

# Jazz Performance



No plus or minus in final rating

Event \_\_\_\_\_ Order of Appearance \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

Name of Organization \_\_\_\_\_ No. of players \_\_\_\_\_

School \_\_\_\_\_ Director (s) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ District \_\_\_\_\_ School enrollment \_\_\_\_\_

Adjudicator will grade items, 1-2-3-4-5-6-7-8, in the respective squares. Comments must deal with fundamental principles and be constructive.

Legend		Selections	
Ensemble	Points	Solos	1. _____
Fair.....	1	Fair.....	2. _____
Below average.....	2	Good.....	3. _____
Average.....	3	Excellent.....	4. _____
Above average.....	4		5. _____
Good.....	5		6. _____
Very Good.....	6		
Excellent.....	7		
Superior.....	8		

Selection  
1 2 3 4 5 6 7 8

Comments

- BALANCE-BLEND \_\_\_\_\_
- INTONATION \_\_\_\_\_
- PHRASING \_\_\_\_\_
- DYNAMICS \_\_\_\_\_
- TIME \_\_\_\_\_
- INTERPRETATION \_\_\_\_\_
- PRECISION \_\_\_\_\_
- JAZZ EXCITEMENT \_\_\_\_\_
- FRESH IDEAS \_\_\_\_\_
- COLORS-TEXTURE \_\_\_\_\_
- PROGRAMMING \_\_\_\_\_
- STAGE PRESENCE \_\_\_\_\_
- CHOICE OF MATERIALS \_\_\_\_\_
- COMMUNICATION \_\_\_\_\_

**SOLOS**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**SELECTION**

\_\_\_\_\_ 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_ 7 \_\_\_\_\_ 8

TOTAL ALL SELECTIONS \_\_\_\_\_ Signature of Adjudicator \_\_\_\_\_

# Jazz Rating Criteria

<i>Balance-Blend</i>	Balance refers to the dynamic level within and between sections. Blend evaluates the tonal balance and mingling or mixture of the various sounds to provide a harmonious whole.
<i>Intonation</i>	The quality of being “in tune”, both as a soloist and as an ensemble.
<i>Phrasing</i>	The use of articulations, attacks, releases, and breathing to accomplish the jazz concept.
<i>Dynamics</i>	The use of varying degrees of sound intensity and volume.
<i>Time</i>	The preciseness with which the notation is interpreted so that the phrases do not “rush” or “drag”. An additional factor is the unity of interpretation by the ensemble or section.
<i>Interpretation</i>	The performance of music in the correct style and with the jazz concept.
<i>Precision</i>	Stict accuracy in the performance of rhythmic patterns and phrases.
<i>Jazz Excitement</i>	Does the performance stimulate or arouse? Is attention or interest evoked or “stirred up”?
<i>Fresh Ideas</i>	To what extent are the rhythmic and melodic ideas original, stimulating, and apparently spontaneous?
<i>Colors-Texture</i>	Concerned with the voicing or distribution of the harmony among instruments; the choice of instruments for the production of fresh and challenging sounds, and the selection of interesting harmonic progressions.
<i>Programming</i>	Having to do with the order or sequence in which the numbers are presented. For example, does the opener serve in that respect, and does the final number sustain the interest level developed by the preceding numbers?
<i>Stage Presence</i>	Does the leader and the ensemble handle itself with assurance and ease on the stage? Are the soloists and/or sections presented in a showmanship-like manner?
<i>Choice of Materials</i>	The selection of numbers for the program: Are they within the ability of the group? Do they challenge the performers? Are the arrangements interesting, and do they spotlight the strong points of the group?
<i>Communication</i>	Is the group able to gain and to hold the interest of the audience; is there “communication” between the ensemble (and soloists) and those listening?

## General Comments

The above definitions will help to identify the various areas to be considered. The “Legend” suggests the possible distribution of points arranging from a low of 1 to a possible high of 8 in each category. The judge should listen to the group’s entire program before making the final numerical rating. The space for *Solos* is to be used for the improvised solos. If the name of the performer is not known, write in 1<sup>st</sup> tenor, 2<sup>nd</sup> trumpet, etc. Here again, the rating should be given when the performance is completed; even though through a soloist may play several times he is to be rated only once.

THE NUMERICAL SYSTEM IS INTENDED TO SERVE AS A GUIDE FRO FINAL CLASSIFICATION AND SHOULD NOT REPLACE COMMON SENSE AND GOOD JUDGEMENT.

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Outstanding Weak Points:

Outstanding Strong Points