

**Department of Instrumental Music
Handbook
2018-2019**

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Isaac Daniel, Jr.- Orchestra/Guitar/Instrumental Department Chair
Chester Burke– Piano/Theory
Norman Brentley-Flute/Male Advisor
Amanda Collins – French horn
Leslie DeLaine-Theory/Violin/Viola
Tyra Flotte- Clarinet/Theory/Concert Band/Radical Elite
Dupor Georges-Lower Brass/Theory
Brent Gossett-Tuba/Euphonium
Lynné Gray- Piano/Director of Music Theory/Music History/Female Advisor
Heather Haughn- Director of Strings/String Ensemble/Concert Band-String/Violin/Viola
Kieron Irvine – Trumpet/Wind Ensemble/Radical Elite
Carolyn Kellock- Bass
Mark Meadows- Jazz Improvisation
P. J. Morgan Theory/Composition
Dr. Haewon Min- Piano/Harp
Dr. Janet Peachey- Theory/Composition
Denna Purdie- Cello/Theory
Francis Thompson- Percussion/Theory
Davey Yarborough- Director of Jazz Studies/Saxophone/Jazz Orchestra

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.

Lynne' Gray

Lynne' Gray is a native Washingtonian. She received both her Bachelor of Music and Master of Music in Piano Performance from The Catholic University of America. In 2007, Ms. Gray was awarded the Distinguished Music Educator of the Year from Yale University School of Music. She is currently the Chair of the Theory Department at Duke Ellington School of the Arts.

Dr. Haewon Min

Haewon Min 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 of the Washington Music Teachers' Association and the Northern Virginia Music Teachers' Association. Also, she has been invited as a piano faculty for the Summer Piano Camp sponsored by Sungkyul University in Korea for the last five years.

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, music director, 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, Motown the Musical, Marley, ” Ollie Woodson of the Temptations, Platters, Mercer Ellington Orchestra, Martha Reeves and the Vandellas, Gene Chandler “The Duke Of Earl,” Nancy Wilson, Sarah Vaughn, Aretha Franklin, 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 Tatuí, 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 an instrumental student graduates 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 his or her 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. Orchestra and Jazz Orchestra members will be selected from the Wind Ensemble and String Ensemble (exception: vocalists, piano and guitar instrumentalists must audition separately for the respective Director). Students not selected for the Wind Ensemble or Orchestra will be assigned to the Preparatory Ensemble (Concert Band).

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. With the exception of String instrumentalists, (Violin, Viola, Cello and Bass), all instrumentalists must successfully complete Sight Singing I. Every year instrumental students take courses in these four areas:

2018-19 IM Scope and Sequence

Period	9 th Grade	10 th Grade	11 th Grade	12 th Grade
7 th Period	Instrument Technique 1	Instrument Technique 2	Instrument Technique 3	Instrument Technique 4 Successful completion of Senior Recital displaying proficiency in at least one Grade V solo selection, recital should have no less than 12 minutes of classical repertoire. If Senior Student does not successfully pass his/her senior hearing, the Senior will be required to successfully complete a Senior Jury which will include college entry level scales (major and all forms of minor), Etude, sight reading and Grade V solo selection.
8 th Period	Piano Theory 1 or as assigned through testing	Theory 2/Ensemble (Brass, Woodwind, Percussion, String) or as assigned through testing. If the student tests out of this course an elective course will be assigned Piano/Guitar Majors will be assigned to fulfill Theory 2 in Percussion Ensemble/Theory 2	Theory 3, AP Theory (must have successfully completed Theory 3 and pass proficiency exam), Composition (elective course must have successfully completed Theory III) Jazz Combo 1 (Audition), Conducting (Audition)	AP Theory, Composition (elective course must have successfully completed Theory III), Jazz Combo 2 (Audition), Conducting (Audition)
9 th Period	Primary Classical Ensembles 1 (Orchestra, or Wind Ensemble), primary or secondary instrument. Piano or Guitar Ensemble is required for all piano and guitar instrumentalists who are not selected for a primary ensemble. Radical Elite is a requirement for all Brass, Woodwind and Percussion Students. Jazz Orchestra or Combo does not fulfill Classical Ensemble graduation requirement (Excluding Piano and Guitar majors). Piano or Guitar majors can fulfill ensemble credit with Jazz Orchestra, Wind Ensemble, or Orchestra	Primary Classical Ensembles 2 (Orchestra, or Wind Ensemble) primary or secondary instrument. Piano or Guitar Ensemble is required for all piano and guitar instrumentalists who are not selected for a primary ensemble. Radical Elite is a requirement for all Brass, Woodwind and Percussion Students Jazz Orchestra or Combo does not fulfill Classical Ensemble graduation requirement (Excluding Piano and Guitar majors). Piano or Guitar majors can fulfill ensemble credit with Jazz Orchestra, Wind Ensemble, or Orchestra	Primary Classical Ensembles 3 (Orchestra, Wind Ensemble) primary or secondary instrument. Piano or Guitar Ensemble is required for all piano and guitar instrumentalists who are not selected for a primary ensemble. Radical Elite is a requirement for all Brass, Woodwind and Percussion Students Jazz Orchestra or Combo does not fulfill Classical Ensemble graduation requirement (Excluding Piano and Guitar majors). Piano or Guitar majors can fulfill ensemble credit with Jazz Orchestra, Wind Ensemble, or Orchestra	Primary Classical Ensembles 4 (Orchestra, Wind Ensemble) primary or secondary instrument. Piano Ensemble is required for all piano or guitar instrumentalists who are not selected for a primary ensemble. Radical Elite is a requirement for all Brass, Woodwind and Percussion Students Jazz Orchestra or Combo does not fulfill Classical Ensemble graduation requirement (Excluding Piano and Guitar majors). Piano or Guitar majors can fulfill ensemble credit with Jazz Orchestra, Wind Ensemble, or Orchestra
10 th Period	Sight Singing I (except Strings who are required to take String Ensemble as a secondary ensemble, not including Guitar) Secondary Ensemble 1 -could be an additional primary ensemble or (i.e. Flute ensemble, Clarinet ensemble, etc.). If there is a scheduling conflict, primary ensemble will take precedence.	. Secondary Ensemble 2 could be an additional primary ensemble or (i.e. Flute ensemble, Clarinet ensemble, etc.). String Ensemble is required secondary ensemble for all string instruments except Guitar. If there is a scheduling conflict, primary ensemble will take precedence	Secondary Ensemble 3 -could be an additional primary ensemble or (i.e. Flute ensemble, Clarinet ensemble, etc.). String Ensemble is required secondary ensemble for all string instruments except Guitar. If there is a scheduling conflict, primary ensemble will take precedence	Secondary Ensemble 4 -could be an additional primary ensemble or (i.e. Flute ensemble, Clarinet ensemble, etc.). String Ensemble is required secondary ensemble for all string instruments except Guitar. If there is a scheduling conflict, primary ensemble will take precedence.

1. *Applied Music: Instrumental Techniques I - IV*
2. *Major Classical Ensemble: Wind Ensemble*/Concert Band (for first year students)/Guitar Ensemble/Piano Ensemble/Orchestra/String Ensemble***
3. *Music Theory, which can include elements of 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 Major Classical Ensemble, Instrumental Technique class, and theory class during their tenure at Ellington

Note: * All percussion, woodwind, and brass instrumentalists are required to be in Wind Ensemble/Concert Band/Radical Elite every year. Additionally, these ensembles have scheduled mandatory/graded after school rehearsals.

**All string instrumentalists are required to be in String Ensemble every year. Additionally, these ensembles have scheduled mandatory/graded after school rehearsals.

