

Oregon Jazz Festival Rubric

	Poor MS/1A/2A 3-8 3A/4A 1-6 5A/6A 1-2	Fair MS/1A/2A 9-17 3A/4A 7-12 5A/6A 3-8	Good MS/1A/2A 18-25 3A/4A 13-18 5A/6A 9-17	Excellent MS/1A/2A 23-25 3A/4A 19-23 5A/6A 18-22	Superior 3A/4A 24-25 5A/6A 23-25
Quality of Sound	<ul style="list-style-type: none"> Little understanding of basic concepts of tone production. Poor support, weak embouchures. Poor individual and collective intonation on both melody and harmony. Poor balance within and between sections. Listening skills obviously not developed. 	<ul style="list-style-type: none"> Some understanding of the concept of tone, but inconsistent. Consistency of tone throughout the band is lacking. Instruments are somewhat in tune, but intonation problems occur and are seldom corrected in performance. Blend and balance sometimes achieved on less demanding passages. Large intervals, complex harmonies, faster, louder, and/or higher passages pose biggest problems of intonation, blend, and balance. 	<ul style="list-style-type: none"> Basically a strong approach to proper tone production is demonstrated. Harshness, distortion, fuzziness and lack of resonance are sometimes a problem at upper and lower volumes and registers. Instruments are tuned relatively well; less demanding melodies, harmonies performed successfully, but wider intervals, octaves, unison, and complex harmonies are often a problem. Blend and balance are often good, but with some problems during extremes in volume and dynamic changes, range, and the more difficult and complex portions of the performance. Characteristic band sound, clarity, and good listening skills are often demonstrated. 	<ul style="list-style-type: none"> Excellent tone and control most of the time; problems occur only in the most difficult passages. Tone color, focus and clarity are consistent, well-controlled and adversely affected only in the extremes of volume and register. Instruments are tuned well, melodic and harmonic intonation are excellent, with problems only in most difficult passages and extremes of volume and range; corrections and adjustments are made quickly. Blend and balance are well established and consistent; problems occur only in extremes of volume and range, delicate scoring, and other difficult playing situations. Balance within and between sections, listening skills, concentration, and characteristic band quality are generally excellent, with only occasional minor problems. 	<ul style="list-style-type: none"> Superior tone and control most of the time; problems occur only in the most difficult passages. Tone color, focus and clarity are consistent, well-controlled and adversely affected only in the extremes of volume and register. All instruments are in tune, listening and adjusting skills are superior and melodic and harmonic intonation are controlled at all registers and volumes. Blend and balance both within and between sections are superior at all times and in all playing situations. Ensemble sound is uniformly exemplary of the highest ideal in instrumental performance.
Ensemble Technique	<ul style="list-style-type: none"> No uniformity of phrasing. Articulation technique lacks clarity and accuracy; no attention to stylistically appropriate articulation. No dynamic variation. Rhythmic accuracy and precision are weak; pulse poorly controlled. Technical facility is poor; finger dexterity and knowledge of fingerings is generally underdeveloped. No meaningful musical interpretation. Expression: little to none. Concentration is poor, very little attention is paid to director or rhythm section. 	<ul style="list-style-type: none"> No uniformity of phrasing. Some articulation concepts in evidence, with problems in faster and more complex passages. Articulation styles sometimes accurate and uniform. Very little dynamic variation. Basic rhythmic accuracy demonstrated in simple passages; more rapid or complex passages are weak. Ensemble precision achieved only in simple passages; pulse not always under control, tempos not consistently maintained. Technical facility is fair; faster and more complex sections become inaccurate and cluttered. Flexibility and dexterity are problems. Knowledge of fingerings is basically good. Technical facility is fair; faster and more complex sections become inaccurate and cluttered. Flexibility and dexterity are problems. Little meaningful musical interpretation. Expression: little to none. Concentration is inconsistent. 	<ul style="list-style-type: none"> Basic phrasing is sometimes uniform and consistent through not always natural. Articulation, technique, and style show good understanding, but lack total consistency and accuracy. Complex articulations lack clarity and control. Basic dynamic variations are attempted with some success, though often mechanical, limited and with problems at high and low levels. Rhythmic accuracy and precision good most of the time; pulse and tempo accurate most of the time, with some problems occasionally in evidence. Technical facility good much of the time with problems and breakdowns in some difficult passages. Good flexibility and dexterity; stronger players show good knowledge of technique. Interpretation is meaningful and uniform some of the time, though sometimes it is rigid and mechanical. Attempts are made to communicate musically expressive phrases, but often are mechanical. Concentration sustained well. 	<ul style="list-style-type: none"> Phrasing and expression usually sensitive and tasteful. Articulation technique and style understanding is in strong evidence. Excellent dynamic control throughout, with some problems on <i>ff</i>'s and <i>pp</i>'s, and occasional problems of consistency. Precision is excellent; pulse and tempo are mostly under control, with lapses in only the most difficult playing situations. Occasional minor technical problems infrequently in evidence by small number of players in only the most demanding situations. Excellent understanding and successful communication of style and interpretation, though occasional problems are evidenced. Overall communication of musical ideas is excellent. Ensemble cohesiveness is usually strong. 	<ul style="list-style-type: none"> Clear, meaningful, expressive shaping and contour of phrases resulting in an emotional and musically involved performance. Outstanding and comprehensive knowledge of articulation styles and techniques is demonstrated at all times. Minor problems only in the most demanding sections. Use of dynamics well developed, broad ranged, and always appropriate. Superb control of pulse, tempo, and rhythmic patterns. Cohesiveness is outstanding; precision and clarity are exemplary. Flaws, if any, are minor and quickly corrected. Technical facility is superb; great flexibility and dexterity exhibited by the entire ensemble. Thorough stylistically appropriate interpretation at all times. All musical techniques are used to create an effective, sensitive, naturally communicated aesthetic experience. Concentration is total.
