

Recording Submission & Application Procedure

This chart will guide you through the *Essentially Ellington* application process. Some rules are only for competition entries; guidelines for submitting a Comments Only recording are listed separately. Please contact us if you have any questions concerning your entry.

You are encouraged to make a recording of your band performing three charts, no matter what your level of ensemble, experience, instrumentation, etc. Every submission receives thorough qualitative and quantitative comments from our tape screening judges, and a certificate signed by Wynton Marsalis.

Please note: Financial concerns should not prohibit any band from sending a recording for competition. There is funding available for travel reimbursement, and we have many fundraising ideas to assist you.

	Competition	Comments only
Due date	Friday, January 29, 2010 by 4pm in Jazz at Lincoln Center office	Wednesday, March 31, 2010 by 4pm in Jazz at Lincoln Center office
Categories for competition * Groups made up of students who attend more than one school.	<p>Category A All school groups who were not finalists in the 2008 or 2009 <i>EE</i> Competition & Festival will compete for ten finalist spaces.</p> <p>Category B All school groups who were finalists in the 2008 or 2009 <i>EE</i> Competition & Festival will compete for five finalist spaces.</p> <p>Category C Community bands* will compete to perform in exhibition at the Competition & Festival.</p>	Category "E" - For everyone who wants to play great music and benefit from expert advice!
Age requirements	Players must be in grades 9-12, and between the ages of 13 and 19 years old. <i>Note that if necessary to complete parts, up to two eighth graders may be used.</i>	Most players should be in grades 9-12, but if it is necessary to complete parts, older or younger players may be used.
Technical requirements	<ul style="list-style-type: none"> • CD format is preferred. No mini-discs or DAT. • The recording should be of the best quality possible, though not necessarily professional quality. • Each piece must be recorded live — no edits! (<i>See recording information</i>) • No artificial recording techniques (reverb, echo, etc...). • Leave a five-second pause between each piece. • Total performance time must not exceed 17 minutes. 	<ul style="list-style-type: none"> • You may send a CD or DVD. No mini-discs or DAT. • Leave your worries at the door and make the recording.

Recording Submission & Application Procedure (Cont.)

	Competition	Comments only
Repertoire options	<p>Select three pieces from the 2009-10 <i>Essentially Ellington</i> repertoire OR replace one with another Duke Ellington transcription from the <i>Essentially Ellington</i> library, 85 as of 2009 (refer to www.jalc.org/EssentiallyEllington for a complete title listing and streaming audio recordings).</p> <p>Benny Carter titles (from <i>EE</i> 08-09) are not eligible.</p> <p>You are welcome to include Mary Lou Williams titles from the <i>EE</i> 2009-10 repertoire, but at least one of your selections must be a Duke Ellington transcription from the <i>Essentially Ellington</i> library.</p> <p>Choose pieces that best display the strengths of your band. Pieces must be performed in their entirety.</p>	<p>Select any 1-3 tunes from this year's pieces OR any Ellington transcriptions from the <i>Essentially Ellington</i> library, 85 as of 2009 (refer to www.jalc.org/EssentiallyEllington for a complete title listing and streaming audio recordings).</p> <p>Use this option to choose any piece of <i>EE</i> music that strikes your fancy. Pieces must be played to the best of your ability, and in the spirit of swing.</p>
Instrumentation and substitutions	<p>One player per part; you may include all players by rotating them among pieces. Substitution of instruments is acceptable as long as parts are not transposed and ensemble parts are played as written. Be aware that substitutions will have an impact on the sound of the band. The number of students listed on your application cannot exceed 25. No exceptions without prior Jazz at Lincoln Center approval.</p>	<p>You may include or exclude players as you see fit. Substitution of instruments is acceptable, as long as the students enjoy playing the music. Be aware that substitutions will have an impact on the sound of the band.</p>
Improvisation and changing the arrangements	<p>You may:</p> <ul style="list-style-type: none"> • Choose soloists other than those indicated • Extend solo sections • Add introductions <i>as is appropriate</i> to this style of music. 	<p>You may:</p> <ul style="list-style-type: none"> • Choose soloists other than those indicated • Extend solo sections • Add introductions <i>as is appropriate</i> to this style of music.
Festival dates and personnel	<p>For additional comments, see Web site section on "Soloing and Improvisation."</p> <p>May 8-10, 2010 must be reserved with each student for the festival in New York City. Students listed on the application must be the same as those who play at the Competition & Festival. No substitutions without prior Jazz at Lincoln Center approval.</p>	<p>For additional comments, see Web site section on "Soloing and Improvisation."</p> <p>May 8-10, 2010 is a great opportunity to come to New York for <i>Essentially Ellington</i>. Come celebrate and visit Jazz at Lincoln Center's home, Fredrick P. Rose Hall.</p>

Recording Submission & Application Procedure (Cont.)

