JAZZ FOR YOUNG PEOPLE SERIES

Belwin™ JAZZ
a division of Alfred

Limbo Jazz

Duke Ellington
Arranged by David Berger

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Treble Clef (Doubles 1st Trombone)
2nd Baritone Treble Clef (Doubles 2nd Trombone)

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PERFORMANCE NOTES

- Duke Ellington composed this naïve-sounding tune for an octet record that he made with the father of the tenor saxophone, Coleman Hawkins, in 1962 for Impulse Records. The simple chord progression is easy to play on and will sound very familiar—it is based on "Panama Rag." Ellington wrote several great pieces on this progression including "Stompy Jones" and "Flaming Sword," but I am sure that everyone will recognize it as the chords to "Happy Birthday." I recommended having the horns improvise the melody of "Happy Birthday" in unison over the rhythm section playing measures 5 and 13. This will get the progression in everyone's ear and subconscious laying the groundwork for improvising on this tune.

- My arrangement is constructed in simple chorus form. Following the 4-bar introduction, which sets up the groove, there is a 16-bar chorus of unison saxophone melody, which is repeated with brass responses. At measure 21 the trumpet plays a solo lasting on chorus, with saxophone backgrounds followed by alto sax at measure 37, with brass backgrounds. On the repeat of measure 21, the trombone solos with saxophone and brass call-and-response followed by the tenor solo at measure 37, with a different saxophone and brass call-and-reponse. There is a 16-bar should chorus which then leads to a D.S. al coda back to measure 5, which is repeated just like at the beginning—one chorus unison saxes and add the brass answers the second time.

- The groove is very interesting in this piece. The drummer plays even eighth notes in a pseudo-Caribbean style while the rest of the ensemble plays with a swing feel. This allows for blues inflections.

- The limbo was an island dance that achieved wide popularity in the U.S. in the early 1960s. It was actually more of a contest than a dance. Traditionally, two people hold a stick parallel to the ground starting about six feet in the air and a third dancer passes underneath the stick bending backwards from the knees up. If he/she is able to pass under the stick without touching it, the stick is progressively lowered for future passes. Needless to say, this requires a fair amount of agility and strength.

- Being an Ellington composition, I have chosen to arrange it in that style, so all of the ensemble practices for Ellington's music apply. All quarter notes are short unless marked otherwise. Tied eighth notes are long. I haven't marked any accents because nearly every note in the entire chart should be played with an accent: first and last notes of phrases, high note of phrases, short quarters and syncopations. Crescendo as you ascend and diminuendo as you descend. No vibrato on unisons.

- Play with authority. The excitement is made from the accents, not from cranking up the volume. Strive for a fat warm sound.

- I recommend using an acoustic bass with no amplifier and having the drummer adjust to the bassist's volume. This volume level will permit the horns and piano to play at a comfortable volume and have room for inflections. A common misconception in our rock and roll-dominated world is that the bass should be as loud or louder than the first trumpet. In jazz music, the rhythm section's function is to accompany the horns who generally play the melody.

- Acoustic rhythm guitar can work nicely on this piece. If an electric guitar is used in a comping capacity, the volume should be kept at a minimum. If the guitar is made to solo, he/she should turn up for the solo and the down afterwards.

- Measures 21 through 52 make up the solo section of the piece. If you need to shorten the chart, I would suggest omitting the repeat of this section. Conversely, if you would like to open the chart for solos, just add repeats to this section. The backgrounds can be played on cue to avoid too much repetition.

- The two main points to keep in mind while playing "Limbo Jazz" are to honor the innate reserved understatement (too much grandstanding will make this childlike tune sound corny) and above all, have fun!

—Richard DeRosa

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JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

Each curriculum kit includes:

$299.95 (Plus $15 shipping and handling)

- A **10-CD set** (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

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, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

