

Essentially Ellington
Regional High School Jazz Band Festival



essentially
ELLINGTON

HANDBOOK

table of contents

- welcome 2
- information 2
- registration 3
- payment 3
- festival rules 4
- day-of procedures 4
 - transportation 4
 - dressing rooms 5
 - rotation & setup..... 5
 - venue details 6
 - adjudicators..... 6
 - post-performance clinic 6
 - lunch & dinner..... 6
 - recognitions..... 7
- about..... 8
 - about the program..... 8
 - about jazz at lincoln center 9
 - about dr. phillips center..... 9
- 2023 schedule..... 10
- scoring rubrics 12
- know before you go..... 14

welcome

Dr. Phillips Center for the Performing Arts is pleased to partner with Jazz at Lincoln Center in presenting the internationally recognized and acclaimed *Essentially Ellington* Regional High School Jazz Band Festival. It all takes place Sunday, February 19, 2023.

This noncompetitive event offers an amazing opportunity to perform Ellington's music and receive professional, critical feedback from Jazz at Lincoln Center clinicians and an additional professional local Florida jazz musician. Past clinicians that have participated include, Terrel Stafford, a master trumpeter and the head of Jazz Studies at Temple University, and Jim Gasior, EE finalist director, pianist, and educator.

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 or call the number listed to pay over the phone with a credit card. Registration is first come, first served and open to high school bands across the southern region—so please register as soon as possible. Space is limited.

We look forward to seeing you!

information

Sunday, February 19,
2023 9 a.m.– 9 p.m.

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

Brooke Schellpfeffer
Manager, Education
brooke.schellpfeffer@drphillipscenter.org

registration

The registration fee is \$275 per jazz ensemble 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 *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 jazz.org/ee.

For questions about the *Essentially Ellington* program, get in touch with Maegan Kelly at **212.258.9810** or email mkelly@jazz.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) or call **(407) 839 0119 ext 1271** to pay via credit card over the phone.

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 Jazz Lines Publications 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 FREE *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 and contact Maegan Kelly at mkelly@jazz.org to secure digital access to the charts.

day-of procedures

TRANSPORTATION

Each school must confirm transportation details. If you're arriving by bus, bus parking will be reserved along Magnolia Ave, as well as Anderson St. Buses can stay in a designated area assigned to you for the duration of the festival day.

If you're arriving by car, park in the Administration Garage at 300 Liberty Avenue. Parking tickets can be validated day of for **\$7 (cash only)** *please see Brooke for validation.

important arrival & departure info

- Students must enter through the front lobby of the Dr. Phillips Center location at 445 S Magnolia Ave, Orlando, FL 32801 *Essentially Ellington* festival staff will be there to greet you/ your band and guide you through security and into the Alexis and Jim Pugh 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. Then, you'll set up, do a mic check and perform in the Alexis and Jim Pugh 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

Alexis and Jim Pugh Theater (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 three 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.

The 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 and an additional professional local Florida jazz musician. 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

Lunch will be provided at the festival for all participants (cost is included in the festival registration). Dinner will be available for on site purchase at \$15 a participant or you are welcome to bring your own dinner as well. A food order form will be distributed via email to fill out for the lunch and dinner order details. Band directors should complete one order form that includes the entire roster and any chaperones attending—and submit the completed form to Brooke Schellpfeffer at brooke.schellpfeffer@drphillipscenter.org by **January 19th**.

(Participants who have specific dietary restrictions should notify us in advance to confirm possible options.)

A catered band directors dinner will be 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.

RECOGNITIONS

While this is a noncompetitive festival, each band will receive some kind of recognition. Plus, one band will be selected to open for the evening's performance by The Jazz Orchestra at Dr. Phillips Center. Awards given are subject to change and will be based on what is presented to the adjudicators on the day of the festival.

example of big band recognitions

Overall Outstanding Performance
Outstanding Ellington performance
Improvisation Excellence

example of solo recognitions

Outstanding Piano
Outstanding Bass Outstanding
Guitar Outstanding Drums
Outstanding Alto Sax
Outstanding Tenor Sax
Outstanding Baritone
Sax Outstanding
Trombone Outstanding
Trumpet Outstanding
Vocals



**awards listed above are examples and may not be given out as written. award titles may be added or are subject to change.*

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 high school and college jazz bands internationally. 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, newsletters, a student contest and comments only, where bands receive professional feedback of their 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 846,000 students have participated in *Essentially Ellington*. And to date, more than 280,000 copies of 165 previously unavailable scores have been distributed to more than 6,700 schools internationally. 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. 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 2023 Sample Schedule

