

2nd annual
Essentially Ellington
regional high school jazz band festival



essentially
ELLINGTON



HANDBOOK

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welcome

Dr. Phillips Center for the Performing Arts is pleased to partner with Jazz at Lincoln Center in presenting the second annual, internationally recognized and acclaimed *Essentially Ellington* Regional High School Jazz Band Festival. It all takes place Sunday, March 3, 2019.

This noncompetitive event offers an amazing opportunity to perform Ellington's music and receive professional, critical feedback from Jazz at Lincoln Center clinicians and other jazz professionals. We'll announce and highlight each of the clinicians as we get closer to the festival, but all are under the direction and guidance of Dr. Phillips Center Jazz Orchestra director Rodney Whitaker.

During the festival, bands will play at least one tune from the *Essentially Ellington* library before participating in a workshop and receiving awards and written adjudicator feedback.

To secure your school's spot, simply complete the registration form and mail a check to the address listed under the "payment" section of the festival handbook. Registration is first come, first served and open to high school bands across the southern region—so please register as soon as possible. After last year's popularity, spots will fill up quickly.

We look forward to seeing you!

information



Sunday, March 3, 2019
8 a.m.–9:30 p.m.

Dr. Phillips Center
155 East Anderson Street
Orlando, FL 32801

Laura Peete
Manager, School of the Arts
laura.peete@drphillipscenter.org

registration

The registration fee is \$350 per jazz ensemble. Each school is limited to a maximum of two groups and we'll accept registrations on a first-come-first-served basis until slots are filled.

Before the festival, **all students and band directors must complete and return a media and liability release form.** Band directors must be members of Jazz at Lincoln Center's **free** 2018–2019 *Essentially Ellington* program. By doing so, they'll receive eight new transcriptions, as well as reference recordings, teaching guides, newsletters and other resources.

To become a member, just fill out the form at academy.jazz.org/ee.

For questions about the *Essentially Ellington* program, get in touch with Maegan Kelly at **212.258.9810** or email ee@jalc.org.

Your school's attendance is mandatory for the entire length of the festival.

payment

Make checks payable to Dr. Phillips Center for the Performing Arts (note "*Essentially Ellington*" on the memo line).

Mail to:

Dr. Phillips Center for the Performing Arts

Essentially Ellington Regional Festival

155 East Anderson Street

Orlando, FL 32801



dr. phillips center regional festival rules

High school jazz bands are required to perform three selections of varying styles: swing, ballad, Latin, etc. One of those compositions must be from either the current or past *Essentially Ellington* Series. All eligible *Essentially Ellington* Series charts are published by Warner Brothers Publications or Alfred Publishing Company and prominently feature an *Essentially Ellington* logo on the cover of the conductor's score.

In addition to the charts band directors receive with their 2018–2019 *Essentially Ellington* program membership, they may also elect to perform any of the previously published charts. For a complete list of all titles in the *Essentially Ellington* library, visit jazz.org/ee.

day-of procedures

TRANSPORTATION

Each school must confirm transportation details. If you're arriving by bus, bus parking will be reserved along East Anderson Street, as well as the loading dock along Rosalind Avenue. Buses can stay in these designated areas for the duration of the festival day.

If you're arriving by car, park in the Administration Garage at 300 Liberty Avenue.

important arrival & departure info

- Students must enter through the Leonard & Marjorie Williams Stage Door at 155 East Anderson Street. *Essentially Ellington* festival staff will be there to greet you/your band and guide you through security and into Walt Disney Theater for our festival welcome.
- Everyone arriving will go through a security screening and bag check.
- Instrument cases must stay in their assigned dressing rooms.
- Bands leaving by bus will follow an *Essentially Ellington* festival staff member from their dressing rooms to their bus for departure.





DRESSING ROOMS

These are assigned to each band so students can store their things. Dressing rooms are not separated for male/female students, so use the private bathrooms nearby to change, if needed.

ROTATION & SETUP

Bands will have 30 minutes to warm up in the small rehearsal room on tier 1 (near Walt Disney Theater). Then, you'll set up, do a mic check and perform in Walt Disney Theater for a total of 30 minutes. After, you'll participate in an interactive clinic in the Universal Orlando Foundation Studio on tier 2.

If a band finishes setting up and performing in less than 30 minutes, the upcoming band will still receive its full 30 minutes to warm up.