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CONDUCTOR
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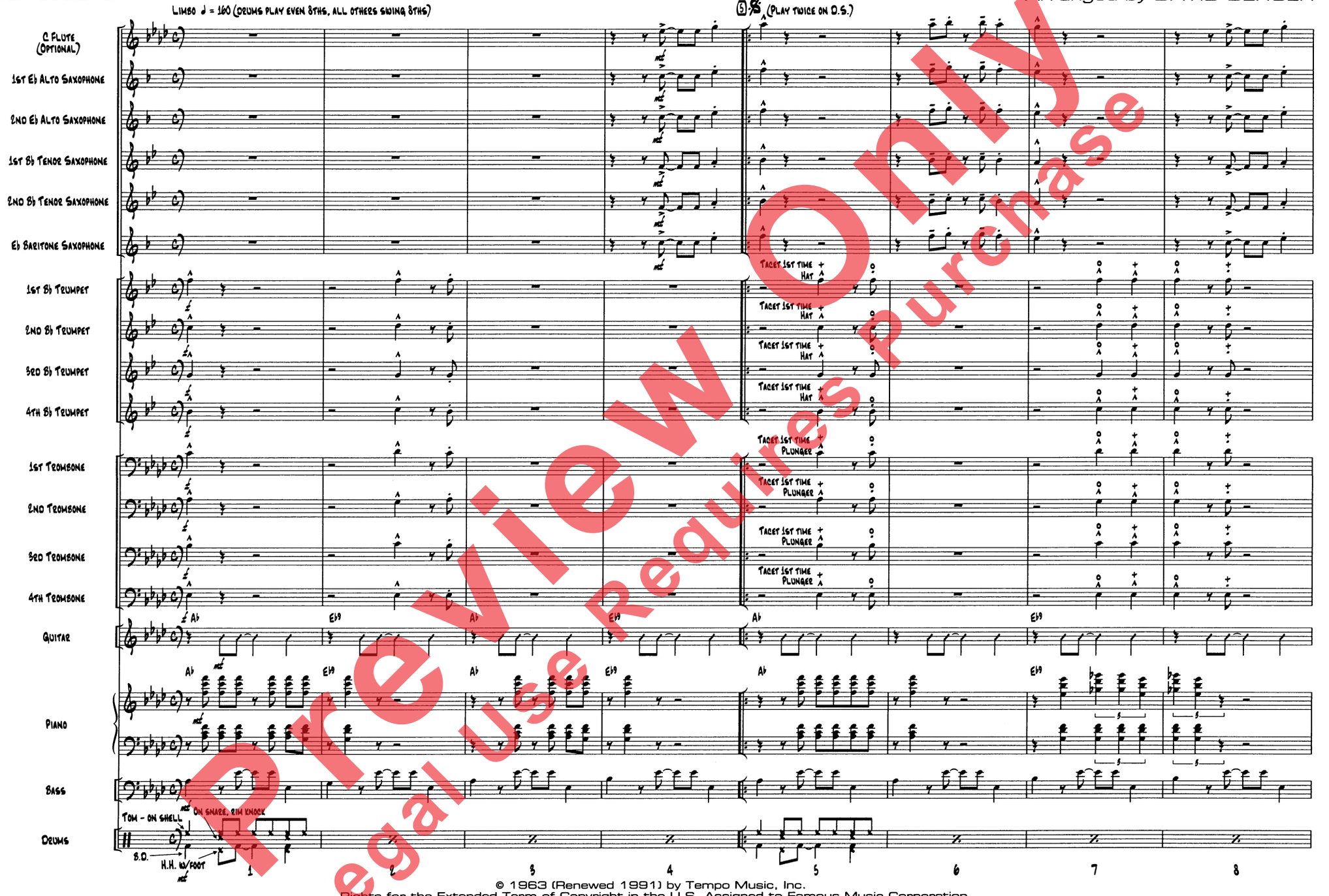
LIMBO JAZZ

By DUKE ELLINGTON
Arranged by DAVID BERGER



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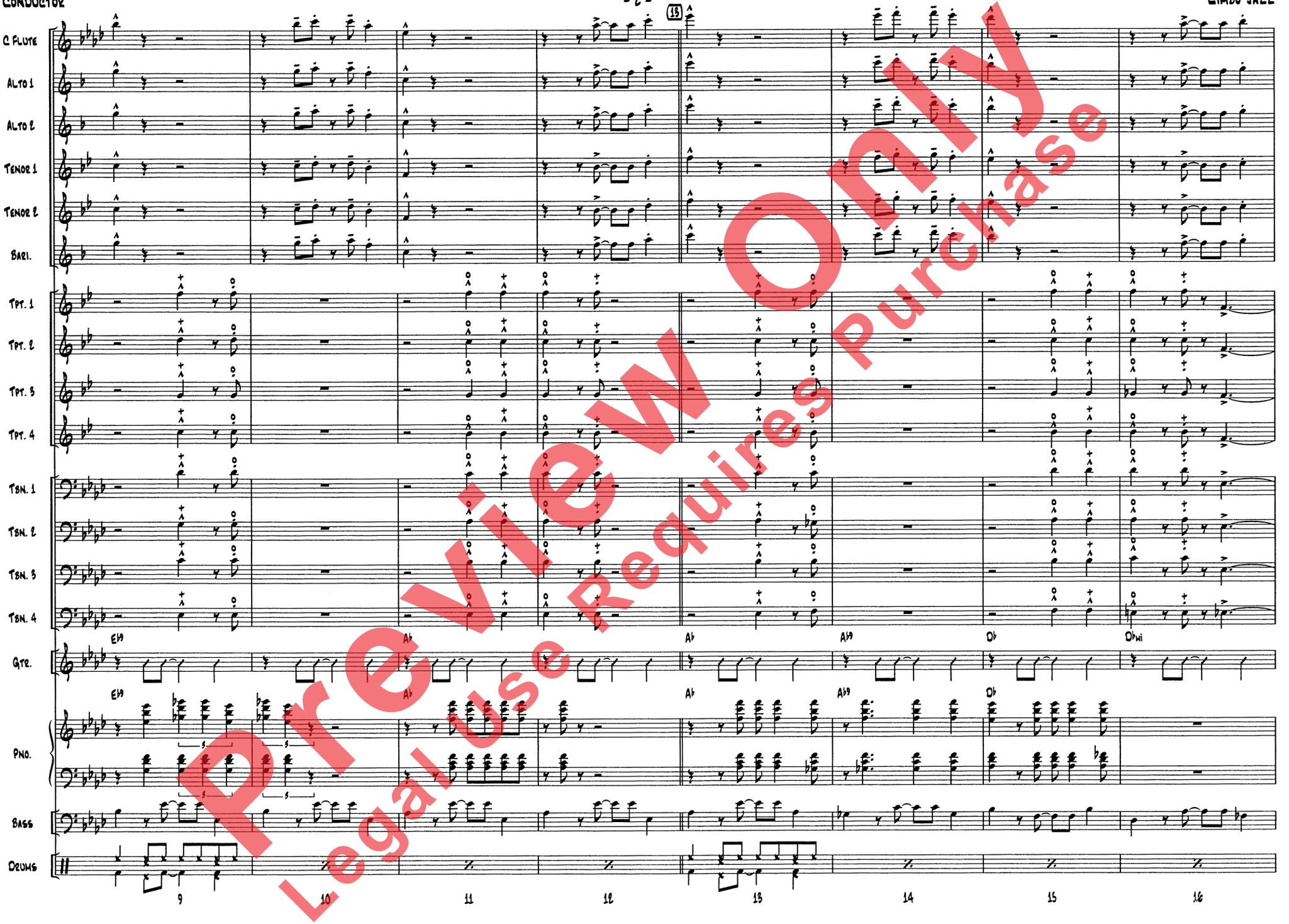

