

Duke Ellington School of the Arts

Department of Instrumental Music

Handbook

2009-2010

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Rory Pullens, Head of School

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Faculty Contact Information

Norman Brentley-Flute/Male Advisor
Isaac Daniel, Jr.- Guitar/Orchestra/Preparatory Ensemble
Robert Eldridge-Clarinet
Dupor Georges-Lower brass
Lynné Gray-Piano Theory/Music History/Female Advisor
Carolyn Kellock-Lower- Strings/Recitals
Eric McMillan-Upper brass/Wind Ensemble
Dr. Haewon Moon-Piano
Dr. Janet Peachey-Theory
Felicia Kessel-Crawley-Piano
Francis Thompson-Percussion
Davey Yarborough-Saxophone/Jazz Orchestra-Chair

Contacting Faculty

Please do not contact faculty at their home unless they have given you specific permission to do so. Thank you in advance for respecting their privacy. Faculty will communicate with parents and students through the following means:

- Email
- Monthly Instrumental Music (I.M.) Parent meetings
- Telephone
- Class Handouts
- Regular mail

Staff Biographical Information

Mr. Davey Yarborough

Davey Yarborough's impressive musical career has taken two distinct paths - those of accomplished performer and dedicated educator. Earning bachelor and master's degrees in education and performance, his university studies were augmented by studies on flute with the venerable Frank Wess and saxophone with the legendary Sonny Stitt.

As a performer, bandleader, composer and arranger, he has worked with Sir Roland Hanna, Keter Betts, Billy Eckstine, Buck Hill, Shirley Horn, Lena Horne and Joe Williams, to name a few. He also has collaborated with trumpet virtuoso Wynton Marsalis, performing on Marsalis' Making the Music series on National Public Radio (NPR).

Davey also joined Wycliffe Gordon, Herlin Riley, Bill Easley and Reginald Veal on Gordon's new arrangement for the opening theme for NPR's All Things Considered. He has performed at the Kennedy Center's Jazz Club, the Millennium Stage, and Davey's sold-out performance for Dr. Billy Taylor's Jazz at the Kennedy Center, Terrace Theater Series at the Kennedy Center for the Performing Arts in Washington, DC, which was widely hailed as a highlight of the series.

As an educator, he returned to his alma mater, the University of the District of Columbia, as music instructor and director of the Jazz Stage Band. In 1986, Davey was recruited to create the jazz orchestra at the Duke Ellington School of the Arts in Washington, DC, and built what is now an internationally recognized jazz studies program and jazz orchestra, The New Washingtonians. It is there at Ellington that Davey continues to nurture and mentor aspiring performers in this legacy. He received the coveted 1998 Mayor's Arts Award in Washington, DC, for Excellence in Dedication to the Arts. During that same year, Connie Chung featured Davey in a sensitive, insightful piece on ABC's 20/20, chronicling his efforts on behalf of his students. The recipient of a 2000 Special Achievement Wammie, Davey also received the coveted Whitney M. Young, Jr. Community Service Award from the Greater Washington Urban League in 2000 for his work with students and within his community; a DC Emancipation Day Image Award for 2001; the 2006 DC Youth Orchestra distinguished Alumni Award; and, with his wife, Esther Williams, a Community Service Award from Kids In Trouble, in DC. Davey also was honored in 2004 by The Society, Inc., of DC for his dedication to the education of young people. Established in 1998 by Esther Williams and Davey, The Washington Jazz Arts Institute is an extension of his legacy of education and mentoring. As Co-Founder/Artistic Director, Davey, along with his talented and accomplished staff, guides young musicians through instruction, lecture, professional workshops, mentor opportunities and performance with their peers.