Due to limited rotation time, bands must use the drum kit provided. Understandably, this can be a little nerve-racking, as your students are accustomed to their own kit—but all drummers will face the same challenge of adapting. We do encourage drummers to bring their own cymbals. We'll have cymbals on standby, too.

Yamaha drum kits include:

- Recording custom black drum kit
- Kick drum
- Rack tom
- Floor tom
- Snare drum
- Boom cymbal stand
- Single braced hi-hat stand
- Double chain single pedal
- Adjustable angle snare stand
- Tom holder
- Drum throne
- 6x8 black drum carpet
- Drums come fitted with stock drum heads
- 18" & 16" medium thin crash
- A custom ride
- Mastersound hi-hat

VENUE DETAILS

Here's what each space includes.

Small rehearsal room (warm-up):

- Kawai Piano
- Drum kit
- Chairs
- Bass amp
- Guitar amp
- Music stands

Walt Disney Stage (performance):

- Baby grand piano
- Drum kit
- Bass amp
- Guitar amp
- 4 mics/stands
- Risers
- Chairs
- Music stands

Universal Orlando Foundation Studio (clinic):

- Kawai piano
- Drum kit
- Bass amp
- Guitar amp
- Mic/speaker
- Chairs
- Music stands

ADJUDICATORS

Adjudicators will compile their comments and numerical ratings on a festival adjudication sheet. Band directors will receive all written feedback at the end of the festival.

For the adjudicators, each band director should provide two copies of a program guide listing compositions and composers, soloists' names and instruments for each selection, and lead players. Adjudicators will also receive your submitted band rosters.

A list of clinicians and a schedule for the day will be provided at drphillipscenter.org/ellington by the end of January.

POST-PERFORMANCE CLINIC

Immediately after your performance, your band will participate in a 25-minute clinic with one of our two approved *Essentially Ellington* clinicians from Jazz at Lincoln Center. Feel free to bring a copy of your score for your clinician, who will facilitate a working clinic and reference certain sections of the music while providing personalized feedback.

LUNCH & DINNER

These meals will be provided at the festival for only \$30 per participant/volunteer. A food order form will be distributed. Band directors should complete one order form that includes the entire roster and any chaperones attending—and submit the completed form to Laura Peete at laura.peete@drphillipscenter.org.

Food order payments should be delivered by mail or upon arrival at check-in. (*Note: Participants who have specific dietary restrictions should bring their own lunch and dinner.*)

A catered band directors luncheon is served in the CNL Conference Room for up to two directors per band. It's also a meet and greet with the clinicians as well as a networking opportunity for the band directors from participating schools. There is a \$15 fee for an additional band director or school administrator to attend.

AWARDS

While this is a noncompetitive festival, each band will receive some kind of recognition. Some students may also receive scholarships to attend the Dr. Phillips Center Summer Jazz Intensive workshop. Plus, two bands will be selected to open for the evening's performance by The Jazz Orchestra at Dr. Phillips Center.

big band awards

Overall Outstanding Band Award (2 recipients)

This award goes to two bands whose performances were flawlessly executed from start to finish—displaying a high standard of musicianship and discipline in their craft. Based on the highest scores, these bands showed exceptional talent in soulfulness, rhythm, improvisation, expression, style, creating a cohesive ensemble sound, advanced musicianship and technique through phrasing, articulation, precision, attacks and releases, dynamics and blend. These bands will open for the evening's performance by The Jazz Orchestra at Dr. Phillips Center.



Outstanding Ellington Performance Award

Ellington's pieces were known to bring new harmonies to blend his musicians' individual sounds and emphasize congruent sections and a supple ensemble that featured full bass-clef sound. He illuminated subtle moods with ingenious combinations of instruments. This award goes to the band that performed their Ellington piece to a high standard of execution, energy, and accuracy—a performance that would make Duke Ellington proud.

Improvisation Excellence Award

It has been said that the best improvised music “sounds composed” and that the best composed music “sounds improvised.” The trick to jazz improvisation is playing music with both spontaneous creativity and intentional conviction. This band did just that—showing courage and ability in instrumental improvisation.

solo awards

Outstanding Piano

Outstanding Bass

Outstanding Guitar

Outstanding Drums

Outstanding Alto Sax

Outstanding Tenor Sax

Outstanding Baritone Sax

Outstanding Trombone

Outstanding Trumpet

Outstanding Vocals

tickets

Tickets for the second annual *Essentially Ellington* Regional High School Jazz Band Festival will be available to buy online at drphilipscenter.org—or at the Bill & Mary Darden Box Office—at the end of January.

