



**ROTARY CLUB OF ST. JOHN'S NORTHWEST**

**Presents**

**ROTARY**

**MUSIC FESTIVAL**

**2011**

**RULES AND REGULATIONS**

**For**

**CONCERT BAND FESTIVAL**

**ORCHESTRA FESTIVAL**

**JAZZ FESTIVAL**

**CHORAL FESTIVAL**

**May 8 – 18, 2011**

**MEMORIAL UNIVERSITY OF NEWFOUNDLAND SCHOOL OF MUSIC**

**HOLY HEART HIGH SCHOOL**

An Affiliate of MusicFest Canada

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## **ROTARY MUSIC FESTIVAL**

In 1981, the Newfoundland and Labrador Band Workshop was instituted to provide music students and their teachers with an opportunity to interact in an atmosphere designed to enhance the goals of music education. The workshop/clinic environment allowed all participants to benefit musically from the experience of experts in a relaxed and informative manner.

Today, Rotary Music Festival is dedicated to offering students and teachers these same musical opportunities utilizing the same format. In all cases, ensembles benefit from both written and recorded verbal adjudications. In addition, clinicians work with each group after their performance. If a group wishes to ascertain more exactly their level of ability they may perform to the standards set by Rotary Music Festival and the adjudicators. Performing to the standard allows directors and groups to more readily evaluate their progress.

### **Objectives of Rotary Music Festival**

Whether an ensemble decides to perform to the standard or not, Rotary Music Festival has the same objectives. These objectives were formulated in the best interests of the students and teachers involved. They are:

- To provide an opportunity for students and educators in Newfoundland and Labrador to meet, demonstrate, and share their musical achievement and creativity.
- To evaluate and reflect on musical achievements and creativity in a constructive and educationally focused way.
- To complement and enhance the teaching, learning, and growing process.
- To foster and promote a lifelong interest in music as a basic human experience.

### **A Note on Rotary Music Festival's Website**

In an effort to reduce paper usage and lost information, Rotary Music Festival is making all of its documents and forms available online. **Hard copies of these documents are available upon request.** Please visit our website online at [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org). If you have any questions regarding this change or have any technical difficulties, please contact the Festival Coordinator using the information below.

**ROTARY MUSIC FESTIVAL**  
**48 Gilbert St.**  
**St. John's, NL A1C 1X5**  
**Phone: (709) 753-5406**  
**E-mail: [contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org)**

# RULES AND REGULATIONS

## 1. Rotary Music Festival Participation

Participation in Rotary Music Festival is open to all performing groups in the areas of Concert Band, Choir, Orchestra, Jazz Band, Chamber Groups, and Combos. "Affiliate" Combos are smaller groups which are generally made up of players from another registered ensemble. "Non-Affiliate" Combos are not associated with any registered ensemble.

## 2. Registration Fees

Concert Bands	\$175.00	Additional Concert Bands	\$125.00
Choirs	\$175.00	Additional Choirs	\$125.00
Orchestras	\$175.00	Additional Orchestras	\$125.00
Jazz Bands	\$175.00	Additional Jazz Band	\$125.00
Combos (Non-Affiliate)	\$175.00	Combos (Affiliate)	\$125.00
Chamber Group	\$ 90.00		

### **REGISTRATION FEES ARE NON-REFUNDABLE**

**Important Note:** There will only be ONE DATE FOR REGISTRATION on January 28, 2011, at which time ALL FEES WILL BE DUE. Late registration will be accepted provided there is space in the schedule.

## 3. Verification of Status

Some of the Festival classes have age and enrollment restrictions for ensemble members (See "[Registration Information](#)"). THE FESTIVAL RESERVES THE RIGHT TO REQUEST VERIFICATION OF MEMBER STATUS.

Each member must be a bona fide student enrolled in a full time program within the school(s) concerned at the time of Rotary Music Festival. Both the director and the principal of the school(s) concerned must verify this role. This rule does not apply to community ensembles.

College and University ensembles must provide verification of enrolment in the institution concerned. The verification must be signed by the registrar and submitted prior to the beginning of the Festival.

