



Jazz for Young People®

WHO IS DUKE ELLINGTON?

Welcome to Jazz at Lincoln Center and thank you for participating in our *Jazz for Young People*® program. In the following pages you will find information about your upcoming performance and the artists leading your show. We have also outlined some core concepts and activities that you can use to prepare your students for the concert experience.

Show Description:

This season, our Jazz for Young People series begins with the greatest of all jazz composers: Duke Ellington. Through interactive performances and lessons, our young audience will go on Duke's journey from Washington, D.C. to New York City, where he digs deep into this music called jazz. The Jazz at Lincoln Center Orchestra with Wynton Marsalis will illustrate how Duke's discovery of the blues and the development of his own innovative ideas created a new vernacular that would forever change the musical landscape of jazz. His legacy as a composer, a leader and a vanguard of American music is celebrated through this hour-long, youth-oriented event.

Song List:

It Don't Mean a Thing
East St. Louis Toodle-oo
Mood Indigo
Harlem Airshaft

Goals:

In this interactive concert students will:

- 1) Explore the tones, colors, and personalities of the Ellington orchestra
- 2) Learn about leadership, collaboration and the value of individuality
- 3) Listen to, describe, and analyze music
- 4) Learn about Ellington's life and unique approach to composition.



Music Vocabulary:

Break: A brief solo, where the band stops and one person plays for a few measures, and then the band comes back in.

Composer: The creator of a music composition including the melody, rhythm, and harmonic structure.

Improvise: Creating spontaneously as you go along, “making it up.”

Melody: A tune; a succession of notes that form a complete musical statement. It is the primary statement of a piece of music.

Orchestrate: To arrange music in a form that facilitates various instruments playing together.

Register: Where the notes of an instrument sound (high, medium, or low).

Riff: A short, repeated musical phrase used as a background for a soloist or to add drama to a musical climax.

Shout chorus: The loud, climactic chorus of a piece of music, played or sung with spirited riffs and sometimes improvised embellishments.

Solo: When one musician improvises, usually within the structure of an existing song.

Stride piano: a style of playing piano in which the left hand covers large distances, playing bass, harmony, and rhythm at the same time, while the right hand plays melodies and intricate improvisations.

Swing: The basic rhythmic attitude of jazz, sustained by the rhythm section that propels the music forward and is a defining characteristic of jazz. It is also a style of jazz that appeared in the 1930's and featured big bands playing complex arrangements, usually for dancing.

Texture: The atmosphere created by the combined sounds of musical instruments and harmonies.

Timbre: The tonal quality of a voice or instrument; for example, an artist's timbre may be described as raspy and rough, or smooth and clear.

ABOUT THE ARTISTS:



Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wynton Marsalis, trumpet
 Greg Gisbert, trumpet
 Kenny Rampton, trumpet
 Marcus Printup, trumpet
 Chris Crenshaw, trombone
 Vincent Gardner, trombone
 Elliot Mason, trombone
 Ali Jackson, drums

Paul Nedzela, baritone saxophone
 Walter Blanding Jr., tenor saxophone
 Sherman Irby, alto saxophone
 Ted Nash, alto saxophone
 Victor Goines, tenor saxophone/clarinet
 Dan Nimmer, piano
 Carlos Henriquez, bass

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988. Featured in all aspects of Jazz at Lincoln Center's programming, this remarkably versatile orchestra performs and leads educational events in New York, across the U.S. and around the globe; in concert halls, dance venues, jazz clubs, public parks; and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists.



Wynton Marsalis (Music Director, Trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums which have garnered him nine GRAMMY® Awards. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields* which was commissioned by Jazz at Lincoln Center. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He led the effort to construct Jazz at Lincoln Center's new home, Frederick P. Rose Hall, opened in October 2004, the first education, performance, and broadcast facility devoted to jazz, which Mr. Marsalis co-founded in 1989.

WHO IS DUKE ELLINGTON?

Edward Kennedy “Duke” Ellington

Pianist, Composer, Bandleader

Born: April 29, 1899 in Washington, D.C.