***Sight Singing class, all instrumental music students must successfully complete one year (Exception: String Instrumentalist, not including guitar instrumentalist)

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

Composition class is available for students at Duke Ellington who have met the following requirements:

- Students must have fulfilled the requirements for Theory III (minimum requirement).
- Students must be recommended by their theory teacher and technique teacher and must have the permission of the composition instructor.

Due to the complexity of the course, it is strongly advised that the student take Advanced Placement Theory either prior to or concurrently with the composition class. To assure that students are eligible to enroll in the composition class, an assessment text will be given.

Jazz Theory/Combo class is an advanced theory and performance repertoire class for students solely selected by the jazz studies director. Additionally, the student must have successfully completed theory I & II and have clearly demonstrated to the director the aptitude and sincere desire to perform jazz as a profession.

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 tailored suit (no saggy cuffs), white collared shirt, long matching black tie, black bow tie, black socks, black shine-able dress shoes
- Female – black T-length (mid-calf) or longer dress or skirt, full-flowing black dress Palazzo pants(wide-leg, "evening" pants) with dressy black blouse (sleeves- $\frac{3}{4}$ length or longer), black/off black stockings and black dress shoes(reasonable heel). No cleavage, bare midriff, bare shoulders (strapless, spaghetti straps, halter dresses). All jewelry worn for performance must be modest and conservative.
- For additional information, please seek advice from the designated department male or female advisor. *All performance attire must be approved by the Ensemble Director and/or technique teacher.*

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, and 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 negatively impact student's grade, especially in performance classes like Technique and Ensemble, and advisory grades will reflect those absences (refer to DCPS guidelines).
- No class cutting is allowed.
- Students are required to attend all music department recitals. Absence will affect the grade in Technique class.
- All concerts and rehearsals leading up to the performance are mandatory!!! This includes performance trips in and outside of the local area (hardship funding is available for families in need of assistance).
- 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, the music, and your fellow students enough to be on time to class, you may find yourself at another school!
- ***It is a requirement to pass all music courses that students participate/attend ALL rehearsals(including mandatory after school rehearsals) and performances.***

Practice Room Usage

Students may only use practice rooms with adult permission.

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, 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. It is often useful to break that up in to shorter sessions, so you do not lose focus.
- Always begin your practice session with warm-up exercises including scales and etudes.
- 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, just practicing breaking down! In other words, don’t practice mistakes....you will get very good at the mistakes.
- Practice in small sections.
- Think before you play. What is the problem, what are some possible solutions, what is working?
- 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 (bow hold, mouth positions, hand position, etc.), 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.
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.
6. 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, Compact Discs (recording supplies), and other school supplies.

When the Instrumental Music department goes on trips to festivals or competitions, a portion 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 concertgoers 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

It is the responsibility of the parent to stay abreast of all concerts, trips, fundraising, and other activities associated with the IM Department.

Parents of Instrumental Music students are expected to attend an Instrumental Parent meeting once a month. Parent meetings are held on the second Tuesday of every month unless otherwise communicated. The IM Parent Group sends out frequent email communication as well. It is the responsibility of the parent to check in with the parent group to make sure they are receiving all communication.

Parents 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 and ensemble 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 arrangements can be made.

Parents are welcome to observe classes at Ellington with 24 hour notice and approval.

Scheduled parent visitors must receive a visitor's pass from security at the downstairs entrance. 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.

The entire Instrumental Music Department attends an out of town festival/competition yearly. There is a cost per child for this trip. *If you are experiencing financial hardship, monthly fundraising is mandatory to ensure the success of the student.* Lack of participation could negatively impact your child's overall grade. Travel competitions are graded events and are mandatory for the entire Instrumental Music Department. If your child cannot participate due to lack of funding and there was no substantial fundraising participation to help fund participation, the student's grade will be penalized as a missed performance.

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 or internships 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 (at the latest). 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 and Senior Hearings

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.

Seniors must pass a senior hearing in January (senior hearing must be completed by the 2nd week of February) of their senior year to be approved to give a senior recital. The required repertoire for a senior hearing is all of the senior recital repertoire. The senior hearing will be attended and judged by a minimum of 3 faculty members. If a senior does not pass their senior hearing, they must do a senior jury. The senior jury requirements are a standard college audition for that instrument.