## 4. Festival Divisions

- |                    |  |
|--------------------|--|
| A. Jazz Festival   | B. Concert Band Festival (includes Chamber Groups) |
| C. Choral Festival | D. Orchestra Festival                              |

## 5. Clinic Only

Groups wishing to participate in the Rotary Music Festival but not play against the standard will have no restrictions placed upon them. Instrumentation, age, institutional affiliation and selection of music will depend on the director and the individual circumstances involved.

Groups which opt for “Clinic Only” are requested to prepare two (Concert Bands, Jazz Bands, and Chamber Groups) or three (Choirs) selections to be performed for the clinicians. These will be adjudicated in the broadest of terms so as to permit the clinicians to focus on the specific needs of the ensemble. Sessions will be as flexible as possible so that the clinicians can cater to the requirements of the group.

## **6. Standard of Performance**

Groups which opt to play to the standard will be required to adhere to all rules and regulations outlined in this document. These rules and regulations have been established to maintain the educational integrity and management effectiveness of the Rotary Music Festival. **It should be noted that Concert Bands playing to the standard must select one piece from the syllabus found at the end of this booklet.** Please note that the Syllabus is updated every year and must be adhered to in its most current form.

Gold, Silver, and Bronze Standards of Performance are recognized by the **Rotary Music Festival** in all classes.

- **Gold Standard** signifies that a group is demonstrating a high standard of musical performance.
- **Silver Standard** signifies an above-average quality of performance with the latitude for improvement.
- **Bronze Standard** signifies a satisfactory standard of performance with the latitude for improvement.

Please see the [Directors’ Guide to Performance Preparation](#).

### **6.1 Participation in MusicFest Canada**

For groups intending to participate at **Musicfest Canada**, it is the responsibility of the Director to be familiar with the Rules and Regulations of MusicFest Canada. We are affiliated with MusicFest Canada and to obtain an invitation your group must receive a gold or silver standard at the Rotary Music Festival. **Groups participating at Musicfest Canada must perform one piece notated by an asterisks (\*) in the Festival syllabus.** For further information, contact Rotary Music Festival or visit [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org).

## **7. Adjudication to the Standards and Awards**

All groups choosing to do so will be adjudicated to the “Standard of Performance” as outlined in section 6. Musical integrity will be the basis of evaluation. Adjudicators will consider stylistic interpretation, intonation, dynamics, attacks, releases, articulations, balance, instrumentation, phrasing, repertoire, and improvisation and diction where they apply.

Adjudicators' comments will reflect a total assessment of the performance selections. Written and/or recorded adjudications will be made available at the conclusion of the Festival. All results will be available the day following individual clinic performances from the Perlin Room at Memorial University School of Music.

The award of Gold, Silver, and Bronze Standard of Performance Awards presented in the class will be at the SOLE DISCRETION OF THE ADJUDICATORS. Adjudicators will issue awards solely on the basis of performance. There will be no ranking of groups, and the number of awards at any standard is not limited. All award decisions are final.

### **8. Knowing the Rules**

It is the responsibility of each ensemble director to be familiar with the Rules and Regulations and all pertinent information. It is the responsibility of each ensemble director to discuss the Rules and Regulations and all pertinent information with all participants in preparation for attending the Rotary Music Festival. Concerns regarding the Rules and Regulations should be discussed with the Rules and Regulations Committee. DIRECTORS ARE ADVISED TO REVIEW THE FESTIVAL RULES AND REGULATIONS EVERY YEAR AS IMPORTANT REVISIONS ARE COMMON.

### **9. Supervision and Conduct**

Directors and participating ensembles have the sole responsibility for the conduct of ensemble members during the Rotary Music Festival. Directors and accompanying chaperones must maintain proper order and conduct of their group at the performance venues, the concert venues, and all other Rotary Music Festival sites. Directors must solicit the assistance of sufficient supervisors to ensure orderly behavior.

It is expected that participants will demonstrate respect at all times for the rights of others and conform to the regulations and bylaws of Memorial University and Holy Heart High School. Problems and violations brought to the attention of the Management and Operations Committee will be dealt with appropriately.

**Failure to maintain orderly conduct could result in dismissal.** (See [Section 11](#))

### **10. Enforcement of Rules**

THE ROTARY MUSIC FESTIVAL RULES AND REGULATIONS COMMITTEE WILL ENFORCE ALL FESTIVAL RULES AND REGULATIONS. THE MANAGEMENT AND OPERATIONS COMMITTEE WILL CONSIDER ALL DISPUTES. THE COMMITTEE'S DECISION WILL BE FINAL.