Perfect for family, friends and classmates, tickets are \$20 each and include access to the full-day festival plus the evening performance. Guests who attend the festival portion will get a wristband that lets them back into Walt Disney Theater for the evening performance.

CHAPERONES

Each band will receive performance comps for two chaperones to attend the festival and assist in supervising and monitoring their students throughout the day. Additional chaperones will need to buy a festival ticket for \$20.



about

THE PROGRAM

The *Essentially Ellington* High School Jazz Band Program is unique among educational resources for high school jazz bands. Each year, Jazz at Lincoln Center transcribes, publishes and distributes charts by Duke Ellington and other seminal big-band composers and arrangers, along with additional educational materials, to bands in the US, Canada and American schools abroad. Beyond providing these charts, *Essentially Ellington* also supports its members throughout the school year with a variety of initiatives including teaching guides, the *Essentially Ellington* website, monthly newsletters, a student essay contest and professional feedback of student performances of the charts.

Schools that join the program are eligible to participate in noncompetitive regional festivals. They also have the option to submit a recording for the national *Essentially Ellington* High School Jazz Band Competition & Festival held annually in New York City at Frederick P. Rose Hall, the home of Jazz at Lincoln Center.

Fifteen bands are selected as finalists and, to prepare, each receives an in-school workshop led by a professional musician. *Essentially Ellington* culminates in a three-day festival in May for the finalist bands, including workshops, rehearsals, jam sessions and performances. The three top-placing bands then perform an evening concert with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

Since 1995, more than 350,000 students have participated in *Essentially Ellington*. And too date, more than 100,000 copies of 96 previously unavailable scores have been distributed to more than 3,500 schools in the US, Canada and American schools abroad. In 2006, *Essentially Ellington* piloted noncompetitive, education-focused regional festivals in an effort to reach more bands, provide the opportunity to perform Ellington's music, and receive professional feedback from Jazz at Lincoln Center clinicians and other jazz professionals in their own backyard.

JAZZ AT LINCOLN CENTER

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 curriculum 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, Jazz at Lincoln Center will produce nearly 3,000 events during its 2017–2018 season in its home in New York City, Frederick P. Rose Hall, and around the world. www.jazz.org.

DR. PHILLIPS CENTER

Dr. Phillips Center for the Performing Arts is a nonprofit 501(c)(3) organization in downtown Orlando, Florida. From the tip of our iconic canopy roof to the foot of every stage, the arts center is pure inspiration. True to our vision, Arts For Every Life[®], we've become a hub for one-of-a-kind events on top of the best international and local artists, arts education and community outreach since officially opening our doors in 2014.





Essentially Ellington Sample Schedule



Note: Each performance slot includes a 5-minute setup, 5-minute mic check and 20 minutes to perform.

time	band	activity	location
8–8:30 a.m.	All bands	Welcome	Walt Disney Theater Stage
8:30 a.m.	1	Warm-up	Small Rehearsal Room
9–9:30 a.m.	1	Performance	Walt Disney Theater Stage
	2	Warm-up	Small Rehearsal Room
9:30–10 a.m.	2	Performance	Walt Disney Theater Stage
	1	Meet with clinician	Studio 1–2nd floor
	3	Warm-up	Small Rehearsal Room
10–10:30 a.m.	3	Performance	Walt Disney Theater Stage
	2	Meet with clinician	Studio 1–2nd floor
	4	Warm-up	Small Rehearsal Room
10:30–11 a.m.	4	Performance	Walt Disney Theater Stage
	3	Meet with clinician	Studio 1–2nd floor
11–11:30 a.m.	4	Meet with clinician	Studio 1–2nd floor
11:30–12:20 p.m.	All bands	Lunch	Tier 2
12:30–1 p.m.	5	Warm-up	Small Rehearsal Room
1–1:30 p.m.	5	Performance	Walt Disney Theater Stage
	6	Warm-up	Small Rehearsal Room
1:30–2 p.m.	6	Performance	Walt Disney Theater Stage
	5	Meet with clinician	Studio 1–2nd floor
	7	Warm-up	Small Rehearsal Room