From 1988 to 1991, Davey's sax was part of the memorable background music for The Cosby Show. His composing and arranging talents are heard on the musical soundtrack for the movie Uptown Angel. In addition to performing at the East Coast, San Remo, Italy, and Montreaux Jazz Festivals, Davey has recorded "Collaboration," with pianist, Hilton Felton; "It's Time for Love," "Lovetones," "Beautiful Friendship," and "In the Spirit" with vocalist Esther Williams. A much sought-after soloist, Davey appears on many recordings, including Ronnie Wells' *Live at Montpelier*, harpist Jeff Majors' *New Age Soul and Sacred*, and with bandleader, Bobby Felder, *Christmas Jazz at Peoples Church*, *Jazz at Peoples Church*, *A New Experience and Amazing*

Grace. A dynamic lecturer, Davey conceived and presented the Smithsonian Institution's Jazz Evenings for Young Professionals lecture series. An overwhelming success, that project led to his Journey into Jazz, which covers the history of jazz by combining a performance and lecture format. Davey and the legendary Sir Roland Hanna collaborated on JazzMont Records on a compilation of original compositions and Duke Ellington's music, coinciding with Duke's 100th birthday. "Royal Essence, An Evening of Ellington" is an important, critically acclaimed, historic project in this genre of music.

Dr. Janet Peachey

Janet Peachey has been teaching music theory, composition, and music technology at Ellington for over 20 years. She also has taught music theory at The Catholic University of America, Washington Conservatory of Music, and American University Preparatory Division and music technology at the Levine School of Music.

Dr. Peachey has composed music in a wide variety of genres: opera, ballet, orchestral, chamber, piano, and vocal. Her works have been performed to critical acclaim in the United States and Europe. She recently completed both libretto and music for *Wheel Ordeal*, a comic opera about buying a car. She has been the recipient of grants for composition from the National Endowment for the Arts, DC Commission on the Arts and Humanities, Meet the Composer, Alban Berg Foundation, and the City of Vienna Cultural Council.

She was a two-year Fulbright grantee in Vienna, Austria, where she studied at the Hochschule fuer Musik und darstellende Kunst, eventually receiving diplomas in composition and conducting. She also holds DMA and B.Mus. degrees in composition from The Catholic University of America in Washington, DC .

As Artistic Director of Capital Composers Alliance from 1988 to 2004, Dr. Peachey organized and produced concerts of works by Washington, DC area composers; from 1989-1993 she was Vice President of Programs for American Women Composers, Inc. Performances of her works include a ballet commissioned by the Washington Ballet and performed at the Kennedy Center, a Composers Portrait concert at Strathmore Hall Mansion in Rockville, MD, and performances by Washington Music Ensemble, the Sunrise Quartet, Washington Contemporary Music Forum, the Goshen College Orchestra, and the Niederoesterreichisches Tonkuenstlerorchester in the Musikverein, Vienna, Austria. Dr. Peachey's for strong quartet is published by Arsis Press. i

Mr. Eric McMillan

Eric McMillan has served as the Director of the Wind Ensemble and higher brass instructor for the past ten years. He is a graduate of Howard University, with a BA in Music Education and a Masters of Music in Trumpet Performance. While attending Howard University, he studied classical trumpet under Fred Irby, III. Mr. McMillan began his teaching career while attending Howard and was the Director of the Jazz Ensemble-B and Trumpet Assistant. As an educator, he served on the faculty at Wilson Senior High School, Morgan State University and the Duke Ellington School of the Arts, where he currently is the Director of the Wind Ensemble and Trumpet Instructor. His performance career allowed him to travel and work with musicians from

an array of genres, including Wynton Marsalis, Fred Hammond, Judy Dexter and Chuck Brown, to name a few. Eric also was a member of the Pan-American Orchestra and The Catholic University Summer Opera/Orchestra.

Dr. Haewon Moon

Haewon Moon was born in Seoul, Korea. She finished her Bachelor of Arts degree at Seoul National University. She earned her Doctor of Musical Arts degree in piano performance with Dr. Thomas Mastroianni and Dr. Bela Nagy at the Catholic University of America in Washington, DC. While studying piano, she received many scholarships, including the Korean Government Scholarship, John Paul Scholarship, and Marie F. Connor Scholarship. She has taught at the Catholic University of America and Averett College as an adjunct professor. At the same time she has taught students at the Duke Ellington School of the Arts for the last 17 years. She was invited as a guest performer at the Summer Festival sponsored by Amherst College in Portland, Oregon. She also performed at Old Dominion University in Norfolk, VA, Montgomery College in Rockville, MD, Northern Virginia Community College in Annandale, VA, and Howard University in Washington, DC. Recently she was featured at the Millennium Stage and Terrace Theater at the Kennedy Center, Strathmore Hall, Brazilian – American Cultural Institute, the Korean Embassy, and the residence of the Brazilian Ambassador in Barbados. She often is invited as an adjudicator for many piano competitions such as the Hartman Competition, District Auditions, the Robert Spencer Concerto Competition sponsored by the Washington, Northern Virginia, and Montgomery Music Teachers Associations. She has served as a board member for the Washington Music Teachers' Association. She will serve as a board member for the Northern Virginia Music Teachers Association this fall.