Died: May 24, 1974 in New York, NY



Duke Ellington: Vital Statistics

- One of the greatest composers of the 20th century
- Composed over 1,000 pieces, including three-minute instrumental pieces, popular songs, large-scale suites, musical comedies, film scores, and a nearly finished opera
- Developed an extraordinary group of musicians, many of whom stayed with him for over 50 years
- Played thousands of performances over the course of his career
- Influenced generations of pianists with his distinctive style and sound
- Embraced the range of American music like no one else
- Extended the scope and sound of jazz
- Spread the language of jazz around the world

Duke Ellington: A Brief Biography

Duke Ellington was born in Washington, D.C. on April 29, 1899. His parents both played piano and they encouraged their son to study music at a very early age. Duke sought mentorship both in and out of the family. He studied with local pianists Oliver “Doc” Perry and Louis Brown and listened to piano rolls by the great stride pianists James P. Johnson and Luckey Roberts. By age 24, Ellington was among the most successful dance bandleaders in Washington. Already, the regal nickname he’d earned in high school seemed prescient.



Duke Ellington and the Washingtonians, 1925

jazz

In 1923, Duke moved to New York, where he joined the cultural revolution known as the Harlem Renaissance. He immersed himself in the musical life of the city, playing and studying alongside many of his heroes, including pianists Johnson and Willie “The Lion” Smith, and composer Will Marion Cook. It was Cook who advised young Ellington, “First... find the logical way, and when you find it, avoid it and let your inner self break through and guide you. Don’t try to be anybody else but yourself.” It was a lesson Duke would carry throughout his career.



Duke Ellington and his brass, Paris, 1950

That year, Duke and his group, The Washingtonians, found a steady job at the Kentucky Club near Times Square. Though he was just beginning his career as a composer, his five-piece band quickly earned attention for its fresh and unusual sound, highlighted by the startling growls of trumpeter Bubber Miley. Their growing reputation eventually earned the band a job at Harlem’s prestigious Cotton Club, where they would stay from 1927 to 1931. Now a large 10- to 12-piece orchestra, the band (which included longtime members Barney Bigard, Johnny Hodges, Sonny Greer, Cootie Williams, and Miley) offered Ellington the opportunity to experiment with his writing and perfect the “jungle sound” for which he’d become famous. Writer Ralph Ellison, then a high school student, recalled the Cotton Club days, “It was as though Ellington had taken the traditional instruments of Negro American music and modified them, extended their range and enriched their tonal possibilities... It was not until the discovery of Ellington that we had any hint that jazz possessed possibilities of a range of expressiveness comparable to that of classical European music.”

By 1930, the orchestra had recorded nearly 200 compositions, including the best-selling Ellington/Bigard classic, “Mood Indigo.” Among his earliest hits, “Mood Indigo” offered listeners a glimpse into Ellington’s unorthodox musical world. Though wedded to the blues and the jazz traditions, Ellington was not afraid to turn the music on its head. At times, his unusual orchestral combinations baffled even his own band members. His haunting blend of trumpet, trombone, and clarinet on “Mood Indigo” (with the low-pitched trombone playing the highest part and the high-pitched clarinet playing the bottom part) offers just one example of the group’s inimitable sound, later coined the “Ellington Effect.”

Ellington was just beginning to hit his stride. In 1931, the band embarked on an extensive national and international tour that, in a sense, would continue for the next four decades. At times, it was not unusual for the group to perform as many as 300 concerts a year. Despite the exhaustive nature of his schedule, Ellington’s cosmopolitan elegance and integrity never wavered. Whether in small town or sprawling metropolis, the band’s visits were considered sacred events. Ellison recalls, “Then Ellington and his great orchestra came to town—came with their uniforms, their sophistication, their skills; their golden horns, their flights of controlled and disciplined fantasy; came with their art, their special sound; came with Ivie



The Duke Ellington Orchestra

jazz

Anderson and Ethel Waters singing and dazzling the eye with their high-brown beauty and with the richness and bright feminine flair of their costumes and promising manners. They were news from the great wide world, an example and a goal..."