time	band	activity	location
2-2:30 p.m.	7	Performance	Walt Disney Theater Stage
	6	Meet with clinician	Studio 1-2nd floor
	8	Warm-up	Small Rehearsal Room
2:30-3 p.m.	8	Performance	Walt Disney Theater Stage
	7	Meet with clinician	Studio 1-2nd floor
	9	Warm-up	Small Rehearsal Room
3-3:30 p.m.	9	Performance	Walt Disney Theater Stage
	8	Meet with clinician	Studio 1-2nd floor
	10	Warm-up	Small Rehearsal Room
3:30-4 p.m.	10	Performance	Walt Disney Theater Stage
	9	Meet with clinician	Studio 1-2nd floor
4-4:30 p.m.	10	Meet with clinician	Studio 1-2nd floor
4:30-5:30 p.m.	All bands	Masterclass	Multiple Locations
5:30-6:30 p.m.	All bands	Dinner	Tier 2
6:30 p.m.	All bands	Call	Walt Disney Theater Stage
7:30-8:30 p.m.	All bands	Awards & Performance	Walt Disney Theater Stage



Scoring Rubrics

Below are the judging categories and adjudication rubrics for the *Essentially Ellington* High School Jazz Band Competition & Festival. These provide a detailed narrative to clarify the point scale system used by judges to assess a band's performance. The category "Rhythm Section" has been added to the adjudication form in an effort to recognize its importance as the heart of the band. But please note that the rhythm section is assessed in each of the other categories as well. Some categories used in the past, including "Technique" and "Tone/

Intonation," have been combined into a "Basic Musicianship" category- an attempt to emphasize the other elements of playing jazz, such as "Soloing/Improvisation" and "Interpretation." But since technique is the building block for playing any kind of music, scoring high in any category won't be possible without good technique. Use these descriptions as a general guide, not a list of rigid rules. This is music so some level of subjectivity is inevitable.

<p>Soulfulness Swing, spirit</p>	<p>Elements of swing are clearly uniform and stylistically accurate. Intensity in spirit is almost never lacking.</p>	<p>There is some evidence of an overall understanding of swing. However, too many lapses in intensity make it difficult to maintain an overall driving spirit.</p>	<p>There is little evidence of an understanding of swing. The performance is stylistically incorrect at times and lacks desirable spirit.</p>
<p>Rhythm Section Groove, balance, pulse, timekeeping, communication with soloists, swing feel</p>	<p>The rhythm section has excellent groove, balance, pulse and swing feel. They communicate well with soloists. Each player fully understands their role within the rhythm section and demonstrates outstanding technical execution.</p>	<p>The rhythm section shows potential but needs to rehearse to improve timekeeping, listening, rhythmic feel and communication with soloists. Poor technique sometimes gets in the way of swing feel.</p>	<p>The rhythm section mostly does not play in time - adversely impacting all other areas of the performance. Much rehearsal is needed to improve balance and technique, as well as better understanding of the roles of each player, to allow for communication with soloists and a good swing feel.</p>
<p>Soloing/Improvisation Constructing improvisations through harmonic progressions in the style of the piece</p>	<p>Soloists know how to construct personal and engaging improvisations through harmonic progressions. They reflect a knowledge of the style and know how to invent melodic material that enhances the overall feel of the piece. They communicate consistently with the rhythm section and have a strong grasp of jazz vocabulary.</p>	<p>Soloists are not always playing the correct harmonic progressions and are not melodically and rhythmically locked in to the feel of the piece, and/or the solo is inappropriate for the overall structure of the piece. Communication with the rhythm section is lacking and there is minimal grasp of jazz vocabulary.</p>	<p>Soloists are not playing the correct harmonic progressions, melodies are not present and/or rhythms are not linked to the feel of the piece. Soloists do not communicate with the rhythm section or demonstrate an understanding of jazz vocabulary.</p>