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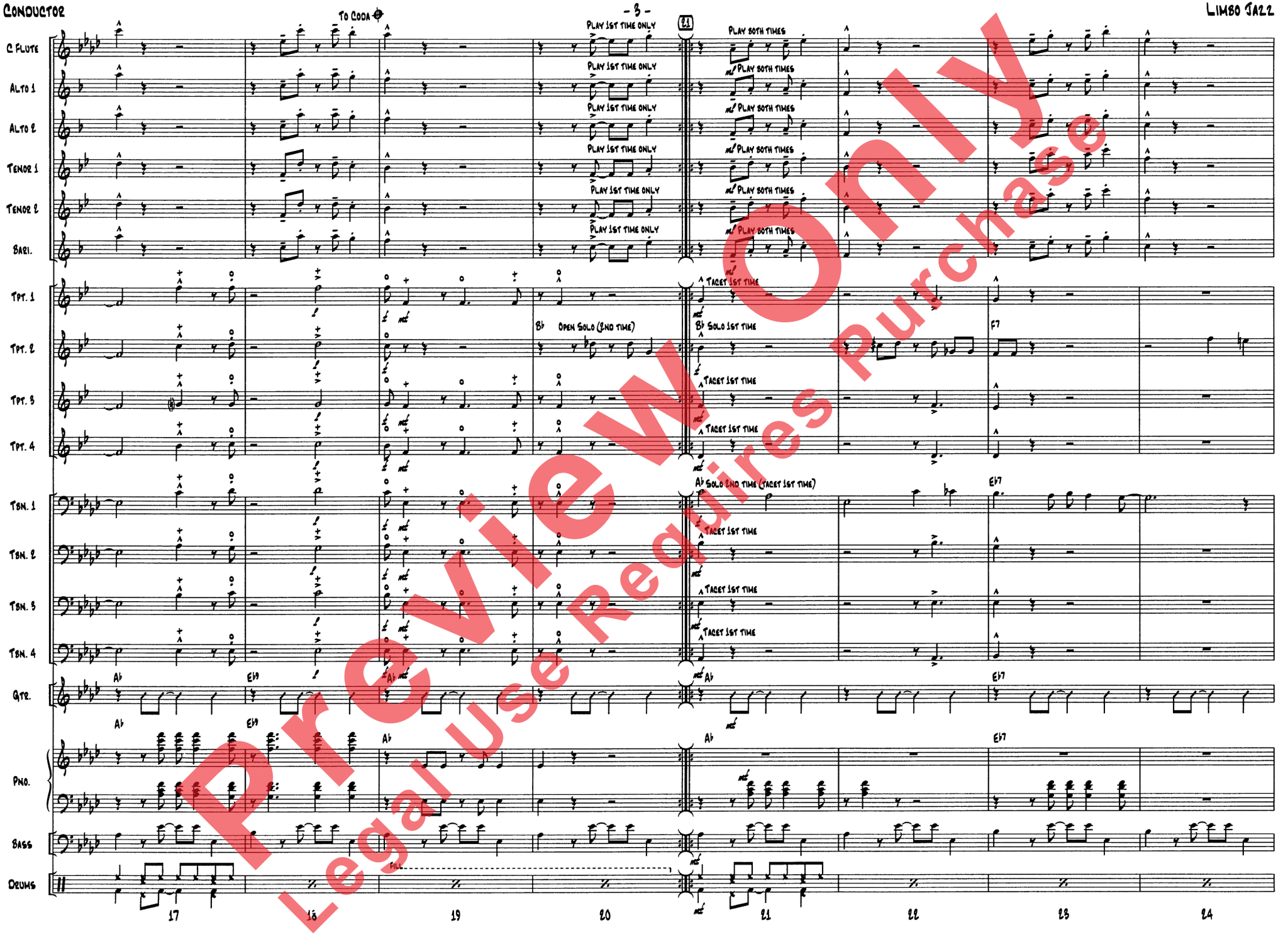