Rhythm Section	Time is not generally solid; tempo wanders; section does not hold together well as a unit, does not support the band. Comping technique is poor, lacks clarity and appropriateness; time patterns are generally inconsistent and/or unclear, fills lack clarity and concept. Balance within the section and between the section and horns is not good; section lacks sensitivity to other players in the section and in the band as a whole; playing is often not appropriate.	A general concept of time is evidenced in the group, but not consistent, with some fluctuations in tempo. Many inconsistencies in section playing; often the section does not support the band. Some comping techniques are understood, but not consistent; sometimes cluttered and out of context. Time patterns are adequate but with problems with consistency and relating to horn figures. Fills are inconsistent, sometimes cluttered, and/or inappropriate. Section lacks creativity. Balance within and between is sometimes good; some listening and sensitivity exists, but not consistent; section playing is sometimes appropriate, though often it is not.	Feeling of time within the rhythm section is basically solid; problems occur at extreme tempos (fast and/or slow), changes of meter, tempo, and/or style. Section usually supports the band adequately. Basic comping techniques are understood, usually cleanly played; occasional cluttered and/or inappropriate playing. Some creativity in evidence with varied time patterns, voicings, and registers. Balance in and between is often good; some obvious listening and sensitivity with good dynamic control for both ensemble and solo back-up; some problems with subtlety and appropriateness.	Excellent feeling of time, solid tempos with only very occasional problems with pulse on up-tempos and/or ballads and/or time charts. Section listens well and supports the ensemble and soloists mostly in an appropriate and creative manner. Comping techniques and fills are stylistically appropriate and very well played; with only very occasional problems in sections of great technical difficulty. Much creativity exists for all section players with appropriate concepts and good style. Balance within and between is always excellent, with problems only at sections of the greatest difficulty. Sensitivity is high with good listening most of the time. Principles of appropriateness and style are most often in evidence, with only very occasional lapses.	The concept of time is impeccably solid; the section always functions as a unit and gives solid support to the band at all times. Comping technique shows total understanding of principles, and exhibits uniformly consistent clarity and appropriateness; time patterns are always appropriate and inventive; fills and back-ups always show creativity, and clarity and consistency of concept. Balance within the section and between the section and horns is always excellent and shows consistent sensitivity; virtually every sound coming from the section is appropriate.
	Poor MS/1A/2A 1-4 3A/4A 1-3 5A/6A 1-2	Fair MS/1A/2A 5-9 3A/4A 4-6 5A/6A 3-4	Good MS/1A/2A 10-12 3A/4A 7-10 5A/6A 5-9	Excellent MS/1A/2A 13-15 3A/4A 11-13 5A/6A 10-12	Superior 3A/4A 14-15 5A/6A 13-15
Soloists	Non-existent to very little understanding of the materials of jazz improvisation. Players show poor technical mastery of the instrument. Most basic jazz ideas, very little understanding of style. Solo is generally lacking in appropriate ideas, creativity, and flow. Communication is minimal, with very little jazz excitement generated.	Soloist shows some understanding of the basic materials of jazz improvisation with an observable but limited technique. Some typical jazz ideas are played, with a limited understanding and performance of style. Some ideas are appropriate, many not. Not very much creativity or flow is evidenced. Basic attempts at communication are heard with minimal jazz excitement. Performance is mechanical.	Solo shows much understanding of many of the materials of jazz improvisation coupled with good basic mastery of the instrument. Many typical jazz ideas are played with a basic understanding of style and its performance. Many ideas are appropriate, though some are questionable. Creative energy and flow are evident, but not with complete mastery. Communication is often effective, with moments of excitement. The solo is safe, accurate, though not thoroughly high quality.	The solo shows an excellent understanding of the materials of jazz improvisation presented with excellent technical ability on the instrument. Jazz ideas are almost always appropriate and inventive, performed with high regard for excellent style. Creative energy and flow are always in evidence, though some problems occur in the more technical lines and in "taking chances". Communication is excellent and usually exciting and/or appropriate. The solo successfully explores many challenging avenues of jazz improvisation.	Technique is impeccably applied to the full range of jazz material available, comparable some "professional" jazz improvisers on that instrument. Jazz ideas are appropriate, spontaneous, and show a high degree of creativity and "personalization", creative energy and flow are characteristic of the entire solo. Communication is superior, with much sensitivity and excitement. Solo selects highly appropriate material from all that is currently accessible that instrument in that style.

Other Factors
0-10
(5 is neutral)

- A. Jazz excitement produced by the band.
- B. Communication that is beyond that produced by a technically accurate performance
- C. Creativity of programming (or lack thereof)
- D. Choice of music, either for the particular bands ability level, or for the particular contest or festival

- E. Stage presence, if it is particularly good or particularly bad
- F. Appearance, if it is particularly good or particularly bad
- G. Any other notable characteristic of the band that the judge feels has a positive or negative effect on the band's presentation.