	Competition	Comments only
<p>Submit copies of your recording</p> <p>Recordings shall become the property of Jazz at Lincoln Center</p>	<p>Category A, B, & C Three copies (one labeled and two unlabeled)</p> <p>The <i>labeled</i> copy should provide the following information:</p> <ul style="list-style-type: none"> • name of band • school or program name • city and state • title of compositions in the order performed <p>The two <i>unlabeled</i> copies should provide the following information:</p> <ul style="list-style-type: none"> • title of compositions in the order performed 	<p>Two copies both labeled with the following information:</p> <ul style="list-style-type: none"> • name of band • school or program name • city and state • title of composition(s) in the order performed
<p>Complete the application form</p>	<p>The following must be typed:</p> <ul style="list-style-type: none"> • Check box for your category • Contact information • Student personnel • Titles and featured soloists <p><i>Read the waiver: Director and principal/administrator must sign where indicated.</i></p>	<p>The following must be typed:</p> <ul style="list-style-type: none"> • Check box for comments only • Contact information • Student personnel • Title(s) and featured soloists <p><i>Read the waiver: Director must sign where indicated.</i></p>
<p>Write a brief description</p> <p>Both competition and comments only</p>	<p>Clearly type a description of your school or organization's jazz program. Include:</p> <ul style="list-style-type: none"> • Program background and student make-up • Rehearsal schedule • Highlights of the past two seasons • How you've used the <i>Essentially Ellington</i> music - where you've performed it, classroom activities, etc • Describe your program's greatest assets and its greatest needs • Short bio on the director's teaching and/or performing experience <p><i>Please note:</i> The competition judging process is blind and this information will no bearing on your score.</p>	
<p>Send materials to <i>Essentially Ellington</i> Jazz at Lincoln Center 33 W. 60th Street, 11th Floor New York, NY 10023</p>	<p>Send: Copies of the recording:</p> <ul style="list-style-type: none"> • Category A, B, & C - three copies • Complete and signed application including description <p>To arrive by 4pm on Friday, January 29, 2010</p> <p>These materials will not be returned</p>	<p>Send:</p> <ul style="list-style-type: none"> • Two copies of the recording. • Complete and signed application including description <p>To arrive by 4pm on Wednesday, March 31, 2010</p> <p>These materials will not be returned.</p>

Recording Your Band

Jazz at Lincoln Center Orchestra (JLCO) Recording Techniques

An explanation on the process by recording engineer
Saundra Palmer Grassi

“We focused on the recordings as being the culmination of the entire project. We had many moments when this group of 16-18 year-olds sat quietly for long periods and listened to each other and responded with the very mature subtleties that the music encouraged.”

David Faires, Lone Peak High School, Highland, UT

Microphones and Placement

This year’s JLCO CD was recorded using simple or “minimalist” microphone techniques. Our goal was to capture the energy as well as the balance and musicianship of the JLCO as it was on that afternoon in May.

The overall sound of this recording came from three omnidirectional microphones. We used Neumann M150 mics; these pick up sound from all directions, but emphasize frequencies above 1 kHz, which come from directly in front of the mic itself. These microphones were placed to capture each of the primary elements of the big band - rhythm, brass and reeds. Please refer to the stage plot used in this recording, designed with this microphone technique as well as historical Ellington Orchestra stage configurations in mind.

For mic placement, measure the width of the section and place the mic a distance of one half the section width away from the center musician in that section. For example, if the reed section is sixteen feet wide, place the microphone eight feet away from the center reed player. A good starting microphone height would be six feet. Adjusting the height of the microphone is often all that is necessary to find the perfect sound. Also note that we asked musicians to stand during solos to differentiate their sound from the section and to make them more prominent in the instrument balance overall without the need for individual microphones.

We did use a hand held vocal mic (Shure SM58) on this year’s vocal selection to make sure the lyrics could be clearly understood. We also placed spot mics on the piano (AKG 414), the bass, (B&K 4011) and the snare (B&K 4007) but these were used sparingly in the mix to improve the definition of their sounds. In venues that compliment the sound of a big band, the use of this microphone technique can, in many cases, eliminate the need for any artificial reverb or processing. It provides an accurate picture of the performance -- allowing the true orchestral balance and musicianship to shine through.

Artificial Recording Techniques

The use of artificial recording techniques is strongly discouraged so that an accurate assessment of the band can be obtained. If a digital reverb unit is used to make a vocalist or musician sound better than they really are -to gloss over bad intonation or to smooth out an otherwise awkward balance - then that would be an artificial technique. It’s no different than using ProTools to edit between takes or repair intonation. Using reverb or EQ to do justice to the orchestra is a far different thing than using outboard gear to enhance or alter the actual performance. Duke Ellington’s orchestra didn’t use reverb because they needed to distract the listener from a bad performance, but to make you forget the fact that you were sitting at home listening to a record and not experiencing the performance live. It’s not a question of capturing room tone or whether or not their recording space has a lot of natural reverb - it’s about demonstrating performance ability and giving the most accurate portrayal of the music as it was played. ***The whole point is to not give a false impression of the band - one they couldn’t live up to in person.***