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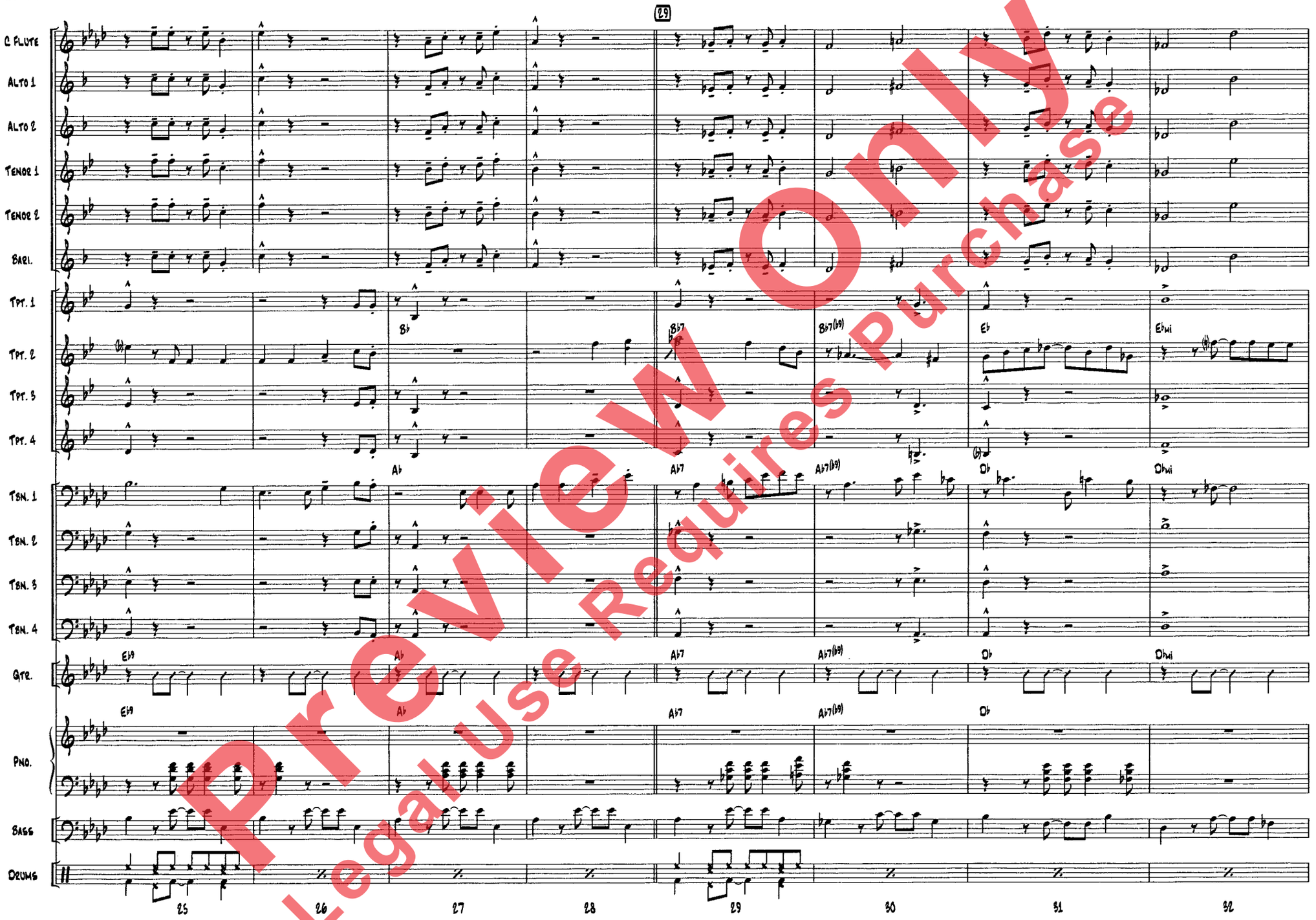