Duke Ellington and Billy Strayhorn

The band, a musical laboratory of sorts, continued to expand in size, offering its leader ever-varied tone colors with which to experiment. "The music," he said, "must be molded to the men," and as a result, the band's handpicked personnel had an immeasurable impact on the group sound. Two of the most notable additions were bassist Jimmy Blanton and tenor saxophonist Ben Webster, whose combined mastery left a lasting impression on Ellington. Even more profound was the impact of the young Billy Strayhorn, who in 1939 became the band's assistant pianist and arranger. Strayhorn composed or assisted with over 200 compositions in the orchestra's repertoire, including their theme song, "Take the 'A' Train" (1941). For Ellington, Strayhorn was "my right arm, my left arm, all the eyes in the back of my head; my brainwaves are in his head, and his in mine."

Armed with a growing arsenal of sounds and textures, Ellington began to broaden the scope of his work, experimenting with extended song forms, unconventional harmonies, and orchestrations. Already a master of the then-standard three-minute song form [exemplified by such classics as "Cottontail" (1940) and "Harlem Airshaft" (1940)], Ellington embarked on more expansive pieces, including *Such Sweet Thunder* (1957) and *The Nutcracker Suite* (1960), that stretched the boundaries of his genre. The music, as Duke liked to say, was "beyond category."

"My band is my instrument even more than the piano...I'm something like a farmer. He plants his seed and I plant mine. He has to wait until spring to see his come up, but I can see mine right after I plant it. That night. I don't have to wait. That's the payoff for me..."—Duke Ellington

Simply put, Ellington embraced the scope of American music like no one else. He synthesized ragtime, the minstrel song, Tin Pan Alley, the blues, and American appropriations of the European music tradition, creating a consistent and recognizable style. While technically complex, his music had a directness, simplicity of expression, and intent largely missing from twentieth century art music. His understanding of and appreciation for the blues resulted in new conceptions of blues form, harmony, and melody. He was also *the* master of the romantic ballad, writing evocative (though not saccharine) pieces that featured the distinctive sound and phrasing of his great soloists.



The Duke Ellington Orchestra, 1933

jazz

Ellington's appreciation for the diversity of American life and music resulted in an incredibly varied repertoire. He wrote for the ballroom, comedy stage, nightclub, movie house, theater, concert hall, and cathedral. Anticipating the current embracing of "world music," he incorporated themes and motifs inspired by his tours abroad into such evocative pieces as "The Far East Suite" (1964) and "Afro-Eurasian Eclipse" (1971). His adventurous spirit also extended to the piano. Always willing to embrace innovations in jazz, Ellington periodically left the bandstand to showcase his instrumental prowess. He performed and recorded in various small group settings with "modernists" Max Roach, Charles Mingus (*Money Jungle*), and John Coltrane (*Duke Ellington & John Coltrane*).

Ellington performed regularly until the spring of 1974 when he was overcome by lung cancer. In addition to a vast musical output, he left a distinctive personal account of his life and work in his autobiography *Music is My Mistress*, published in 1973.



Duke Ellington, RCA Victor Recording Studios, 1940

Ellington's music was a model of modern democracy, celebrating the freedom of personal expression in the service of a group sound. He wanted his musicians to "sound like themselves," but to "make him sound good as well!" Writer Albert Murray explains, "at its best, an Ellington performance sounds as if it knows the truth about all the other music in the world and is looking for something better. Not even the Constitution represents a more intrinsically American statement and achievement than that."

WHAT INSTRUMENTS MAKE UP DUKE'S BAND?

Ellington's musicians represented different facets of his personality. As collaborator Billy Strayhorn once explained, "Ellington plays the piano, but his real instrument is his band. Each member of his band is to him a distinctive tonal color and set of emotions..." Duke combined the varied colors and timbres of the brass and the reeds and the flexibility of the rhythm section to produce a range of sounds and styles. Let's explore the different sections and some of the "sound identities" that made up the Duke Ellington Orchestra.