Category	Excellent (10-9 points)	Good (8-6 points)	Fair (5-3 points)	Needs Improvement (2-1 points)
Interpretation Expression, stylistic choices, maintaining integrity of the original piece, cohesive ensemble sound, beauty	Interpretation of the chart is clear and understood by all members and is communicated eloquently and creatively throughout the performance. The integrity of the original piece is well maintained and any changes to the arrangement are stylistically accurate and enhance the performance. The three sections of the band - rhythm, brass and woodwinds - have a connectedness that allows for a full, cohesive ensemble sound.	Interpretation of the chart is mostly clear and/or understood by most members and is communicated through much of the performance. The integrity of the original piece is maintained and changes to the arrangement do not detract from the performance. The ensemble has a good sound but individual players or sections sometimes stick out and/or the group could develop a more cohesive sound.	Interpretation of the chart is not always clear and does not appear to be understood by some members of the band. The integrity of the original piece is jeopardized at times and/or changes to the arrangements are not within the correct style. The ensemble's sound is not cohesive and/or individual players or sections stick out at times. The band needs to improve the tone of it's sound to allow for better blending, control, projection and clarity.	Interpretation of the chart is not clear and not communicated through the performance. The band does not play in the correct style and/or changes to the arrangements detract from the performance. The band need to rehearse to develop its sound and allow for better blending, control, projection and clarity, allowing for a more cohesive, defined ensemble sound.
Basic Musicianship/Technique Articulation, precision, intonation, rhythm, attacks, releases, dynamics, accents, tempo, phrasing, blend, control, projection, clarity, melodic line, tone	Technical performance is virtually flawless and provides for a seamless performance. Intonation, blend and projection are consistent throughout. Dynamics, accents and phrasing are aligned with all sections of the band. Tempo accurately reflects the expression of the piece and tone quality is excellent.	Technical performance is excellent, though a few areas of articulation, precision, rhythm, attacks, and/or releases could be tightened up to provide a more fluid performance. Dynamics, accents and phrasing are generally aligned between all sections of the band. Tempo usually reflects the expression of the piece and tone quality is good.	Technical performance is not consistent. Certain areas of articulation, precision, rhythm, attacks, and/or releases need significant improvement to not get in the way and to allow for a more fluid performance. Dynamics, accents and phrasing usually are not in line between sections of the bands. Tempo does not always reflect clearly the interpretation of the piece and a more beautiful tone quality could be achieved.	Too many instances of poor technique and tone quality. Most areas of articulation, precision, rhythm, attacks, and/or releases need significant rehearsal to allow for an improved performance. Dynamics, accents and phrasing are not performed with any synchronization between sections. Tempo is either too fast or too slow or fluctuates so that time is inconsistent throughout.



Dr. Phillips Center for the Performing Arts

***Essentially Ellington* Regional Festival Know Before You Go**

CHECK IN PROCEDURES

Check in begins at 7:30 a.m. at the Stage Door entrance of the Dr. Phillips Center (155 E. Anderson Street). When arriving, all participants will be required to pass through a metal detector and have their bags checked. Please make sure your entire band roster has arrived before checking in with the *Essentially Ellington* festival rep. Each participant will receive a name tag which must be worn during the entire duration of the festival. Once your band is checked in, you will be guided to the Walt Disney Theater where your band will be shown a designated area to sit through the festival day. Each band will be assigned a dressing room to store their instruments. The first band will begin their warm up at 8:30 a.m. in the Small Rehearsal Room to perform promptly at 9 a.m.

SCHEDULE ROTATION

Each band will have 10 minutes for tech set-up/mic check plus 20 minutes for their performance (a total of 30 minutes on stage). Post performance clinics will be 25 minutes with one of our *Essentially Ellington* clinicians. A festival rep will guide each location transition for each band. Band members are expected to watch other band performances in the Walt Disney Theater when not in rotation.

ADJUDICATORS

Each band director will provide two copies of a program guide listing compositions and composers, soloists names, and instruments for each selection, lead players, and band personnel (one song being an Ellington piece). Adjudicators will be scoring based on Soulfulness, Rhythm Section, Soling/Improvisation, Interpretation, and Basic Musicianship/Technique.

LUNCH & DINNER

Lunch and dinner will be provided at the festival for only \$30.00 per participant/volunteer. A food order form will be distributed. All food orders will be collected by each band director. Food order payments should be turned.... For participants who have specific dietary restrictions, please bring your own lunch and dinner. The Band Directors luncheon will be a separate catered event for up to 2 band directors.

BAND DIRECTORS LUNCHEON

There will be a special catered Band Directors Luncheon with the *Essentially Ellington* clinicians. This lunch will be served in the CNL Conference Room. This will be a meet & greet with the clinicians as well as a networking opportunity with the band directors of our participating high schools.

WHAT TO BRING

Please bring your signed liability waiver, your instrument and music folder, Notebook paper and pencil for clinic sessions, a water bottle (there will be water bottle filling stations available), and any snacks you may want to eat throughout the day. Feel free to bring homework to work on throughout the day. Please note, when bands are performing, students are expected to show performance etiquette and put work away.