### **11. Suspension, Dismissal and Appeals**

Rotary Music Festival reserves the right to enact the following sanctions for violation of the Rules and Regulations:

- **SUSPENSION:** Suspension will result from flagrant time violations, age infractions, illegal substitution, and other rule infractions deemed by the Rules and Regulations Committee to constitute grounds for suspension. An ensemble which has been suspended shall be deemed ineligible for all Festival awards.
- **DISMISSAL:** Dismissal will result from conduct which is perceived to be detrimental to the aims of Rotary Music Festival. An ensemble which has been dismissed will have all rights and privileges of participating in the Rotary Music Festival revoked.
- **APPEAL OF SUSPENSION OR DISMISSAL:** Appeal will be made in writing to the Chair of the Rules and Regulations Committee by the Festival Coordinator who, in consultation with the committee members, will review the sanction and notify the Director of the ensemble of the decision. All such decisions will be final.

### **12. Use of Festival Equipment and Liability Disclaimer**

Participants of the Rotary Music Festival will be provided the use of various equipment for their performance(s). A comprehensive list of Festival-provided equipment can be found on the Festival website: [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org). Percussionists and drummers may ADD BUT NOT SUBSTITUTE drums, cymbals, or other hardware / instruments to the setup.

While the Festival will provide rooms for participants to place instruments, coats, and other belongings during their performance(s), the Festival is not liable for lost items at any of the Festival venues. A lost and found bin will be located in the Perlin Room at the Memorial University School of Music. Upon conclusion of the Festival all lost and found items will be held for 30 days only, after which time unclaimed items will be discarded.

### **13. Scheduling**

To facilitate scheduling, please inform the Rotary Music Festival Committee, prior to the registration deadline, of any school or community conflicts that will occur during the Festival. Scheduling is done on a first come, first serve basis. Once the master schedule has been printed there will be no alterations except under the following circumstances:

- In exceptional circumstances ensembles may, in consultation with the Festival Coordinator, request a change of their scheduled slot(s) if, in the opinion of the Rules and Regulations committee, sufficient notice has been given to accommodate the change. Schedule alterations will also depend on mutual agreement between directors in the slots involved unless there is an open slot available. The ruling of the Rules and Regulations Committee will be final.
- Alterations may also result from delays and unforeseen circumstances experienced during the Festival which will be dealt with as efficiently as possible so as not to interfere with the master schedule.

#### **14. Permission to Use Recorded Visual Media**

The Rotary Music Festival committee and/or others authorized by the committee may be photographing or taping various segments of the Festival for future use in publications, websites, or broadcasts. Participation in the publications, websites, or broadcasts is at the option of the Rotary Music Festival committee or the producers. All ensembles, UNLESS THEY HAVE NOTIFIED THE FESTIVAL IN WRITING THAT THEY DO NOT WISH TO PARTICIPATE, will be considered for participation. Registration for the Festival constitutes the granting by the ensemble of permission for such photographing or taping and constitutes a waiver of all fees and royalties unless the Festival is notified in advance in writing.

## FESTIVAL DIVISIONS

### A. Jazz Festival

#### CATEGORIES OF ENSEMBLES:

- **Jazz Band:** Minimum standard instrumentation recommended is 5 saxophones, 4 trombones, 4 trumpets, and 4 rhythm players with no fewer than 10 or more that 24 on stage at one time.
- **Jazz Combo:** No fewer than 2 or more than 9, plus two vocalists.
- **Dixieland Combo:** Suggested instrumentation is trumpet/cornet, trombone, clarinet, sax, and rhythm section.

#### PRESENTATION AND PERFORMANCE:

- All groups should present a program of three contrasting selections with the opportunity for solo work.
- Two scores and/or three lead sheets of each selection to be performed (**with numbered measures**) are required by the Festival.
- Jazz repertoire is encouraged, pop music is inappropriate.
- In combo classes, it is highly recommended that each member improvise.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

### B. Concert Band / Chamber Ensemble Festival

#### CATEGORIES OF ENSEMBLES:

- **Chamber Group:** 3 to 9 performers of brass, woodwind and/or percussion instruments
- **Concert Band:** Minimum group size should be able to reflect the musical intentions of the composer/arranger of the selections performed.

