

GETTING THE MOST FROM YOUR FESTIVAL EXPERIENCE

Jazz Session by Jack Mason and Warren Balfour

INTRODUCTION

This clinic is intended for all levels of participation. The information may be directed toward younger teachers/groups but we feel that directors at all levels can profit from this information. It should be noted that the following text is the opinion of the authors of this booklet based on a combined total of some seventy years of teaching and adjudication experience as well as hosting some 50+ festivals.

Also, you should realize that many of the suggestions we make pertaining to music in this booklet will need to be applied over a period of time. Most or all of the technical suggestions can be applied very quickly, however. Also, directors may find that many of our comments, suggestions and advice can be applied to other types of performance groups as well as jazz.

Although a good deal of our booklet is aimed at the instrumental directors and their bands, the choral jazz directors will find many comments and references that will apply to their particular discipline.

FESTIVALS IN GENERAL

- A. There are two primary reasons to give your group a festival experience:
 - 1. It is advisable that you have outside sources to evaluate your group's performance and progress.
 - 2. Your group needs to hear their peers in order to make their own evaluations and comparisons in order to have a better comprehension of the musical standards prevalent in music education.
- B. You may wish to give your group a competitive experience. Although we do not wish to go into the merits or disadvantages of competitive festivals, they can serve a definite purpose if approached in a sensible and constructive manner.

WHAT A GOOD FESTIVAL SHOULD OFFER

- A. **VENUE** - There should be a suitable venue for performance(s). Although they must be used at times, gymnasiums and cafeteriums are not always conducive to good acoustics. Some concert halls designed for small ensembles fall into this category as well.
- B. **TIME ONSTAGE** - Groups participating in a festival should have 25-30 minutes onstage for their primary performance. This includes set-up and exit and provides the judges ample time to give their evaluation.
- C. **SOUND** - An adequate sound system should be provided for each venue. This means that there needs to be at least three solo microphones onstage and a speaker system enhancing the sound rather distorting it. Monitor speakers are a definite plus. However, they must be provided for jazz choir participation. In all instances competent sound people need to be at the controls.
- D. **ORGANIZATION** - There needs to be an efficient helper organization from check-in to warm-up to performance. This means an informed stage crew, guides and a small diplomatic staff to handle the paperwork involved in the check-in, adjudication and recap. A festival that cannot stay on schedule due to inefficiency is not a successful festival.

- E. **ADJUDICATORS** - There should be a minimum of two adjudicator/clinicians (preferably three if competitive) who will be evaluating the performances on cassette tapes and judging sheets. They should be prepared to give a constructive educational analysis of each band/choir and soloists. We appreciate a good festival host providing quality recorders for the use of each adjudicator. In the better situations there will be stereo recorders along with two microphones (one track for the vocal assessment and one track for the group performance).
- F. **CLASSIFICATION** - Even if a festival is not competitive there must be an equitable classification system for all participating groups.
- G. **CLINICS** - Individual instrument or directors clinics are always a plus and should be offered with the expectation that they be well-attended.
- H. **GUEST GROUPS** - A festival that offers a pro group in performance or a college/university band to provide a role model is a definite advantage and should be supported by the participants.
- I. **COMPETITION** - If a festival is to be competitive it should include all of the above plus:
 - 1. Definitive classifications.
 - 2. Three adjudicators w/sheets (and tapes) who have a proven ability to place the participating groups in an equitable order within their classification while emphasizing a constructive analysis.
- J. **ON-STAGE CLINICS** - Some festival directors like to provide on-stage clinics for their participants - especially in the early part of the festival season. (More on this below).

THE FESTIVAL EXPERIENCE

- A. Prior to the event
 - 1. **PLANNING** - Naturally, as the director, you have planned your schedule in the early fall and have thought through your goals for all your performing groups including the festivals you wish to have your groups attend (with much of what we have to say in this paper in mind).
 - 2. **APPLICATION** - Most festivals send out applications 2 to 4 months in advance of the event. You should phone/fax or e-mail for an application if you haven't received one. **READ THE APPLICATION THROUGH.** Highlight those areas of the application that will need your immediate attention.