The **rhythm section** includes the piano, guitar or banjo, bass, drums, and various percussion instruments. It is the engine that drives the music and provides the rhythmic and harmonic foundation for the music.



The drummer keeps time for the band, creating and maintaining the groove with the bass player. The drummer can also interact with the rest of the band, "talking" to the other musicians by playing accents in response to the music. Drummer **Sonny Greer** met Ellington in Washington in 1919 and joined the Washingtonians soon after. He surrounded himself with an arsenal of percussion instruments, including gongs and chimes, which contributed to the distinctive colors and textures of Ellington's orchestra. He remained with the orchestra for 25 years.

The bass player works very closely with the drummer to keep the groove together. They must listen closely to each other at all times, coordinating the rhythm of the bass with the swing pattern played on the ride cymbal. The bass player also outlines the harmonies of the music. Ellington bassist **Jimmy Blanton** is considered by many to be the first great modern bassist, Blanton developed an approach that was markedly different from the New Orleans style that predominated early jazz. His huge, warm sound, buoyant beat, and harmonic sophistication set a new standard for the instrument. Blanton's improvisations on "Ko-Ko," "Jack the Bear," and "Concerto for Cootie" represent some of the first real bass solos in jazz.



The pianist or guitarist also supports the harmonies and rhythms of the music. Unlike the bassist, who usually plays just one note at a time, pianists and guitarists can play many notes at once. They create rich combinations of notes (or chords) that support the melody and the soloist. Like the drums, they can also comment on the music with rhythmic accents. Ellington's orchestra originally featured a banjo, but later featured a guitar. Both **Duke Ellington** and **Billy Strayhorn** were excellent pianists and performed with the orchestra.



The **brass section** is generally made up of 3-5 trumpets and 2-4 trombones. Made out of metal, brass instruments can create a range of colors and textures and have a very powerful sound. The trombones are lower pitched and can play both accents and sweet melodies. The trumpets are bright and higher pitched, and as a result, they often lead the entire band. They can also play melodies and punctuate the music with sudden, sharp accents. Both the trumpets and the trombones can produce a range of sounds using mutes and vocal effects. They can



jazz

shout, squeal, honk, growl, whisper and sing. Ellington peppered his orchestra with unique trumpet players, some of the most distinctive being the plunger mute growl of Bubber Miley, the powerful Cootie Williams, and trumpeter/violinist Ray Nance. Trombonists include composer/valve-trombonist Juan Tizol, the “talking” style of Joe “Tricky Sam” Nanton, and strong, section leader, Lawrence Brown.

The **reed (or woodwind) section** is usually made up of 3-5 saxophones (generally a baritone sax, 2 tenors, and 2 altos). Most reed players also play clarinet and flute, which are also in the woodwind family. Ellington loved the clarinet, and always included exceptional clarinet players in his orchestra. Woodwind instruments, with the exception of the clarinet, are also made of metal. Their warm tone (and their name) comes from the wooden reeds responsible for their sound. The reeds are very flexible instruments, capable of producing sweet, well-blended harmonies and strong, biting sounds. Some of the most distinctive woodwind players in Ellington’s orchestra are the supremely lyrical Johnny Hodges on alto saxophone, the show-stopping Paul Gonsalves, longtime baritone saxophonist Harry Carney, and the clarinetists Barney Bigard and Jimmy Hamilton.





CLASSROOM ACTIVITIES

The following activities are intended as an introduction to some of the core concepts of this concert. Neither comprehensive nor sequential, they are written with the general music or classroom teacher in mind, but can also be adapted to the band room.

I: Sound Exploration: Duke Ellington

Audience: *classroom, general music*

II: Listening Session: “Mood Indigo”

Activity 1

Audience: *classroom, general music*

Activity 2

Audience: *instrumental extension*

III: Listening and Analyzing: “Harlem Airshaft”

Audience: *general music*



I: Sound Exploration: Duke Ellington

Goals: Students explore the musical choices an arranger makes in a jazz band.

