B \flat maj7 G \flat 7 Dm7 Cm7 F7 B \flat maj7 G \flat 7 B \flat maj7 Bmaj7

Instrument parts include:

- Solo T. Sax.
- Alto
- Tenor
- Bari
- Tpts. 1-5
- Tbns. 1-3
- Bs. Tbn.
- E. Gtr.
- Pno.
- Bs.
- Drs.

Piano Solo

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for vocal soloists and piano. The score is divided into two main sections: a vocal solo section and a piano solo section.

Vocal Solo Section: This section features the vocal soloists (Solo T. Sx., Alto, Tenor, Bari, Tpts. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, Bs. Tbn.) performing the vocal lines. The piano accompaniment is provided by the E. Gtr., Pno., and Bs. The drums (Drs.) are also present, providing a rhythmic foundation.

Piano Solo Section: This section is marked "Piano Solo" and features the piano accompaniment (Pno.) performing the main melody. The vocal soloists and drums are silent during this section.

Instrumentation: The instrumentation includes vocal soloists (Solo T. Sx., Alto, Tenor, Bari, Tpts. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, Bs. Tbn.), electric guitar (E. Gtr.), piano (Pno.), and drums (Drs.).

Key Signatures and Time Signature: The key signature is B-flat major (two flats). The time signature is 4/4.

Tempo and Mood: The tempo is marked "Moderato". The mood is contemplative and melancholic.

Lyrics: The lyrics are "The Sound of Silence" by Simon & Garfunkel. The lyrics are written in the vocal solo section.

Straw Boss

25

Q

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

E. Gtr.

Pno.

Bs.

Drs.

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Fm7 Bb7

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Fm7 Bb7

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Fm7 Bb7

G A B C D E F G

R

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

E. Gtr.

Pno.

Bs.

Drs.

The musical score is for a piece titled "Straw Boss". It features a variety of instruments: Solo T. Sax., Alto, Tenor, Bari, Tpts. 1-5, Tbns. 1-3, Bs. Tbn., E. Gtr., Pno., Bs., and Drs. The score is written in a key signature of one flat (Bb) and a common time signature (C). The Solo T. Sax. part begins with a rehearsal mark "R". The Alto, Tenor, and Bari parts have a dynamic marking of *p* (piano). The E. Gtr., Pno., and Bs. parts have a key signature change to one flat (Bb) and a common time signature (C). The Drs. part has a key signature change to one flat (Bb) and a common time signature (C). The score includes a variety of musical notation, including notes, rests, and dynamic markings.

Straw Boss

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbps. 1

2

3

Bs. Tbn.

E. Gtr.

Pno.

Bs.

Drs.

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Bbmaj7 Bbmaj7

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Bbmaj7 Bbmaj7 end solo

Bbmaj7 Gb7 Dm7 Cm7 F7 Bbmaj7 Gb7 Bbmaj7 Bbmaj7

1 2 3 4 5 6 7 8

Straw Boss

[illegible]

Straw Boss

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tpbs. 1

2

3

Bs. Tbn.

E. Gtr.

Pno.

Bs.

Drs.

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

E. Gtr. *to Acoustic Guitar*

Pno.

Bs.

Drs.

The musical score is arranged in a system of staves. The instruments are listed on the left, and their corresponding staves are on the right. The key signature is one flat (Bb), and the time signature is common time (C). The score includes a variety of musical notations, including whole, half, quarter, and eighth notes, as well as rests and dynamic markings. The Pno. part is particularly detailed, showing a complex melodic and harmonic structure. The Bs. part features a strong rhythmic foundation. The Drs. part provides a simple, steady accompaniment.

Straw Boss

31

T

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Acoustic Guitar

mp

Pno.

Bs.

Drs.

bb7 *Gb7* *bb7* *Cm7* *bb7* *Gb7* *bb7* *Cm7*

The musical score is arranged in a standard orchestral format. The vocal parts (Solo T. Sx., Alto, Tenor, Bari) are at the top. The brass section (Tpts. 1-5, Tbns. 1-3, Bs. Tbn.) follows. The woodwinds (Ac. Gtr., Pno.) and strings (Bs., Drs.) are at the bottom. The piano part includes a melodic line with accents and a bass line. The guitar part provides harmonic support with specific chords indicated above the staff.

U

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ae. Gtr.

Pno.

Bs.

Drs.

Chord markings: Bb7, Gb7, Bb7, Cm7, Bb7, Gb7, Bb7, Cm7

Straw Boss

[illegible]

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

to cup mute

to cup mute

to cup mute

to cup mute

to cup mute

push

push

push

push

E \flat 7

B7

E \flat 7

Fm7

E \flat 7

B7

E \flat 7

(tom)

W

Solo T. Sx.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

cup mute

to open

moan

fill - - - - -

The musical score is for a piece titled "Straw Boss". It features a vocal soloist (Solo T. Sx.) and a large instrumental ensemble. The vocal soloist part is marked with a "W" in a box. The instrumental ensemble includes Alto, Tenor, Bari, Tpts. 1-5, Tbns. 1-3, Bs. Tbn., Ac. Gtr., Pno., Bs., and Drs. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The instrumental parts include specific instructions like "cup mute" and "to open". The Ac. Gtr. part includes chord markings: Bb7, Gb7, Bb7, Cm7, Bb7, Gb7, and Bb7. The Pno. part includes a "fill" marking at the end. The Drs. part includes a "fill" marking at the end.

X

fill C7

fill C7

Solo T. Sax.

Alto

Alto

Tenor

Tenor

Bari

Tpts. 1

2

3

4

5

Tbns. 1

2

3

Bs. Tbn.

Ac. Gtr.

Pno.

Bs.

Drs.

to harmon mute

to harmon mute

to harmon mute

to harmon mute

to harmon mute

Bb7

Gb7

Bb7

Bb7

Gb7

Bb7

Straw Boss

[illegible]

Z

Z

ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school and college jazz bands internationally. *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 and college 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 and college bands internationally.

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 2018, *EE* has distributed scores to more than 5,300 schools internationally. Since 1995, over 846,000 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.

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