#### PRESENTATION AND PERFORMANCE:

- **Chamber Groups:** Ensembles are required to perform two contrasting selections of their own choice. Two copies of each score are required for use by clinicians during the clinic performance session.
- **Concert Bands:** Bands are required to perform 2 selections at their class level. One selection must be from the Festival syllabus and the other a selection of contrasting style. Bands opting for a clinic only may play 2 or 3 selections of their own choice. Bands may perform a short warm up which will not be adjudicated. Two copies of each

score are required for use by clinicians during the clinic performance session. Pop material is inappropriate.

- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

### **C. Choral Festival**

#### **CATEGORIES OF ENSEMBLES:**

- **Concert Choir:** 40 or more singers performing in traditional style.
- **Chamber Choir:** 40 or less singers performing in traditional style.

#### **PRESENTATION AND PERFORMANCE:**

- A group will perform a minimum of three (3) and a maximum of four (4) contrasting selections of their choice.
- A cappella singing is encouraged in all categories.
- Each group must provide two (2) original copies of the score for each performance selection for use by clinicians during the clinic performance session.
- The accompanist need not comply with the age and institutional restrictions of the class entered.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage warm-ups, etc. will be considered performance time and thus deducted from the overall length of the clinic.

### **D. Orchestra Festival**

#### **PRESENTATION AND PERFORMANCE:**

- Orchestras are required to perform two selections of their choice for playing to the standard or for clinic only.
- Two (2) copies of each score are required for use by clinicians during the clinic performance session. Pop material is inappropriate.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

## REGISTRATION INFORMATION

### Performance Codes

Each entry must have a **letter and a number** (e.g.: B600, D502, A301, C101, etc.):

<b>Letter</b>	Denoted division	<b>A.</b> Jazz	<b>B.</b> Concert Band/Chamber Ensemble
		<b>C.</b> Choral	<b>D.</b> Orchestral
<b>Number</b>	Denotes classes with age and institutional restrictions		

### Concert Band / Orchestra Festival Performance Codes

Class numbers for Concert Band and Orchestra Festival are coded to reflect the grade level of the test piece being performed. These classifications are to be used as guides only. Band directors are encouraged to consult the *Concert Band Festival Syllabus* in determining their group's level of participation.

600 – University	300 – Junior High
500 – Advanced school or community group	200 – Intermediate
400 – High School	100 – Beginner

### Jazz, Choral and Chamber Ensembles Festival Performance Codes

101	College or University group, no age restrictions
102	Organized community rehearsal group, no age or affiliation restriction
201	Single- or multi-school* group; maximum age of 20 years as of January 1, 2011. All members must be full time students.
202	Organized community rehearsal group; maximum age of 20 years as of January 1, 2011.
301	Single- or multi-school* group; maximum age of 17 years as of January 1, 2011 or registered in Level III. All members must be full time students
302	Organized community rehearsal group; maximum age of 17 years as of January 1, 2011
401	Single- or multi-school* group; maximum age of 16 years as of January 1, 2011 or registered in Level II. All members must be full time students
402	Organized community rehearsal group; maximum age of 16 years as of January 1, 2011
501	Single- or multi-school* group; maximum age of 15 years as of January 1, 2011 or registered in Level I. All members must be full time students
502	Organized community rehearsal group; maximum age of 15 years as of January 1, 2011
601	Single- or multi-school* group; maximum age of 14 years as of January 1, 2011 or registered in Grade 9
701	Single- or multi-school* group; maximum age of 13 years as of January 1, 2011 or registered in Grade 8
801	Single- or multi-school* group; maximum age of 12 years as of January 1, 2011 or registered in Grade 7
901	Single- or multi-school* group; maximum age of 11 years as of January 1, 2011 or registered in Grades 4-6
1001	Single- or multi-school* group; maximum age of 8 years as of January 1, 2011 or registered in Grades K-3

\* *Multi-school group is defined as a group with a common director and insufficient numbers in individual schools to create a full group.*

### IMPORTANT DEADLINES

- **All forms can be filled out and submitted online at our website:**

[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)

- Registration forms and fees must be postmarked no later than January 28, 2011. Late registration will be accepted **ONLY IF** time slots are available in the schedule.
- Seating plans (number of stands, chairs, and rows required for each ensemble including specific percussion requirements) must be received by May 4, 2011.
- Jazz Solo Charts must be received by May 4, 2011.
- Group biographies must be typed and received by May 4, 2011.
- To facilitate scheduling, please inform us in writing of any school or community conflicts that may occur during Rotary Music Festival. This includes anything that could conflict with daytime clinics and evening concerts. Scheduling is done on a first come, first serve basis.