IMPORTANT!!! At the same time you are filling out the application start the paperwork for the application fee(s). As every school business office procedures differ, we urge you very strongly to follow the paperwork through to its final disbursement to the festival host.
 - 3. (Re-read #2 again.)
 - 4. **VENUES** - In rehearsals prepare your group(s) for performance in different venues. Be creative. You do not want your group to become so used to their home rehearsal room that they cannot function to their potential in a different venue.
 - 5. **MICROPHONES** - Rehearse with dead microphones (while urging proper usage) and then have your sound person set up a number of live mikes during additional rehearsal time.
 - 6. **SCHEDULE** - Early on you will need to set the date with your students as you would any other performance date. Work out potential conflicts so that you can be reasonably assured of having a full instrumentation that day. You will want each individual to honor this commitment. If there is an insurmountable conflict for a certain time during the day, let's say, then make a request ASAP of

the festival host for a particular performance time so that you can work around the individual conflict. Of course, getting your application and fees in early would be a great help in accomplishing this!

7. **MORE PLANNING** - Plan your day well ahead of time. You want to avoid arriving just in time to register, go into warm-up, perform and then back on the bus to return home.
8. **SOUND** - Do you have a sound person who knows a bit more than just the technical part of amplification and would be able to advise you to make necessary adjustments at the festival?
9. **BAND SET-UP** - Make certain the physical set-up of your group is suitable to give the best performance.
10. **GET SOME HELP** - Talk to local pros about drum tuning and placement as well as guitar and bass amp settings in various venues. You'll especially want to learn how to avoid the "boomy" effect that is prevalent at many festivals.
11. **RESPONSIBILITY** - We would suggest that you speak with your drummer, bass and lead trumpet to establish the fact that they bear a great responsibility in the band and their musical leadership at festival will be very evident in the performance(s).
12. **FESTIVAL DIRECTIONS** - Read the performance procedures very carefully when you receive them. If you went to a particular festival last year don't expect the procedures to be the same this year. Also, what are the deadlines to be met (including no-show). If you DO have to cancel at the last minute be sure to call the festival host. And please don't expect to get your entry fee(s) back if you cancel.
13. **TIMETABLE** - Organize on paper the procedures and timetable you want your band/choir to follow on the festival day. This can be an exciting trip whether across town or to the next state. You don't want any slip-ups to spoil the experience. Plan to depart from home giving enough time on the schedule for the bus driver to find the festival site (with the map you have provided well in advance!) or to have a minor breakdown. Be sure to take along an emergency number of the festival host. And do plan to stay awhile to listen and learn.
14. **RHYTHM SECTION** - Devote enough time, attention and budget to your rhythm section. Don't hesitate finding some band booster dollars to bring in clinicians to work with your rhythm players. I guarantee that any monies will be well-spent in this regard.
15. **SET-UP AND EXIT** - Practice your set-up and exit if you have a group that has not gone through this before.
16. **PROGRAMMING!**
 - a. This one element of your preparation is probably the most important and is the one area of your festival preparation that will make the biggest difference in the eventual success of your band.
 - b. Remember that music should be foremost in your group's performance - not showmanship. As a practical suggestion we advise that you use your library for part of your set rather than picking three or four charts that were just introduced at the fall conference. You're still not sure? Ask for some advice!
 - c. You will need to know the amount of time you'll be allotted onstage in order to plan your set intelligently. Don't expect to be able to program a lot of music. Four tunes should be the maximum for bands.
 - d. Play material that FITS your group.