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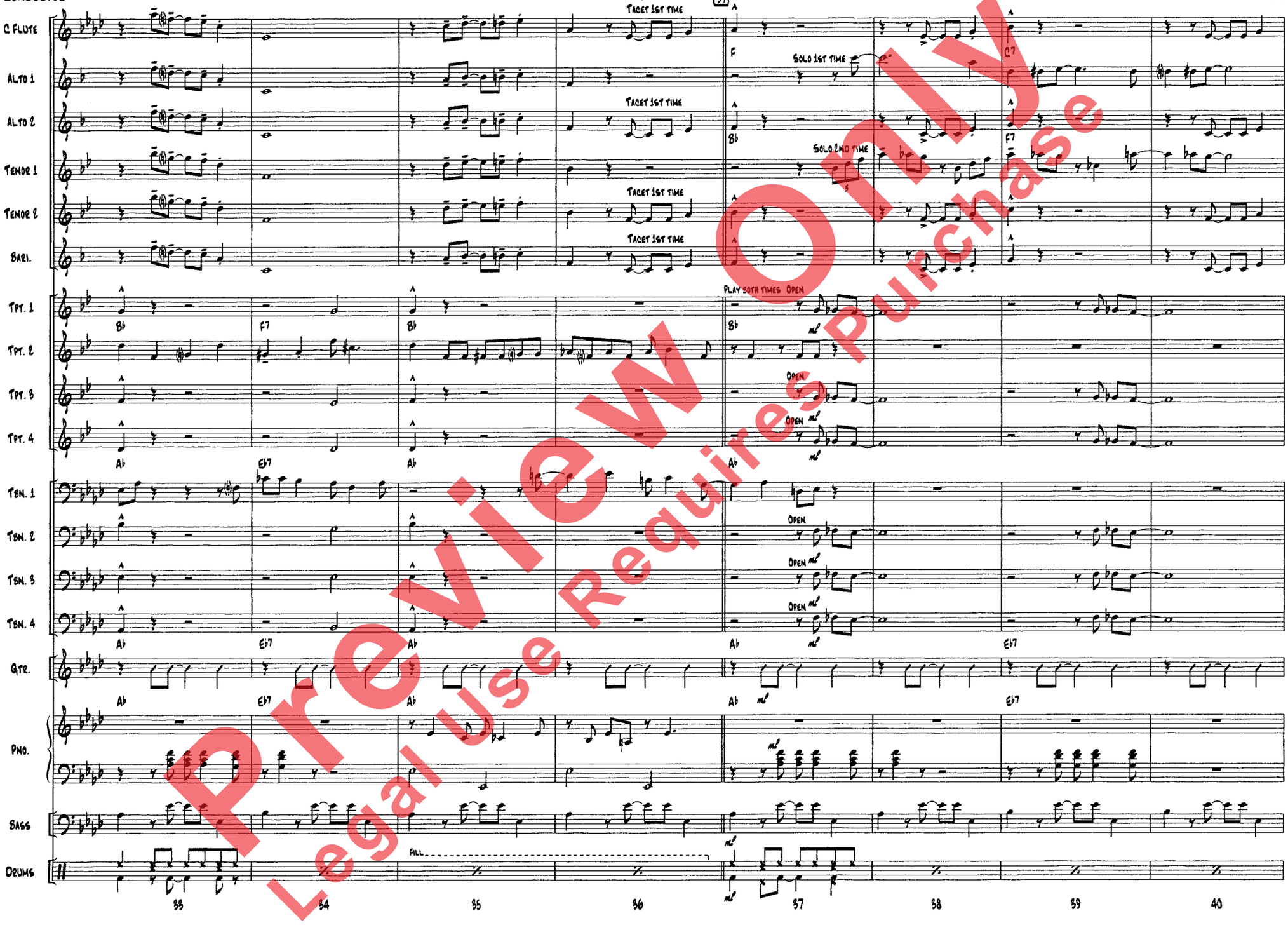