Guiding Quote: *"I am the world's greatest listener"* - Duke Ellington

Duke Ellington composed music inspired by his travels to far and close by places. He found musical inspiration in nature, city life and the people he met.

- 1) Find a location with various sounds available for students to hear. This could be in nature, on the playground, in the hallway, etc.
- 2) After finding a location with various sounds, students will be given 30 seconds to silently observe their environment and record mentally a sound/rhythm/melody that stands out to them that they can either describe, or re-enact or sing.
- 3) Students will stand in 2 circles (one inside the other) facing each other.
- 4) Each person will have 10 seconds to teach/describe their sound/rhythm/melody to the person across from them, then vice versa, moving around the circle one full revolution.
- 5) Brief discussion.... observations
- 6) Form groups of 6
- 7) In your newly formed "band," share your favorite sounds from previous activity.
- 8) Create a "song" based on the sounds your group just shared. You can repeat things, layer them on top of each other, create a sequence. However you wish. The song can be up to one minute long.
- 9) Share "songs" with each other
- 10) Reflection:
 - What did you notice?*
 - How did your group make decisions and craft your song?*
- 11) Group Discussion:
 - What does it mean to be "world's greatest listener?"*
 - Why does a composer need to be a great listener?*
 - Why does a jazz musician need to be a great listener?*



II: Listening Session: “Mood Indigo”

Goals: Students explore the possibilities of texture in music and are introduced to the concept of arranging.

Find the 1930 version of “Mood Indigo” by Duke Ellington (available on itunes, spotify, or youtube)

Activity 1:

- 1) Ask students to define the word “texture”. Invite them to share different examples of texture with the class. Write their examples on the board, making a word bank of different textures (ex. rough, soft, smooth, gritty, sharp, etc.)
- 2) Ask students how their examples could relate to musical description. How would you describe the texture of a song?
- 3) Give the following musical definition: “Texture: the atmosphere created by the combined sounds of musical instruments and harmonic voicings.”
- 4) Play “Mood Indigo” recording by Duke Ellington. Prompt students to pay attention to the different kinds of musical textures they are hearing and to consider some words they might use to describe them. They may pick words from the previous discussion to describe textural elements in the music.
- 5) Following listening, encourage students to respond, having them describe what they have heard and to attach words to the sound they are hearing (ex. mellow, reedy, harsh, distant, breathy, etc.)
- 6) Read students this excerpt from JFYP curriculum by Wynton Marsalis or print it out.

“Duke (Ellington) found his own way of doing things with New Orleans jazz. He was not a slave to convention. This is why we love him, and why we still listen to him today. For example, in the New Orleans style, three horns make up what we call the front line: the trumpet, the clarinet, and the trombone. The clarinet is the lightest instrument, so it plays on the top. Then the trumpet is in the middle, and the trombone, the heaviest, is on the bottom.

Now this is what Duke does. He changes the relationship of the three instruments. He puts the clarinet on the bottom, the trombone in the middle, and the noble trumpet on the top. Now that was OK, but it's kind of hard to hear the clarinet, because the trumpet and the trombone are too loud. So Duke tells the brass players to use mutes, which soften the sound, allowing the woody richness and the soul of the low clarinet to speak much more clearly.

He understood that this combination would create an unusual tonal color but one that still worked. Furthermore, he knew that this new tonal color would create an emotion that had not existed before and that this emotion would influence listeners to experience music in a new way.”

-Wynton Marsalis

jazz

7) Play “Mood Indigo” again for students, encouraging students to pay attention to how Duke’s combination of instruments playing the melody blends to create a unique sound. Have students try to single out all the different kinds of sounds they are hearing and to notice when and how the musical texture changes. Encourage them to step beyond simply naming the instruments they hear and to describe the quality of the sound the instruments make (low, high, thin, round, etc.)

Lesson Extensions:

Create a flow chart that follows the music chronologically and describes the various musical textures and introduction of new textures.