Mr. Isaac Daniel, Jr.

Mr. Isaac Daniel, Jr. is the Orchestra Director, staff arranger and guitar instructor for the Duke Ellington School of the Arts. Mr. Daniel comes with a wealth of experience as a musician, educator, and retired Naval Officer of the United States Navy Band. He holds a Bachelors of Science degree from New York State University and a Master of Music in Conducting from the University of Memphis.

As a musician, Mr. Daniel has performed as a guitarist with “If This Hat Could Talk,” Ollie Woodson of the Temptations, Platters, Mercer Ellington Orchestra, Martha Reeves and the Vandellas, Gene Chandler “The Duke Of Earl,” Nancy Wilson, Sarah Vaughn, Little Anthony and the Imperials, Gospel Music Workshop of America, Stephen Hurd and Corporate Worship, Patrick Lundy and a host of other performers. He has also contracted and performed in a multitude of performance venues internationally.

Mr. Daniel has dedicated countless volunteer hours to the development of our aspiring youth musicians; one example is his creation of the Music in the Schools Tutoring Program in the Memphis, TN area, which resulted in increased student participation and achievement in jazz music. Students in the program were known to advance to select chairs of the Grammy in the Schools Program, as well as obtained music scholarships to various universities upon graduation from high school.

While serving honorably as a Navy Bandmaster/Conductor, Mr. Daniel directed various musical ensembles in support of The President of United States, various Heads of State, high level military and civilian official ceremonies, as well as conducting wind ensemble concerts at universities, high schools and other local and national performance venues until his retirement from the United States Navy Band in Washington, DC.

Mr. Daniel has organized instrumental music clinics for school children of all ages, providing hands-on experience and exposing them to various instruments, musical styles and cultural diversities. Additionally, he has served as clinician and guest conductor for the 2005 HBCU National Band Director's Consortium in Atlanta, GA, and in 2003 for the Brazilian Wind Ensemble in Tatui, Brazil and adjudicated various music competitions across the country (i.e., Orchestra, Marching, Jazz, and Concert Bands).

Finally, he served as music director for several Annual Freedom Awards Ceremonies given by the National Civil Rights Museum, Memphis TN. Some of the honorees included Lech Walesa, Colin Powell, Jackie Robinson, and Harry Belafonte. Mr. Daniel's responsibilities included directing music selections, rehearsing vocalists and instrumentalists and organizing all logistics for these large-scale music productions.

We believe...

In the Instrumental Music Department, our goal is college admission for any student who wants to major in music.

To achieve this, we believe in using a curriculum composed from traditional and contemporary genres. We believe that musical literacy can be best gained through application in all styles from Bach to Rock.

We believe that the study of instrumental techniques, music history and music theory will help students achieve success in whatever aspect of music they elect to pursue.

By the time instrumental student graduate from Ellington, we want them to have a much clearer vision of possible careers, feel positive about all kinds of music, and have doors opened to them that they may not have known existed prior to beginning their musical journey with us. And it is a journey—from the small world of a child into the larger one.

Graduating seniors should be able to:

- *Perform a successful audition for any post secondary institution of music education*
- *Demonstrate the level of musical competence necessary for college courses in performance technique and music reading and writing*
- *Demonstrate performance skills that show an understanding of the techniques of instrumental performance.*

It is understood that not all Ellington students will pursue a career in the arts, but it is our hope that we can prepare students to be lifelong advocates for the arts in their communities, homes, and places of worship.