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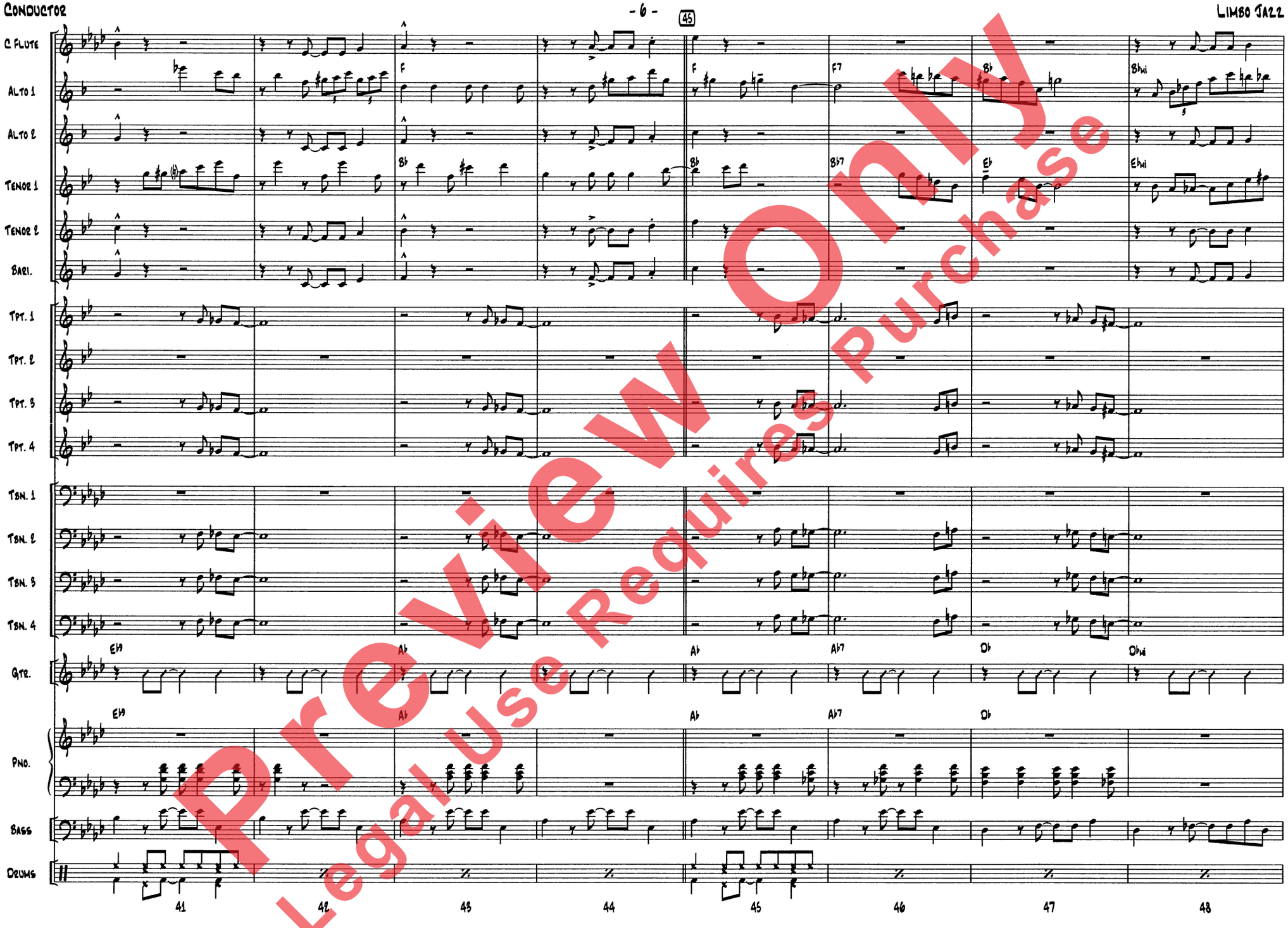

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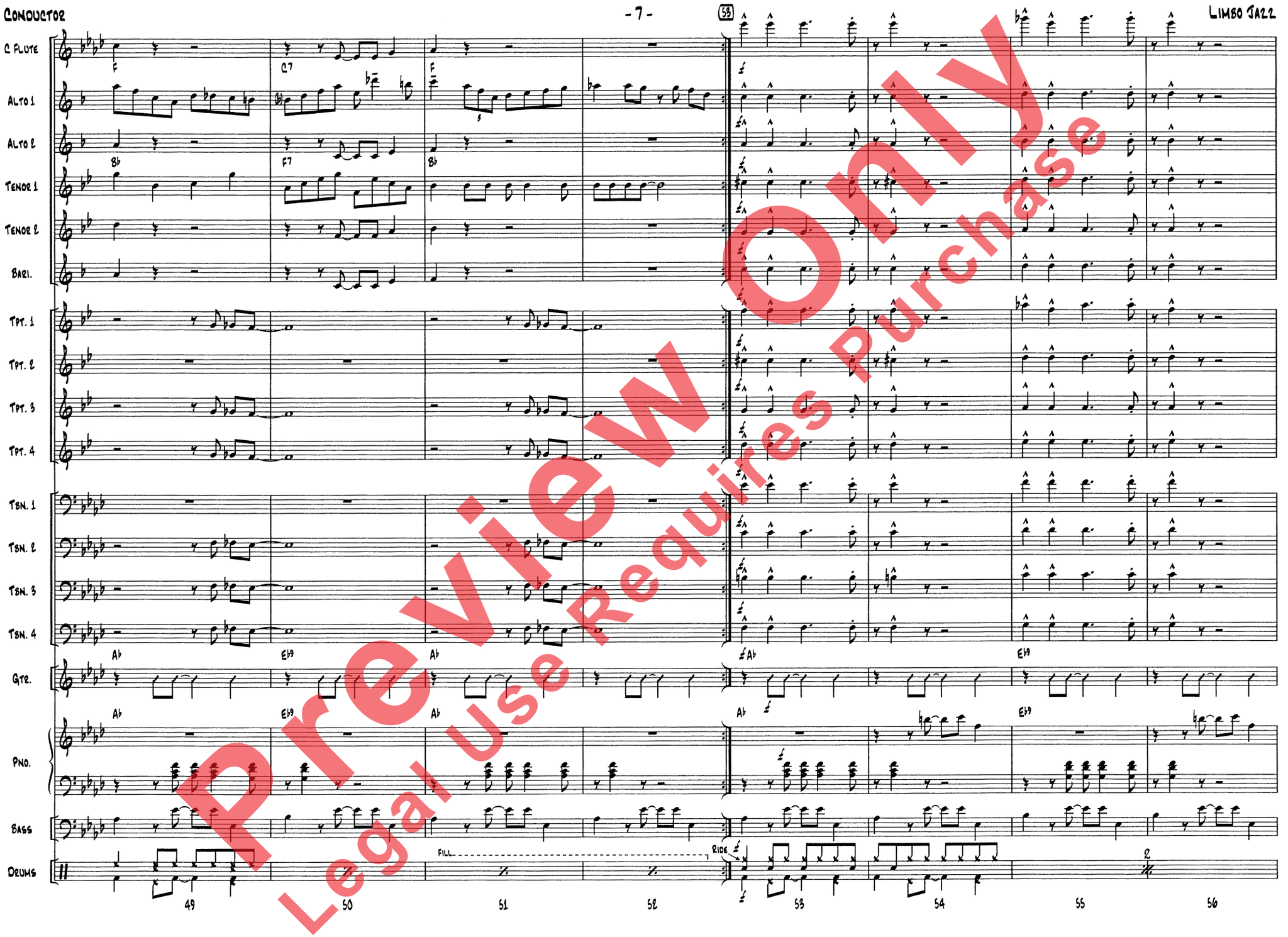