- e. Most adjudicators look for balance and variety in a well-programmed set. We would add that we would like to hear an entertaining set as well. Ensemble charts with few or no solos do not provide balance nor are they entertaining. Playing/singing a good chart with little or no dynamic contrast is not entertaining. And don't be too influenced by the support from your band boosters who will applaud everything (most times)! Use your good musical instincts.
- f. To our ears a good performance includes contrasts in dynamics, texture, style and content within the short period of time (20-30 minutes onstage) you have at a festival. This means you need to spend some time carefully choosing your material. In order to make an intelligent choice of charts you need to spend a lot of time sight-reading in order to determine the strengths and weaknesses of your group. And we urge you to avoid forcing on your band/choir material that sounds great at the fall clinic reading session but is actually TOO far above their heads technically and/or musically. This one mistake is made far more often than should be by many directors. There is little we dislike more than hearing a band or choir struggle throughout the festival season with charts that are obviously "unattainable" and that go beyond the group's ability to stretch. In almost every case the director's ego is transcending the groups potential. To quote a young director fresh out of a major west coast university "Just give me two or three more rehearsals and I can get it out of them!".
- g. We mention above the matters of balance and variety in your choice of a festival set. Add creativity to this mix. Every good director will choose material that fits his/her group's potential but, quite often, the result is that those charts chosen are a bit "safe", and somewhat lacking in creativity. There are lots of compositions/arrangements to show off your group to its best advantage and still might hide the shortcomings of your group but are of little musical value. It just means that you might have to do a bit more digging. Again, don't be afraid to go into your own library to find an older tune that might fit this need. There are a number of excellent composer/arrangers whose charts are not being heard very much these days. This approach also means that you will need to have your group read through a LOT of material early in the year. That's a BIG plus factor.
- h. An instrumental tip: perhaps you have a great chart that all in the band can play with some confidence except the lead trumpet. In this case re-write the trumpet parts in the really critical sections. If a majority of the band is having problems with a chart (probably rhythmical) put it away for another day. There are obvious parallels in vocal music performance as well.
- i. The concert band/choir approach to jazz festival programming = pick three charts for the festival season with the greatest emphasis on ensemble and no soloists to speak of (Remember: you are taking your group to participate in a JAZZ festival - not a Band and Orchestra or Choral Festival).
- j. Expect some criticism from the judging crew if your material is obviously too easy for the apparent level of the group.
- k. Lacking instrumentation on a permanent basis? Pick charts that fit the instrumentation that you DO have. There is nothing wrong with playing some of the Kendor or Hal Leonard "Convertible" charts. Otter Music publishes a large number of "Little Big Band" charts by Tom Kubis that are excellent and do work for smaller ensembles.
- l. After school performance groups reach a certain level the separation of one group from another depends, to a great deal, upon the musical material performed.
- m. Contrast DOES impress the adjudicator. Music played all at one level, either dynamically or stylistically, tends to become boring. Even your audiences back home will pick up on this. And where is the influence for this sameness of dynamics or style? For one answer you might ask what tunes and artists your students listen to AFTER jazz band/choir rehearsal. The answer should be enough to establish in your mind the major musical influences most young people experience.

- n. An instrumental tip: if you are looking for a good way to provide instant contrast (and be creative !!) you might supply the brass section with mutes. Get Harmonics for the trumpets and bucket mutes for all. Don't overuse, however. Do some intelligent editing and experimentation. You'll not be marked down for making changes in the parts to fit your group.
- p. One final practical word: be prepared to return some charts to your library that sounded great on the demo tape or the reading session but simply do not fit your band/choir - THIS year. Unfortunately, ultra-tight budgets have a habit of dictating your programming. We hope you have convinced your booster club that your jazz group is a viable part of your students' education and needs their support along with all the other musical activities. Take care how this money is spent, however. One of my favorite true stories is about the band I judged that had beautiful expensive uniforms, custom fronts, immense top-of-the-line amps, synthetic keyboards, 25-piece drum sets and still purchased only three charts for festival season. (The rest were Xerox copies!)