Ex. quiet, smooth horns atop steady, metallic banjo -> shimmering piano flourishes-> reedy, bendy clarinet (solo)-> etc.

Activity 2: (For instrumentalists)

1) Have students learn a simple melody (Happy Birthday, Twinkle, Twinkle, Little Star, etc.) by ear. Assist students who are struggling and allow students with more skilled ears to share with other members of the section. If band is a beginning band, the activity could function with any short musical phrase. Bands could also use a more jazz-centric melody. (ex. a blues head “Bag’s Groove”, “Tenor Madness”, “Blues Up and Down”, “Blues in the Closet”, etc.) Melodies should be kept simple to emphasize textural change.

2) Allow students to volunteer different instrumental combinations they would like to hear and have the instrumental combinations perform. Have students describe the sound and how it changes with each combination. Experiment with unusual combinations of instruments (ex. 4 trombones, 1 clarinet, bass drum) as well as more typical settings (all brass).

3) Encourage students to suggest tempo markings as well as dynamics and articulation to alter the color of the sound, each time having students describe the results. They may also change the octave or use mutes for effect. Experiment with large and small combinations and consider having instruments join at different points in the melody.

Lesson Extensions:

If time allows, have students create an arrangement that involves several choruses of varying instrumental combinations, tempi, and dynamics. Use your judgment on how to best to maintain focus of the group while allowing freedom to make musical choices and room for creativity.

Assessment:

Allow time for reflection and have students describe how they experienced variances in texture in the activity. Have them consider the choices available to Duke Ellington and describe what may have led him to choose the ensemble or clarinet, muted trumpet and muted trombone for “Mood Indigo.” Have students share their responses and experiences with each other.

Tie the lesson in to their personal music preferences. For homework have students journal about a favorite song of theirs and how texture is involved.



II: Listening and Analyzing: “Harlem Airshaft”

Goals: Students will explore musical terms and music analysis through the Jazz at Lincoln Center Orchestra’s recording of Duke’s “Harlem Airshaft.”

Streaming audio available at <http://academy.jazz.org/Jazz/Harlem%20Airshaft/>

- Throughout the entire composition, pay attention to Ellington’s use of breaks, riffs, and background parts. Listen to the trumpet use the mute in different ways and how this changes the mood.

1) Follow the Jazz at Lincoln Center Orchestra’s recording of Duke Ellington’s “Harlem Airshaft” with the chart below. The top row of the chart will help you follow the form of the piece, and the bottom row will help you distinguish what you are hearing.

"Harlem Airshaft" by Duke Ellington Song Form: AABA

Section (measures)	Intro (12)			1st chorus (32)			2nd chorus (32)		
Form (measures)	(4)	(4)	(4)	A(8) A(8)	B(8)	A(8)	A(8) A(8)	B(8)	A(8)
What You Are Hearing	Brass	Saxes	Trombones	Sax melody with trumpet riff	Saxes with trombone solo	Sax melody with trumpet riff	Sax section breaks with trumpet solo	Trumpet solo over saxes	Sax section break with trumpet solo
Section (measures)	3rd chorus (32)			4th chorus (32)			Ending (2)		
Form (measures)	A(8) A(8) B(8) A(8)			A(8) A(8)		B(8)	A(8)		
What You Are Hearing	Ensemble with clarinet solo			Ensemble with trumpet solo	Ensemble with clarinet solo	Ensemble shout		Chord held	

2) Reflection: How do the instruments function in various ways throughout “Harlem Airshaft?”



RESOURCES:

Recordings (in chronological order)

There are literally hundreds of Ellington recordings available today. Some fans prefer his earlier works, while others enjoy his later recordings from the 1950s and '60s. Following is a chronological listing of some of his finest works.