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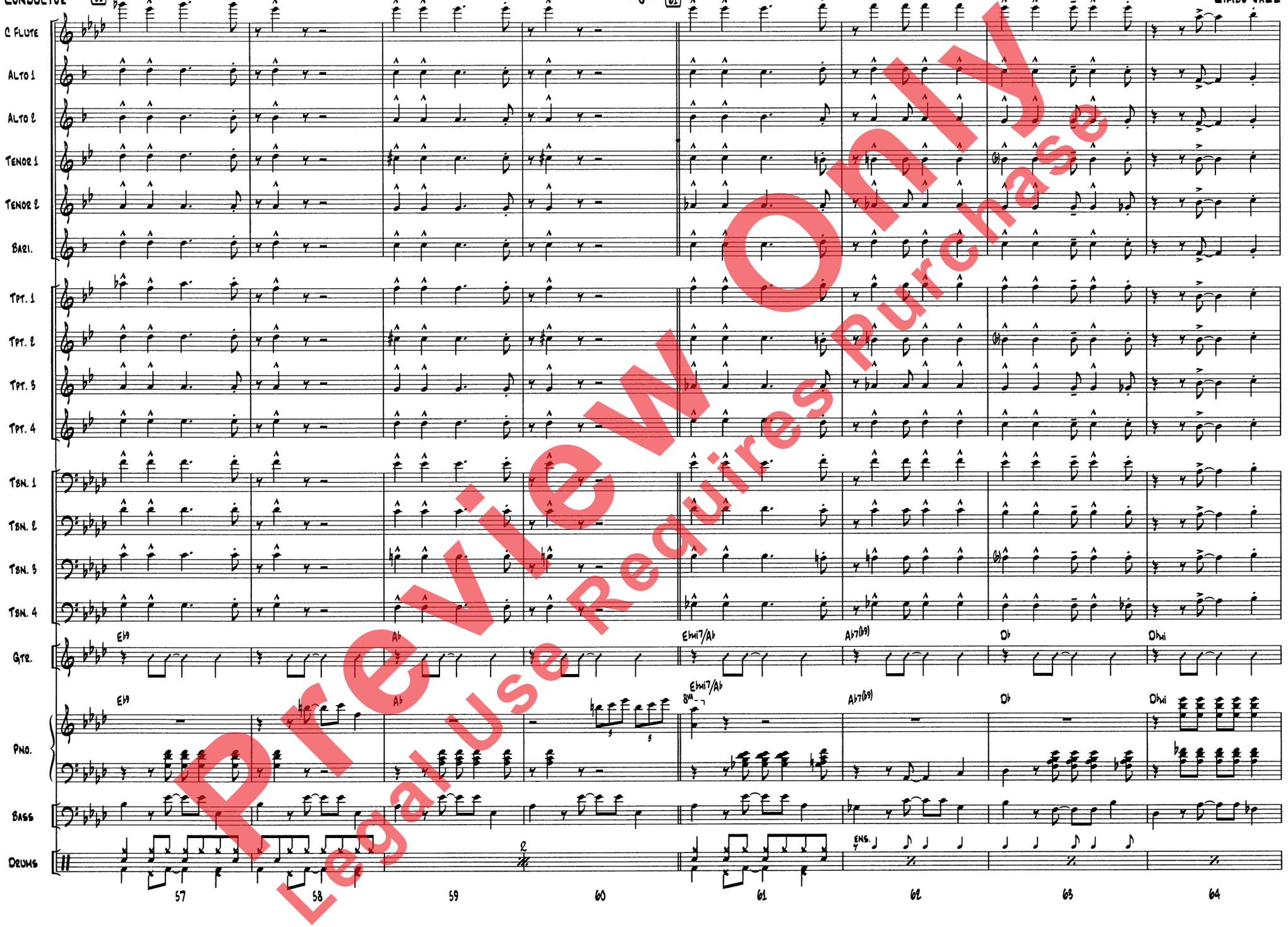