17. MICROPHONE USAGE

This element of performance is most often neglected. Here are some suggestions for the instrumental director to remember and to teach in advance of any performance: (Jazz choir directors are generally a bit more sensitive to microphone use)

- a. The ideal is to set the solo microphone BEFORE each tune is begun.
- b. Whether in between tunes or just before the solo the mike must be adjusted properly. This dictates the correct height to allow the mike to be aimed directly towards the bell and not at an angle to the bell.

Note: most microphones for instrumental use are directional and not omnidirectional. This means that the cone of efficient use is rather narrow and just placing the mike in the vicinity of the instrument is not nearly as efficient as playing directly into it at the proper angle.

- c. The soloist should be responsible for setting the mike before the tune is started or, at least, before the solo begins. Having to think about the mechanics of correct mike placement tends to distract from the soloist's concentration. Unfortunately, some soloists come to rely entirely upon the director to set the mike at the proper time.
- d. Players next to the soloist should also take some responsibility to assist as necessary.
- e. Ideally, each soloist should plan to adjust his/her own solo microphone (in between charts, if possible) to get the most efficient use of the amplification keeping the instrument "quiet" and not moving it in and out of the effective range of the mike.

B. During the event

1. **PREPARATION** - Make the day and festival visit worthwhile and plan to spend some time there to take advantage of the provided activities. Arriving there early would be a plus.
2. **LOOK, LISTEN, LEARN** - Insist that your group see and hear 2-3 bands/choirs in your classification. If you have a younger group, insist they include the strongest groups as well. Hearing the best gives your students the opportunity to observe the standard in their age group. One of the easiest ways to improve your own teaching perspective is to judge a number of groups yourself considering the various categories found on the adjudication sheets. It gives you a breadth and an understanding that you might not normally have. Some directors require their students to do a critique of two or three groups to turn in to be graded.

3. **VENUE** - Go early to the venue of your group's performance using your eyes and ears.
 - a. Is it a live stage that might require a change in your basic set-up?
 - b. Are there any peculiarities? Hopefully, your group will not have to perform in a gymnasium or cafeteria.
 - c. Is the proscenium arch an acoustic barrier?
 - d. Adjusting to the venue presumes that you prepare your group back home. Although we would not expect a young band or choir to easily make musical adjustments at a festival, we would hope that the bass and drums might at least be able to make small changes in their set-up and tuning.
 - e. Is the room potentially "boomy" for the bass?
 - f. How much time to set up? Have you allowed for this in your programming?
4. **TUNING (Inst.)** - There are a variety of ways to tune your group successfully. On-stage tuning is not always the most advisable as the younger players tend to have problems tuning their instrument in front of an audience. A few directors we know bring a hand tuner to the festival and get a reading from the on-stage piano and then take it to the warm-up room. This may not work for you so we advise that you develop your own tuning procedure.
5. **WALK ABOUT (Inst.)** - There is nothing wrong with kicking off the first tune of your set and walking out into the audience area to see and hear if adjustments need to be made - usually in the rhythm section or sound system. Your band REALLY should not need you moving your arms in front of them for this short period of time.
6. **MICROPHONES** - Don't put your group at a disadvantage by poor mike usage. (See comments above).
7. **BELLS UP AND OUT (Inst.)** - Keeping all the horn bells up and out is important. As the judges and audience will likely be seated with their eyes and ears level with (or below) the sax section bells we urge you to have the saxes get in the habit of automatically raising their stands 3-4" so the bells are visible under the stand desks. Brass section bells are always supposed to be up and out.
8. **DRUM RISER** - Most festivals have risers set up for the horns. Also, there is often a riser for the drums. A lot of good performances have been destroyed by the amplification and resonance created by an aggressive drummer whose set is on a riser. We would hope that your drummer might have enough confidence and ability to back off the dynamics just a bit without losing the intensity of his/her output. Not easy to do, we know, but the problem does exist too often.
9. **BASS AMP** - Will your bass player need to use the amp provided by the festival? Chances are very good that it will be different than the one at home. Either take your own or be prepared to make intelligent adjustments. The ideal is to have a player who can use his/her ears to adjust the settings as needed.
10. **PERFORMANCE TIME** - Don't plan to "stretch the envelope" by programming 28 minutes of music in a 30-minute performance slot. You'll need time for set-up, exit and announcements. You won't impress the judges by an overlong set (especially if your group's ability doesn't warrant it). And if you have a dynamite group it will be obvious to all in a shorter set rather than pushing the time limit (and/or boosting your ego).