The Best of Early Ellington, Decca GRD-660, 1926.
The Okeh Collection, Columbia C2K-46177, 1927.
Reminiscing in Tempo, Columbia 48654, 1935.
Never No Lament: The Blanton-Webster Band 1939-42, Bluebird 82876508572.
Duke Ellington Carnegie Hall Concerts, Prestige 34004-2, 1943.
Duke Ellington: The Complete Mid-Forties Recordings, 1944-46, Bluebird 09026 63394-2.
Duke Ellington Carnegie Hall Concerts, Prestige 24075-2, 1947.
Ellington Uptown, Columbia 87066. 1951.
Ellington at Newport 1956 (complete), Columbia 64932.
Ella Fitzgerald Sings the Duke Ellington Songbook, Verve 314559248-2, 1957.
Black, Brown, & Beige, Columbia 65566, 1958.
Anatomy of a Murder, Columbia 65569, 1959.
The Ellington Suites, Pablo OJCCD-446-2, 1959.
Money Jungle, Blue Note CDP 7 46398, 1962.
Duke Ellington & John Coltrane, Impulse! 166, 1962.
The Great Paris Concert, Atlantic 304, 1963.
Far East Suite, Bluebird 55614-2, 1966.
Duke Ellington Second Sacred Concert, Prestige 24045-2, 1968
Three Suites, Columbia 46825, 1969.
New Orleans Suite, Atlantic 1580-2, 1970.

Books

Music is My Mistress by Duke Ellington (New York: DaCapo Press, 1976).
The World of Duke Ellington by Stanley Dance (New York: DaCapo Press, 2001).
Ellingtonia: The Recorded Music of Duke Ellington and His Sidemen compiled by W.E. Timmer (Lanham: Rowman & Littlefield Publishers, Inc, 1996).
The Duke Ellington Reader by Mark Tucker (New York: Oxford University Press, 1995).
Ellington: The Early Years by Mark Tucker (Champaign: University of Illinois Press, 1995).
Duke Ellington by Barry Ulanov (New York: DaCapo Press, 1995).

Children's Books

Duke Ellington: Bandleader and Composer by Ron Frankl (Langhorne:Chelsea House Publishers, 1987).
Duke Ellington: The Piano Prince and His Orchestra by Andrea Davis Pickney and Brian Pickney (New York: Hyperion Books for Children, 1998).
Duke Ellington: A Life in Music by Eve Stwertka (New York: Franklin Watts, 1994).



Internet:

Essentially Ellington High School Jazz Band Program

www.jazz.org/ee

Duke Ellington's music is at the very heart of America's 20th-century musical heritage and the core of the rich canon of jazz music. Jazz at Lincoln Center, committed to instilling a broader understanding of this music, created the *Essentially Ellington* program (*EE*) during the 1995–96 school year to make Ellington's music accessible to as many high school musicians as possible and to support the development of their schools' music programs.

Jazz at Lincoln Center Jazz Academy

academy.jazz.org

The Jazz Academy is the home of the educational initiatives of Jazz at Lincoln Center. Jazz at Lincoln Center's (JALC) jazz education programs drive our organization's efforts to advance the appreciation, understanding, and performance of jazz. Our programs have been developed under the guiding vision of JALC's Managing and Artistic Director Wynton Marsalis, who during his visits to schools throughout our nation observed that the caliber of jazz education was often inferior to that of other fine arts. In response, JALC now offers a continuum of jazz education programs that are designed to suit the varied interests and capabilities of children, teens, and adults. Students learn about jazz's distinctly American heritage and history as well as its greatest musicians and compositions; they explore its connection to other art forms, and also study how to play jazz. JALC also disseminates its pedagogy and unique educational materials throughout the world.

All About Jazz

www.allaboutjazz.com

A comprehensive site with over 3600 artist biographies, jazz news, music downloads, photos and a detailed timeline.

PBS *Jazz*, A Film by Ken Burns

www.pbs.org/jazz

This site, based on the 2001 series, offers a wide array of resources, including an excellent timeline, biographies, music clips, and a series of essays that examine the connections between U.S. history and the history of jazz.

WBGO

www.wbgo.org

Listen to jazz 24 hours a day on one of the nation's premiere jazz radio stations.