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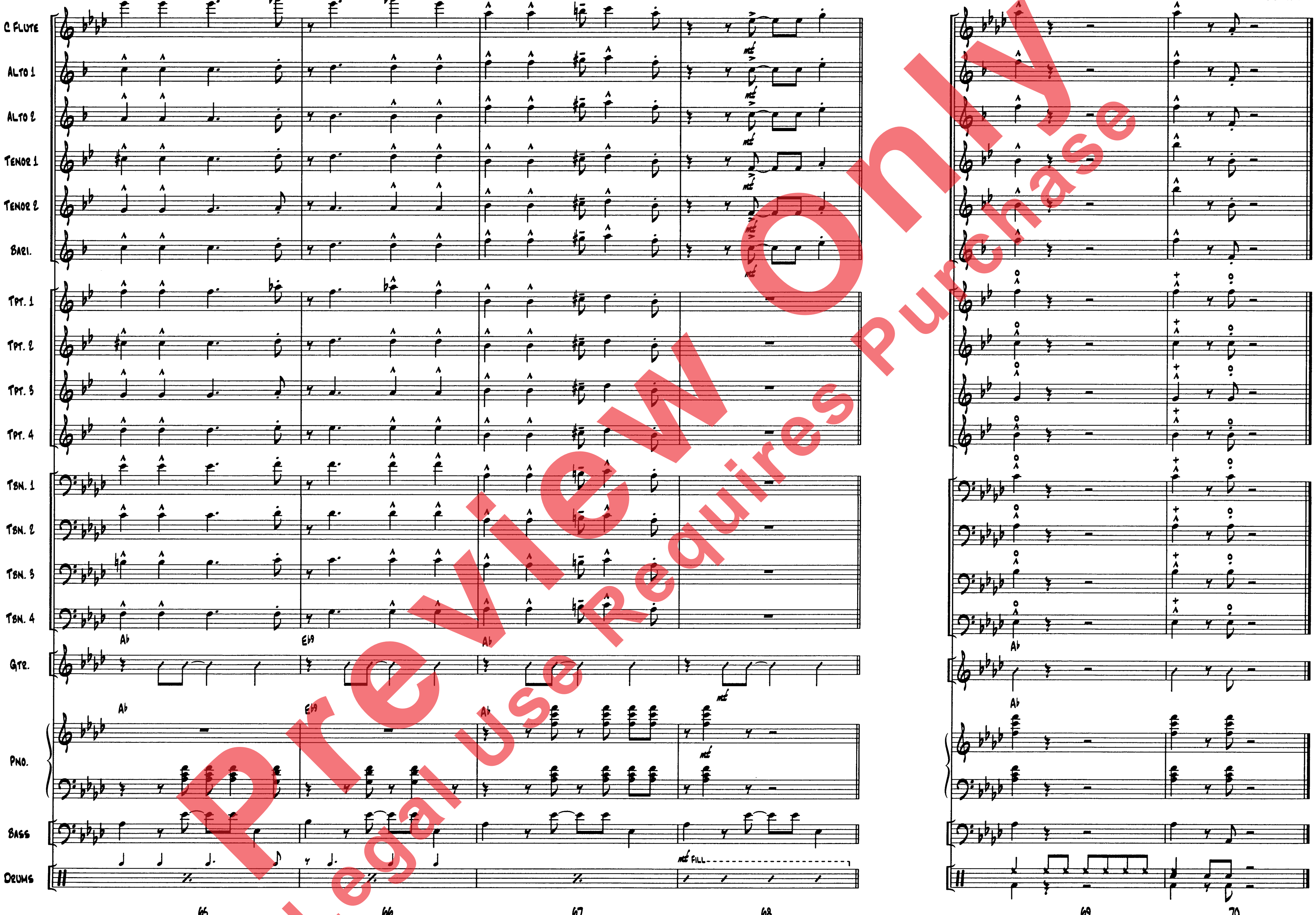

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