11. POST-PERFORMANCE CLINICS

Expectations:

- a. Here there is a higher percentage of attention being directed to the students than might be on the taped comments although the director needs to listen carefully as well, even though we usually say the very same things that have been drilled into the group at rehearsals. On the other hand, we do tend to soft-pedal our comments to the students when we might be very upset with the director for his/her lack of musicianship and/or directing capabilities. ("The worst thing that could happen to this band is to have one more rehearsal with this director!!!").
- b. A post-performance clinic is seldom effective if the students are paying little attention. There are too many examples of bands, choirs and directors ignoring their tapes, sheets and post performance clinics and then going to the next festival playing their set almost exactly the same way.
- c. A director and group should not expect to get a complete clinic from a festival visit that will solve all their problems.

C. After the event

1. **TAPES AND SHEETS** - As you assess the tapes and sheets you should find that a good adjudicator will zero in on one or two items needing improvement. Hopefully, each adjudicator will mention a particular thing on which to comment - although all should mention the basic areas needing work/improvement. There should be some variance to give the director a range of things to work on during the next rehearsals and some ideas on how to rectify the problems (provided the judges are being constructive and not too set on using the gig system).

IMPORTANT!! You need to listen to all the tapes before exposing them to your group. We occasionally make side comments to the directors that may not be suitable for your band or choir. Or, the adjudicator might make an error (bad language for instance) that the band might not understand as being constructive.

A quick tip: don't fall into the trap of comparing scores from one festival to another.

Find your own procedure to use the sheets and tapes in a constructive manner that benefits your group.

2. **PARENT VIDEO** - A video tape made by one of the parents can be a great teaching tool if analyzed the Monday morning after the festival with a constructive attitude on your part. (Again, proof the tape first.)
3. **THANKS TO THE HOST** - If you enjoyed your festival experience send a thank-you note to the host. You should know that some jazz festivals are marginally "appreciated" by the school's administrators and are quite often tolerated rather than fully accepted. A few thank-you notes from satisfied directors who have taken part could help ease the festival host's burden a bit, especially if you take the time to send a thank-you to the principal/dean/president. If you feel you could give some constructive criticism be sure to pass along this information (maybe in a separate note?). If you dispute a judge's comments or ratings, "cool down" over the weekend and THEN write a note about it - after you have tried to be objective about the tapes and sheets of all the adjudicators. We who do a lot of judging occasionally hear behind-the-back insinuations but seldom receive a genuine word of appreciation and/or a well-thought-out critique.
4. **RECAP** - The festival host should always plan to send out a recap. We might suggest that you not spend too much time "crunching the numbers". By that we mean that comparing numbers from one festival to another or from one classification to another is an exercise in futility.

THE ADJUDICATION PROCESS

A. THE COMPETENT ADJUDICATOR

1. -looks at and listens to each group as objectively as possible measuring each performance against the appropriate musical standard and then makes constructive comments that will aid the group in improving the individual and ensemble performance. In addition, if the event is competitive the adjudicator will make every effort to assess all categories of the adjudication sheet against the appropriate musical standard. In all cases the adjudicator must consider the group's performance level classification while making the assessment.
2. -uses a build-up system of judging whenever possible rather than using a gig system exclusively.
3. -does NOT regard a conflict in musical interpretation of a chart to affect his/her judgement.
4. -knows that consistency should be the ultimate aim in every adjudication process.
5. -could use a blank sheet to adjudicate if necessary to be constructive in his/her comments and still give the appropriate rating or place the groups in the proper order.