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

time	band	activity	location
9–9:30 a.m.	All bands	Welcome	Alexis and Jim Pugh Theater
9:30-10 a.m.	Band 1	Warm-up	Small Rehearsal Room
10:00–10:30 a.m.	Band 1	Performance	Alexis and Jim Pugh Theater
	Band 2	Warm-up	Small Rehearsal Room
10:30–11 a.m.	Band 2	Performance	Alexis and Jim Pugh Theater
	Band 1	Meet with clinician	Studio 1–2nd floor
	Band 3	Warm-up	Small Rehearsal Room
11–11:30 a.m.	Band 3	Performance	Alexis and Jim Pugh Theater
	Band 2	Meet with clinician	Studio 1–2nd floor
	Band 4	Warm-up	Small Rehearsal Room
11:30–12 p.m.	Band 4	Performance	Alexis and Jim Pugh Theater
	Band 3	Meet with clinician	Studio 1–2nd floor
12-12:30 p.m.	Band 5	Warm-up	Small Rehearsal Room
12 p.m.–2 p.m.	All bands	Rolling Lunch	Tier 2 – Devos Room
12:30–1 p.m.	Band 5	Performance	Alexis and Jim Pugh Theater
	Band 4	Meet with clinician	Studio 1–2nd floor
	Band 6	Warm-up	Small Rehearsal Room
1–1:30 p.m.	Band 6	Performance	Alexis and Jim Pugh Theater
	Band 5	Meet with clinician	Studio 1–2nd floor
	Band 7	Warm-up	Small Rehearsal Room

time	band	activity	location
1:30–2 p.m.	Band 7	Performance	Alexis and Jim Pugh Theater
	Band 6	Meet with clinician	Studio 1–2nd floor
	Band 8	Warm-up	Small Rehearsal Room
2–2:30 p.m.	Band 8	Performance	Alexis and Jim Pugh Theater
	Band 7	Meet with clinician	Studio 1–2nd floor
	Band 9	Warm-up	Small Rehearsal Room
2:30–3 p.m.	Band 9	Performance	Alexis and Jim Pugh Theater
	Band 8	Meet with clinician	Studio 1–2nd floor
	Band 10	Warm-up	Small Rehearsal Room
3–3:30 p.m.	Band 10	Performance	Alexis and Jim Pugh Theater
	Band 9	Meet with clinician	Studio 1–2nd floor
3:30–4 p.m.	Band 10	Meet with clinician	Studio 1–2nd floor
4–5 p.m.	All bands	Section Masterclass	Multiple Locations
5–6 p.m.	All bands	Dinner	Tier 2 – Devos Room
6–6:30 p.m.	All bands	Awards	Tier 2 – Devos Room
7–8:30 p.m.	All bands	Jazz Concert	Alexis and Jim Pugh Theater



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>The main elements of swing are present and mostly uniform in style. Occasionally, lapses in intensity and swing feel take away from the overall unified spirit of the performance.</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 and make intelligent adjustments to soloists. Each player fully understands their role within the rhythm section and demonstrates outstanding technical execution.</p>	<p>The rhythm section has some lapses in groove, balance and/or technique, but overall a good swing feel. There is some communication with soloists but listening could be improved to allow for a more consistent and connected performance.</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 know how to construct improvisations through harmonic progressions that have melodic quality, but need to develop a better grasp of jazz vocabulary to construct more personal and engaging solos. At times increased communication with the rhythm section is needed so that the solo fits within the overall structure of the piece.</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>

© Copyright 2018 Jazz at Lincoln Center



Category	Excellent (10–9 points)	Good (8–6 points)	Fair (5–3 points)	Needs Improvement (2–1 points)
<p>Interpretation Expression, stylistic choices, maintaining integrity of the original piece, cohesive ensemble sound, beauty</p>	<p>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.</p>	<p>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.</p>	<p>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 its sound to allow for better blending, control, projection and clarity.</p>	<p>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 needs to rehearse to develop its sound and allow for better blending, control, projection and clarity, allowing for a more cohesive, defined ensemble sound.</p>
<p>Basic Musicianship/Technique Articulation, precision, intonation, rhythm, attacks, releases, dynamics, accents, tempo, phrasing, blend, control, projection, clarity, melodic line, tone</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>

© Copyright 2018 Jazz at Lincoln Center



Dr. Phillips Center for the Performing Arts

Essentially Ellington Regional Festival Know Before You Go

CHECK IN PROCEDURES

Check in begins at 8:30 a.m. at the front entrance of the Dr. Phillips Center (445 S Magnolia Ave, Orlando, FL 32801). 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 lanyard with their name which must be worn during the entire duration of the festival. Once your band is checked in, you will be guided to the Alexis and Jim Pugh 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 9:00 a.m. in the Small Rehearsal Room to perform promptly at 9:30 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). Immediately following the performance, a 25 minute clinic will be held 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 Alexis and Jim Pugh when not in rotation. Bands watching will be expected to follow appropriate audience etiquette while in the Alexis and Jim Pugh Theater.

ADJUDICATORS

Each band director will provide three 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 will be provided at the festival for all participants. Dinner can be brought from home or purchased on site for an additional \$15 per participant.

Students with specific dietary restrictions, please give advanced notice to confirm available options. The Band Directors dinner will be a separate catered event for up to 2 band directors.

BAND DIRECTORS DINNER

There will be a special catered Band Directors dinner with the *Essentially Ellington* clinicians. This dinner 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.