

Florida Bandmasters Association

Adjudicator's Comment Sheet

JAZZ BAND

School: _____

Classification: _____ Performance Time: _____ Date: _____

Selections: 1. _____
 2. _____
 3. _____

PERFORMANCE FUNDAMENTALS	TECHNICAL PREPARATION	MUSICAL EFFECT																																																																																																																																								
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Officials will include a + or - by the subdivisions, which mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, enter an A, B, C, D, or E to indicate the level of performance in each category. Average the three letter grades in each category to arrive at a final letter grade. Average the three final grades to arrive at the FINAL RATING.

COMMENTS

(Including: Stage Presence, Discipline, Posture, Instrumentation, Strong Points, Weak Points – Continue on Reverse Side-→)

Recommended For: _____
 (Superior, Excellent, Good, Fair, Poor)
Write out Final Rating

Adjudicator's Signature

JAZZ ENSEMBLE GRADING REFERENCE CRITERIA

Performance Fundamentals Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Tone production is poor due to incorrect breath support and/or underdeveloped embouchures. ▪ Performers do not achieve proper balance, nor does the skill level of the players allow it. ▪ There is no blend achieved in the ensemble. ▪ Uncharacteristic tone qualities prevent the achievement of ensemble sonority or correct intonation. ▪ There is no understanding of groove. Performers have difficulty understanding pulse, tempo and rhythmic reading. ▪ Poor technique is used to create an effective musical performance. 	<ul style="list-style-type: none"> ▪ Tone production is weak with no tonal center. Lack of correct breath support hinders characteristic tone quality and causes significant intonation discrepancies. ▪ Performers do not achieve proper balance throughout most of the performance. ▪ Blend is seldom, if ever, achieved due to timbre differences caused by poor tone production. ▪ Groove is seldom felt. Performers show errors in pulse, tempo and rhythms. ▪ Few techniques are used to create an effective musical performance.. 	<ul style="list-style-type: none"> ▪ Tone production is of moderate quality and lacks consistency. ▪ Breath support is sometimes used correctly to produce characteristic tones; however, there are frequent intonation discrepancies within and across sections. ▪ Performers sometimes achieve proper balance. ▪ Achievement of blend is limited due to timbre differences caused by poor tone production. ▪ Groove is sometimes adhered. Sometimes shows control of pulse, tempo and rhythmic errors. ▪ Some techniques are used to create effective musical performance. 	<ul style="list-style-type: none"> ▪ Tone production is of high quality at most dynamic levels. ▪ Breath support is usually used correctly to produce characteristic tone qualities that are generally in tune; however, there are occasional discrepancies from individuals and/or sections. ▪ Performers often achieve proper balance within and across sections. Issues may still occur ▪ Groove is excellent with some control of pulse, tempo and rhythmic pattern errors. ▪ Most musical techniques are used to create effective musical performance. 	<ul style="list-style-type: none"> ▪ Tone production is consistently of the highest quality at all dynamic levels. ▪ Breath support is consistently used correctly to produce characteristic tone qualities that are consistently in tune. ▪ Performers consistently achieve proper balance within and across sections. Issues are infrequent and minor. ▪ The groove is outstanding with superb control of pulse, tempo and rhythmic patterns. ▪ All musical techniques are used to create an effective and sensitive communicated aesthetic experience.
Technical Preparation Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Performers do not adhere to key signatures. There are incorrect or unplayed notes throughout. ▪ Uniform interpretation of rhythmic patterns and articulation is not achieved, which contributes to lack of precision throughout. ▪ Entrances and releases are rarely uniform or accurate. ▪ There is no attention to interpretation or clarity of articulation. ▪ There is no adherence to dynamic markings. ▪ There is a general inability to play together with little to no recovery. 	<ul style="list-style-type: none"> ▪ Performers do not adhere to key signatures and frequently play incorrect notes. ▪ There is seldom uniform interpretation of rhythmic patterns and articulation, which contributes to lack of precision throughout. ▪ Anticipation/false entrances and individual lapses on releases are evident throughout. ▪ There is seldom attention to interpretation or clarity of articulation. ▪ Pulse and tempo control are lacking throughout with little opportunity of recovery. ▪ There is seldom adherence to dynamic markings. ▪ Transitions within and between phrases are often problematic. 	<ul style="list-style-type: none"> ▪ Performers generally adhere to key signatures and play correct notes, but there are occasional lapses. ▪ There is sometimes uniform interpretation of rhythmic patterns and articulation. ▪ There is frequent anticipation or false entrances/individual lapses on releases. ▪ Attention to correct interpretation and clarity of articulation is inconsistent. ▪ Sense of pulse and tempo, but recovery takes too much time. Little communication with soloists. ▪ There is sometimes adherence to dynamic markings. ▪ Transitions within and between phrases are sometimes problematic. 	<ul style="list-style-type: none"> ▪ Performers consistently adhere to key signatures and play correct notes, with few lapses. ▪ There is usually uniform interpretation of rhythmic patterns and articulation. ▪ There may be occasional anticipation or false entrances individual lapses on releases. ▪ There is often attention to correct interpretation and clarity of articulation. ▪ Players display a good awareness of pulse and control of tempo as well as communication with soloists. ▪ There is often adherence to dynamic markings. ▪ Transitions within and between phrases are generally well-executed. 	<ul style="list-style-type: none"> ▪ Performers consistently adhere to key signatures and correct notes. ▪ There is uniform interpretation of rhythmic patterns and articulation. ▪ There is seldom anticipation or false entrances/individual lapses on releases. ▪ There is obvious attention to correct interpretation and clarity of articulation. ▪ Players display an excellent awareness of pulse and control of tempo as well as communication with soloists. ▪ There is consistent adherence to dynamic markings. ▪ Transitions within and between phrases are consistently well-executed
Musical Effect Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Performers do not demonstrate any meaningful musical thought or expressive playing. ▪ Elements of swing/latin/funk are in appropriate. ▪ Interpretation, style and tempos are generally inappropriate. 	<ul style="list-style-type: none"> ▪ Performers seldom achieve musical expression, and attempts are rarely made to shape the melodic line. There is little to no dynamic contrast. ▪ Elements of swing/latin/funk are rarely evident. ▪ Interpretation, style and tempos are frequently inappropriate. 	<ul style="list-style-type: none"> ▪ Performers achieve a moderate degree of musical expression through occasional shaping of musical passages and the use of a small range of dynamics. ▪ Elements of swing/latin/funk are sometimes accurate. ▪ Interpretation, style and tempos are frequently appropriate, with some exceptions. 	<ul style="list-style-type: none"> ▪ Performers usually achieve meaningful and expressive phrasing through the shaping of musical passages and use of dynamic contrast. ▪ Elements of swing/latin/funk are usually accurate. ▪ Interpretation, style and tempos are usually appropriate. 	<ul style="list-style-type: none"> ▪ Performers consistently achieve meaningful and expressive phrasing through the shaping of musical passages and effective use of dynamic contrast. ▪ Elements of swing/latin/funk are uniform and stylistically accurate. ▪ Interpretation, style and tempos are consistently appropriate.