Structure of the Instrumental Music Department's Curriculum

Upon entrance, each instrumental student will be assigned a technique teacher with whom she/he will study throughout their tenure at Ellington. All students will be re-auditioned annually. Only TOP performers will be selected for the traveling ensembles, which include the Wind Ensemble, Orchestra, and Jazz Orchestra. Jazz Orchestra members will be selected from the Wind Ensemble or Orchestra (exception: vocalists, piano and guitar instrumentalists must audition separately for the Jazz Orchestra Director). Students not selected for the Wind Ensemble or Orchestra will be assigned to the Preparatory Ensemble.

In addition, all students will be evaluated and assigned to a Music Theory class, which is usually Piano/Theory for first-year students. Those who are more advanced in music reading and writing will be placed in a higher level Theory class. All instrumental music students must take one year of piano. Every year instrumental students take courses in these four areas:

1. *Applied Music: Instrumental Techniques I - IV*
2. *Major Ensemble: Wind Ensemble/Orchestra/Jazz Orchestra/Guitar/Piano*
3. *Music Theory, which can include sight singing, ear training, harmony, composition, improvisation, and beginning piano.*
4. *Small Ensemble: Flute, Clarinet, Saxophone, Percussion, Trombone, etc.*

All instrumental music students must be enrolled in a theory class during their tenure at Ellington.

Advanced Placement (AP) theory courses are available to students upon completion of Theory III by recommendation of the theory department.

Student recital requirement – each student must appear on at least three student recitals by the beginning of the semester in which he or she performs their senior recital.

Performance Attire

Anyone not meeting the dress code requirement will not perform.

Dress requirements for traveling Performance Ensembles:

- At the discretion of the Director (refer to class syllabus)

Dress requirements for juries and recitals:

- Male – black suit, white collared shirt, long matching tie, black socks, black shine-able dress shoes
- Female – black knee-length dress, skirt with white collared blouse, or females who play instruments such as cello, guitar, bass clarinet must wear long skirts or full-flowing black dress culottes with white collared blouse, flesh tone stockings and black dress shoes. No bare shoulders (strapless or halter dresses). Any dresses with bare shoulders (with straps) must be covered with a cardigan or shawl. All jewelry worn for performance must be modest and conservative. No pants allowed. For additional information, please seek advice from the designated department female advisor.

Grading, Status, and Transfer

At the end of each semester, all freshman, sophomore, and junior instrumental music majors will demonstrate progress in Instrumental Techniques before a jury panel of faculty members. Each jury member will give the student a grade based on his/her presentation of materials studied in class that semester. These grades are averaged, and that average represents a percentage of the student's grade for that advisory. Performance attire for juries is identical to that of a recital.

Instrumental students are expected to maintain a "B" average in their music courses. Those who fail to maintain a "B" average can be recommended for probation or transfer. Those who fail music theory or technique classes can expect to be transferred.

Grades in Instrumental Music classes are assigned according to District of Columbia guidelines, and according to standards set by the music teacher in his/her classroom.

Student Responsibilities

The Ellington Music program is challenging and time-consuming. A high level of commitment must be maintained, even if a student decides that professional music study is not his/her goal. Students should be prepared for every class and rehearsal by bringing the appropriate materials: books, folder, pencils, notebooks, other materials as required by your teachers.

A positive attitude, respect for teachers and each other, and cooperation are expected at all times.

Attendance

- Students must attend class regularly and on time. Excessive absence, even for legitimate reasons, will affect student's work, especially in performance classes like Technique and Ensemble, and advisory grades will reflect those absences.
- No class-cutting is allowed. One unexcused absence can lower a class grade.
- For each class a student is tardy three times, that student will accrue one unexcused absence. Five or more unexcused absences per advisory in any class may result in the student receiving a grade of "FA" (failure due to absence) in that subject. Additionally, upon the student's return, he/she has three business days to provide an approved excuse for the absence period.
- Students are required to attend all music department recitals. Absence will affect the grade in Technique class. Students who do not display appropriate recital behavior can receive a failing grade in Technique class.
- When a concert or other performance is part of the work of any course, missing a performance is equal to a zero on a final exam, and the advisory grade will reflect that zero.
- Punctuality is required for all rehearsals and classes, and is an important part of your professional training. If you cannot respect the school, the work, and your fellow students enough to be on time to class, you may find yourself at another school!