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 (including at least one grade V or higher 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.

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 (T-length/mid-calf or longer) or dressy blouse and skirt (T-length or longer) or flowing Palazzo (wide-leg, “evening”) pants, dressy shoes (reasonable heel), 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.

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

The technique teacher must approve all performance attire.

Senior 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 the Department Chair or your technique teacher if you would like to work on the preparation for the Senior Instrumental Music Showcase. Students who do not successfully pass a senior class or are ineligible to present a Senior Recital will NOT participate in the Senior Showcase.

Failing Music Classes

Unfortunately, music classes cannot 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 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:

DeCoda(formerly DeClassified), chamber music

Dr. J.B. Dyas, Thelonius Monk Institute

Earth, Wind & Fire

Herbie Hancock

Winard Harper

Antonio Hart saxophonist Corcoran Holt, bassist

Hemsing sisters, violinists

Lee Piano Trio

Vaughn Mason, author

Jason Moran, pianist

New World Symphony Orchestra, String Fellows

Steve Novosel, Thelonius Monk Institute

Oberlin Conservatory Septet, directed by Peter Dominiquez

Jon Ozment, pianist

Smokey Robinson

Ameen Saleem

Richard Seals, percussionist

Lawrence Stomberg, University of Delaware, cellist

Marcus Strickland

Helen Sung, pianist, Thelonius Monk Institute of Jazz.

West Shore Piano Trio

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. Isaac Daniel, Chair
Instrumental Music Department
240.461.8040
ikedaniel@aol.com 20

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.

**Performance
Grading Rubric**

Grade
A to A-

	Tone Quality	Rhythm/Tempo	Rudiments/Technical Accuracy	Interpretation/Expression
A to A-	In tune and distinct throughout with: accurate pitches, clear controlled tone, breath support, touch, and correct bowing. Strong evidence of personal practice	All rhythms are performed accurately while performing at written metronome marking. Strong evidence of personal practice	Evidenced mastery of the music in performance of rhythm, melody, phrasing, articulation and intonation. Strong evidence of personal practice	Conveyed the theme and style of music with excellence; mood/dynamics very effective; maintained the integrity of the music as written. Strong evidence of personal practice
B+ to B-	In tune and nearly accurate throughout with pitches, controlled tone, breath support, touch and correct bowing. Adequate evidence of personal practice	Most rhythms are performed accurately while performing at a given or altered metronome marking. Adequate evidence of personal practice	Evidenced near mastery in performance of rhythm, melody, phrasing, articulation and intonation. Adequate evidence of personal practice	Conveyed the theme and style of music most of the time; expresses mood and dynamics effectively most of the time; maintained the integrity of the music as written. Adequate evidence of personal practice
C+ to C-	Mostly in tune and accurate throughout with minor inconsistencies in one or two tonal components. Evidence of personal practice	The tempo is unsteady at times and some rhythms are inaccurate, not adhering to metronome marking. Evidence of personal practice	Evidenced some mastery of rhythm, melody, phrasing, articulation and intonation but performance is inconsistent. Evidence of personal practice	Somewhat conveyed the theme and style of music; limited development of music: dynamics, mood, style, and expression. Evidence of personal practice
D+ to D	Many pitches are played incorrectly and out of tune. Little evidence of personal practice	The tempo is noticeably faster or slower and the beat is inconsistent throughout. Little evidence of personal practice	Evidenced little or no mastery of rudiments/technique in performance. Little evidence of personal practice	Poor or no development of music; poor or no application of dynamics, mood, style, expression. Little evidence of personal practice
F	Unable to perform, completely unprepared. No evidence of personal practice	Unable to perform, completely unprepared. No evidence of personal practice	Unable to perform, completely unprepared. No evidence of personal practice	Unable to perform, completely unprepared. No evidence of personal practice