### **Final Checklist**

- Total fees for your group
- Seating Plans
- Jazz Solo Charts
- Biographies
- Notify Festival of any potential school or community conflicts that will occur

The Festival recommends that groups use the online registration feature:

[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)

### **MAIL OR EMAIL REGISTRATION BEFORE JANUARY 28, 2011 TO:**

**ROTARY MUSIC FESTIVAL  
48 GILBERT STREET  
ST. JOHN'S, NEWFOUNDLAND  
A1C 1X5**

**Phone: (709) 753-5406**

**Email: [contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org)**

# Directors' Guide to Performance Preparation

## Concert Band Performance Preparation

### Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported, strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

### Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the instruments/sections overpowering?

### Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? "Tight" is when everyone has the same concept of where notes begin and end.
- Does the ensemble follow the conductor?

### Musicality:

- Do you agree with the band's interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance is positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

### Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude appearance and discipline?

## Chamber Ensemble Performance Preparation

### Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each instrument blended? A good blend is achieved when each musician makes their tone part of the ensemble rather than a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

### Balance:

- Is the melody always audible?

- Are the chords full?
- Can you hear everyone?
- Are the individual instruments well-balanced?
- Are the instruments overpowering?

Technique:

- Do all the musicians have control of the material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.

Musicality:

- Do you agree with the ensemble’s interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the ensemble generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude, appearance, and discipline?

**Orchestra / String Ensemble Performance Preparation**

Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each instrument blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported; strong with controlled air and/or bow technique?
- Is the sound forced?
- Is the music in tune?

Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the instruments overpowering?

Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.
- Does the ensemble follow the conductor?

Musicality:

- Do you agree with the ensemble’s interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?

- Does the ensemble generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?

**Choral Performance Preparation**

Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced?
- Is the music in tune?
- Is the ensemble singing with uniform vowels?

Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Is the accompaniment overpowering or too soft?

Time/Rhythmic Feel:

- Is there a good sense of rhythmic energy?
- Is everyone in the ensemble working together?
- Does the music speed up or slow down inappropriately?

Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? "Tight" is when everyone has the same concept of where notes begin and end.
- Do members of each section match the others?
- Do all the sections match each other?

Musicality:

- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?

## **Jazz Band Performance Preparation**

### Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the section rather than a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

### Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the electronic instruments overpowering or too weak?

### Time and Rhythmic Feel:

- Does it groove?
- Is there a good relaxed feel to the swing concept or is it stiff?
- Is there a good sense of rhythmic energy?
- Is everyone in the ensemble working/articulating together?
- Does the music speed up or slow down inappropriately?

### Technique:

- Do all the musicians have control of the material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? "Tight" is when everyone has the same concept of where notes begin and end.
- Do the sections match each other?

### Musicality:

- Is there too much or too little dynamic variation?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

### Improvisation:

- Are soloists improvising or playing prepared, written ideas?
- Does the performance "sag" during the solo section or does the soloist manage to keep the music moving ahead?
- Is there evidence of good technique (see above)?
- Does the soloist communicate any excitement or emotion?
- Does the style of solo fit the rest of the piece?
- Do the soloist's melodic ideas fit the chords being played by the accompaniment?
- Is the phrasing clear?
- Does the soloist hold your interest?
- Are the solos too long or short?
- Do a majority solo?
- Do vocalists use good scat syllables?
- Are the solos imaginative?

### Comping/Rhythm Section

- Is there good communication between the soloist and the comping instruments?
- Do they play too much or too little?
- Is the accompaniment cluttered?
- Does the volume and energy level of the accompaniment match the soloist?
- Do the bass and drums complement each other?
- Does the drummer set-up and punctuate the band appropriately?
- Are the piano/guitar voicing stylistically correct?
- Does the drummer use cymbals and brushes appropriate to the various moods and levels of excitement?

### Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude appearance and discipline?