Homework

Homework for a music student means practicing, whether it is practicing an instrument or theory skills. All students should practice every day. Practice should include scales and other warm-up exercises, practice of solo pieces assigned in technique class, practice of ensemble music, when appropriate, and practice of exercises in ear training, sight reading, and written assignments.

We most strongly suggest that students practice at the same time and place every day. It is essential that each student have a quiet place at home (or nearby) to practice.

Practice Tips

Practice is essential for good performance. Unfortunately, good performance does not happen overnight, and it can be discouraging when that growth takes weeks, months, or even

years. Your instrument is unique and it responds to changes in the weather, your surroundings, and the changes in YOU. The key to musical growth is repetitious practice of the performance techniques your teacher has emphasized in class. In short, if you want to improve your performance abilities, you must adhere to a consistent, efficient practice schedule.

Here are some practice habits you need to develop:

- Find a quiet place where you can practice without interruption.
- Keep your music organized all the time and have it with you!
- Set goals for your practice session, like “today I will perfect page 32 .”
- Work for 60-90 minutes a day.
- Always begin your practice session with warm-up exercises.
- Begin with the hard part—don’t waste time performing what you have already learned. Learn new material or fix the mistakes first, then go back and add that to the whole. If you perform and break down at the same place each time, you are not fixing anything, you are practicing breaking down!
- With new music literature, practice at a slow tempo so you can be accurate.
- Record yourself and try to evaluate your work as if you were listening to someone else.
- Recognize that some practice sessions will go better than others.
- If you are ill, you can still work on music elements not affected by your illness.
- Practice in front of a mirror so you can work on posture and mouth positions, and can begin to work out appropriate stage gestures.
- Finally, practice in front of your family or friends and allow them to critique your work.

Tips to learning music quickly and thoroughly

1. Recite or count and clap the rhythm, then examine the rhythms carefully and accurately, including the piano introduction, interludes, etc.
2. Speak the material in rhythm with the help of a metronome.
3. Play the melody and allow time for interludes of accompaniment. incorporate the use of the metronome in your performance. Again
4. Look for all articulation, dynamics, phrasings and be sure to understand all directions on the sheet music before attempting to perform it.
5. Music is learned best starting slow and gradually increasing in tempo when necessary.
 - Work with your accompanist for tempi, interpretation, and expression. Make the music YOURS.

Fees and Other Expenses

Duke Ellington students are required to pay a yearly activity fee of \$200, which directly benefits the arts department in which they are enrolled. This fee should be paid at the time of registration, but can be paid in installments. Money orders and checks should be made to DESAP.

Instrumental music majors should have their own personal instruments and are required to purchase all consumable items needed for performance. (Ex. reeds, mouthpieces, cables) Individual technique teachers will have more information about music book purchases. Students may also be asked to buy notebooks, pencils, cassette tapes, and other school supplies. ,

When the Instrumental Music department goes on trips to festivals or competitions, a great deal of the cost is covered by fundraising, ticket sales, and concert fees, but students should expect to pay additional monies as necessary.

Parents are expected to provide (or find donors for) concession sales at concerts and to provide student meals on days with extended rehearsals or evening concerts. Parent fundraising is handled through the Instrumental Parents group that meets monthly.

Non-residents of the District of Columbia will be assessed a tuition for attending Ellington. This tuition is paid to the District (not directly to Ellington) and replaces part of the taxes that District residents pay for school funding.

Work Ethic, Professionalism, and Self-Discipline

Our goal as a department is to prepare you for the best life you can have, both professionally and personally. In order to succeed as a professional musician, you need the skills you study here. To learn those skills, you must function as an ethical, hard-working, dedicated, self-disciplined person. The rules and regulations listed below can help you achieve that goal, while working with those around you for the common good.

- Expect the best from yourself. Try every day to improve yourself in some way. You will be amazed at what you can achieve through hard work and practice.
- Ask for help when you need it. Whether it is a school issue or a home issue, there is someone in this school who can help. If it is a class or homework issue, ask for tutoring before it is too late to pass the class!
- Come to class ON TIME, prepared to work. Enter the classroom in a mature, professional, and respectful manner.
- Be courteous and respectful of your teachers, administrators, the Ellington staff and custodians, and be especially respectful of each other.
- Be respectful of the building—it can't help being old, and it needs your tender, loving care.
- You will often be observed by outside visitors, guest artists, and district officials. Please maintain your dignity, integrity, and professionalism at all times.
- It is YOUR responsibility to make up work you have missed through absence. Please communicate with your teachers often and find out what you need to do to succeed at Ellington.
- Students are NOT responsible for disciplining other students. They are responsible for their OWN attitudes and self-control. Please be a good example for others.
- Being a responsible Ellington citizen or a valued citizen of the world is not an accident—do the right thing!

Classroom Etiquette

- Cell phones and other electronic devices are not allowed to be used in classrooms or in the theater. Cell phones and other devices can be confiscated.
- The Music department phones are available for your emergency use, but you must have specific permission to use them. Do not sit at a teacher's desk unless you have been given permission to do so.
- Please keep your classrooms and the practice modules as clean as possible. Throw away trash and pick up your belongings.
- Make-up and personal grooming is prohibited in the classroom, the modules, and the music floor hallway. After the first warning, grooming items will be confiscated and not returned.

Concert and Recital Etiquette

All students will perform on recital at some point in their tenure at Ellington, whether it is a regular student recital, or a senior recital. Since this is an experience we all share, it should be an experience that is satisfying and rewarding for the performer and for the audience.

Acceptable behavior at classical concerts and recitals is based on common courtesy and the traditions of concert-goers for the last 150 years. As an audience member, you are there to listen and watch, not to actively participate in the concert. You cannot listen and talk at the same time, so rule number 1 is that you must remain quiet while others are performing. It is very important that you sit quietly and listen to the performance, whether it is a vocalist or an instrumentalist. There should be no yelling, as that can ruin the concentration of the performer.

Performers should be welcomed with applause, and should be thanked with applause at the end of the performance. No one should move around the theater while there is a performer on stage. Flowers and gifts should be presented to the performer in the lobby after the concert. Cell phones should be turned off while in the theater. Teachers have the right to confiscate cell phones used in the theater, whether you are calling, texting, or playing games.

Parental Responsibilities

Parents of Instrumental Music students are expected to attend an Instrumental Parent meeting once a month. They should make a concerted effort to maintain contact with their child's music teachers throughout the school year.

Parents need to provide a quiet place and time for their child to practice and study without interference from television and other distractions. Parents should encourage students to practice daily on the materials assigned by the technique teachers.

It is extremely important that you support your child's performances and other activities at Ellington. Despite what they may tell you, your child needs and desires your support through your attendance and positive attitude about their activities. Parents should plan to attend all recitals and concerts in which their child participates, and to support other students if possible. Parents should provide a quiet place where students can practice their lessons.

If there is a financial difficulty in purchasing tickets for a performance, please let the Department Chair know so an arrangement can be made.

Parents are welcome to observe classes at Ellington after receiving a visitor's pass from security at the downstairs entrance; however, parent/teacher conferences must be arranged in advance. (Juries and auditions are closed to observers.)

Parent Fundraising

Parents are often asked to help with concessions, tickets sales, and other fundraising activities to benefit the Instrumental Music Department. If you are unable to participate in one way, we can probably find another way for you to have an impact! Please be in communication with the parent president and other officers to find out how you can help.

Performances and Other Activities Outside the Department

Private Lessons

Taking private lessons with an outside teacher can lead to confusion for the music student and does not replace the requirements for Technique class. Performances arranged by teachers outside of Ellington should be discussed with and approved by the technique teacher.

Outside performances, etc.

- Students are NOT excused from classes, from rehearsals, or (especially) from in-school or school-related performances because of non-school-related activities. If outside performances conflict with Ellington activities, the student will still be graded for the Ellington activity.
- Students are NOT excused from the Instrumental Music Department classes and activities in order to participate in sports events either at Ellington or at other places.
- Only SENIOR Instrumental majors are allowed to participate in the Senior Variety Show and the Senior Fashion Show. Senior participants must have permission from their Department Chair and must maintain a 2.5 grade point average.
- Students who wish to perform with another Department at Ellington must have no less than a “C” in the previous advisory in any music class, and must have the written permission of his/her technique teacher and the Department Chair.

Senior Responsibilities

The next step!

Senior Instrumental Music majors at Duke Ellington, while trying to finish high school at the highest level possible, should be planning to attend the college, university, or conservatory of their choice. Planning for post-secondary education should begin in your junior year. The Department Chair and your technique teacher, in communication with your counselors, will advise you about this next step in your educational development.

College Auditions

If you plan to major or minor in music in college, you should take the opportunity to audition for several different schools. Some schools will come to Ellington to hold auditions. Audition for the experience of auditioning, even if that school is not one you think you will attend.

Please work with your technique teacher to make sure you understand what music is appropriate for college auditions, especially if you plan to audition for performance or music education. Your teacher will help you find appropriate music and can guide you toward finding materials. See the Department Chair if you have other questions about auditioning.

Arts Recognition Talent Search

Most Music department seniors should plan to participate in the Arts Recognition Talent Search competition. At the end of the junior year, students should apply online, and in the fall of the senior year, make a recording of appropriate music for the competition. The recording of selections must be completed by October 20. Talk to the Department Chair or your technique teacher for further information.

Senior Recitals

The culmination of the Instrumental Music major's training at Ellington is the presentation of a senior recital. Senior recitals are expected of all graduating seniors, although the senior jury (hearing) meets the minimum requirement for graduation. Seniors who fail their senior jury/recital will NOT receive a Duke Ellington School of the Arts graduation diploma and will NOT participate in graduation.

The senior recital is limited to 20 minutes of music, and should demonstrate the music literature studied in Technique class, which includes at least one grade V or better selection. The literature for the senior recital is chosen and/or approved by the individual technique teacher. Seniors will demonstrate their preparation for the recital at a senior hearing (jury).

All the performers on a given senior recital must be seniors, graduates, professionals, or part of a faculty sponsored ensemble. The dress code (see below) applies to ALL performers, whether they are Ellington students or not. Anyone not meeting the dress code requirement will not perform.

Senior recital dress code

Ladies: Modest (not tight) dress or dressy blouse and skirt, falling at least to the knee, dressy shoes, stockings. No cleavage, midriff, or bare shoulders are allowed. Ladies who wear a strapless or spaghetti strap dress must add a shawl or jacket to cover shoulders. No pants or pants suits are allowed.

Gentlemen: Coat and tie (or suit), a dress shirt with a collar, dress shoes made of shine-able leather, dress slacks, dark or matching socks, or may wear a uxedo with appropriate bowtie, cummerbund, shoes, and socks. See male advisor if you have any questions. t

Senior I Showcase

At some time during the year, senior instrumentalists will have the opportunity to perform on a senior showcase concert. Most of the planning and preparation for this concert is done by the parents of the juniors in conjunction with the Department Chair. Please see Mr. Yarborough if you would like to work on the preparation for the Senior Instrumental Music Showcase.

Failing Music Classes

Unfortunately, music classes are not able to be made up in the summer. They are not offered as part of any summer school curriculum in the District of Columbia. That means that in order to receive a Duke Ellington certificate in addition to a DCPS diploma, students must pass all of their music courses each year at Ellington. As a result, as previously stated, those who fail music theory or technique classes can expect to be transferred from Ellington.

Students who receive a C or less in arts classes are placed on probation and are subject to transfer for failure to meet the standards of the Department.

RESUMES: Examples and Requirements

Every Ellington student is required to prepare a professional resume using the template outlined below.

Duke Ellington School of the Arts Instrumental Music Department Student Resume Template

Jane/John Smith, Name of Instrument

403 E Street NE
Washington, DC 20020
202-667-8899

Jsmith360@aol.com

(This should be a professional-sounding address, not “babygirl@...”)

Career Objectives

To be an instrumental music performer, in either classical, jazz or popular music.

To use the knowledge I acquire as a student at Duke Ellington to get acceptance to college and to obtain scholarships.

Performance Experience

Three years, Duke Ellington Wind Ensemble, multiple performances in and outside of school, including trips to Florida Heritage Music Festival (2006), King’s Dominion Music Festival (2008)

Two Years, Duke Ellington Orchestra, hundreds of performances in and outside of school, including Florida Heritage Music Festival (2007), King’s Dominion Music Festival (2008), numerous concerts at the White House

Two Years, section leader, Duke Ellington Jazz Orchestra, multiple performances in and outside of school, including trips to Nassau Bahamas (2007), Philadelphia Jazz Festival (2008), numerous high profile small ensemble performances

Section Leader/performer in The Wiz, Duke Ellington School of the Arts 2008

Musical Director, 2nd Sunday Youth Choir, Missionary Baptist Church, Washington, DC

Awards and Honors

Omega Talent Hunt competition, first place, 2007

Arts Recognition Talent Search competitor, Honorable Mention, 2008

Best Jazz Soloist award, Howard University Jazz Festival, 2008

Scholastic and Arts Honor Rolls, 2006, 2007, 2008

Education and Training

Shaw Middle School, grades 6, 7, 8, Lloyd Hoover, Band Director

Duke Ellington School of the Arts, 9, 10, 11, 12

Private piano lessons, 2001-2005 Arlene Smith, piano instructor

Flute Technique Teacher at Duke Ellington, Norman Brentley, 2004-2008 (special classes?)

Repertoire

Community Service

Other Interests and Activities/Group memberships

Offices Held

Guest Artists

Ellington's instrumental students are fortunate to benefit from the visits of various guest artists for performances, workshops, and master classes. Recent guest artists include:

Antonio Hart saxophonist Corcoran Holt, bassist

Jason Moran, pianist

Marcus Strickland

Dr. J.B. Dyas, Thelonius Monk Institute

Steve Novosel, Thelonius Monk Institute

Ameen Saleem Winard Harper

Helen Sung, pianist, Thelonius Momk Institute of Jazz.

Richard Seals, percussionist

Jon Ozment, pianist

Oberlin Conservatory Septet, directed by Peter Dominiguez

Vaughn Mason, author

Afterword

The regulations and policies in this Instrumental Music Department Handbook have evolved from many years of experience with music students, and are in force for the duration of the student's stay at Duke Ellington.

When students, parents, and faculty follow these policies, the Music department functions with the kind of positive spirit we expect at Ellington. Please keep this handbook as a reference, and feel free to contact the members of the Instrumental Music department if there are questions or concerns regarding these policies, or if you have specific problems regarding something in the department.

Mr. Davey Yarborough, Chair
Instrumental Music Department
202-965-4695
Thesax56@aol.com

Duke Ellington School of the Arts:
Improving Your Audition for the
Music Department

We are looking for:

- Potential – do you have the potential to develop to the point where you could perform professionally? Is your musical gift above average?
- Performance and musical potential – do you have the personality to be a performer, or is your gift for music so great that you can succeed in some other area of musical study (composition, recording technology, teaching, etc.)?
- Passion about music – are you truly excited by music and/or singing? Will that make you a dedicated student who practices and strives for excellence?
- Possibility for academic success – can you do well enough academically to stay in school (maintain a “C” average overall)?
- Cooperative attitude – can you work well with others in class and outside of it?

The Audition: You will perform for at least one member of the instrumental faculty who will also ask you to sight read. ,

To present yourself in the best light possible:

- Decide exactly what piece or composition you will present and PREPARE it (memorize it, play in tune).
- Say your name and answer questions clearly and completely.
- Be ready to talk about yourself, your past musical experiences, your goals for the future. Give these ideas some thought—is Duke Ellington REALLY where you want to be? Why? Is music your hobby or your passion?
- Dress appropriately—look like a professional.

Handbook Receipt

I have received the Instrumental department handbook and understand that I am responsible for following the policies and procedures set forth in the handbook. I further understand that

_____ (student's name) has the status of **CONDITIONAL ACCEPTANCE** for the first year of entry into our program. Those conditions are outlined in the Instrumental handbook, and include curriculum, behavioral, and financial obligations.

Signature of Instrumental Student

Date

Signature of Parent/Guardian

Date