B. STANDARDS

Adjudicating more than one classification with one standard of performance is not acceptable. The younger groups would always be getting much lower ratings. There needs to be a standard in the judge's mind for EACH classification (e.g. Middle School, Jr. High w/9th, Novice, Intermediate, Advanced, Heavy, College (University). And the standard should be such that a good Novice Band (for example) that plays with reasonable precision and style with one or two soloists showing some promise could possibly get a low Superior rating.

C. THREE BROAD AREAS OF ADJUDICATION

1. Precision - There are nine basic elements of musical precision:
 - notes
 - rhythms
 - intonation
 - style
 - attacks/releases
 - dynamics
 - blend/balance
 - articulation/phrasing
 - time (some might consider this first in priority)

In the performance of vocal jazz we would add diction and pronunciation.

2. Style = the appropriateness of the musical performance to the chart/composer-arranger/period (especially in articulation and phrasing). For example, if your band is playing a Sammy Nestico chart (Basie) we would expect a special emphasis on phrasing and dynamic contrast.
3. Energy = This element of adjudication is seldom, if ever, found on the judging sheet. It is, however, implied in a variety of comments from the adjudicator including "the lack of a sufficient air stream". This one insufficiency creates multiple problems that can affect the entire performance, i.e. more air = better support of all areas of precision and gives the player the opportunity to play/sing in the appropriate style.

D. A GOOD JUDGING CREW

1. We would anticipate that every adjudicator bring (or be asked to bring) his/her own cassette recorder, extra batteries, pencils, pens, note paper and anything else in aid of the judging process during the event.
2. Following the directions of the festival host is a real plus and any aspiring jazz adjudicator should know that being on time for the pre-festival adjudication meeting is remembered when it comes time to hire a new crew. It is hoped that the host supplies a detailed map and directions for parking at the event.
3. We expect that a good crew would hold their first two or three sheets at the beginning of their assignment in order to make certain that they were all being consistent in their evaluations. Large gaps in numerical scoring between judges (more than 10 points, perhaps) or in festival ratings are not expected or desired. However, the exception is that there WILL be a greater separation of scores/ratings when considering the less-prepared bands/choirs.
4. As festival hosts we expect to receive objectivity and consistency from our judging crews as well as the ability to provide constructive, helpful comments on the tapes and sheets.

E. THINGS THAT "BUG" THE ADJUDICATOR

1. Little thought given to instrument placement; usually in the rhythm section. For example: drums too far forward and/or the bass amp on floor behind drums or the bass player too far from the hi-hat (or even standing behind the amp) or - - - .
2. The guitarist has never been taught the proper amp settings or strums for big band/vocal jazz music.
3. Uncorrected bass boom.
4. Piano overuse of the sustaining pedal.
5. We have an instant negative reaction when a band comes onstage to set up and one or more "heavy dudes" are wearing a snap-brim hat to look "bad". This is usually a signal that the group needs some distraction from the quality of their music! (We have seldom been proven wrong in this evaluation.)
6. One of the things about adjudicators that should bug YOU:
 - a. An adjudicator who has a dislike of the music of a particular composer/arranger and will let this attitude filter into his/her assessment or critique of your group in a negative manner. However, do not confuse this behavior with the adjudicator who comments to you and your group that "25 to 6 to 4" or "In The Mood" (or "The Best Of Limp Bizkit") are not necessarily appropriate tunes to bring to a jazz festival.

F. COMMON SENSE

Here are some thoughts and some common-sense advice about adjudication and evaluation of your group's performance:

1. Directors should not expect the adjudicators to take into account the lack of instrumentation or ages of the group or whether some are beginners on their instruments. Don't waste your time in sending along a note ahead of your performance that attempts to excuse your group.
2. No matter what you may think personally about a particular adjudicator we suggest that if something catches his/her ear and a negative comment is made it bears consideration on your part. Listen,

Think and decide if the comment is valid. ("Is it possible I may be listening a bit more subjectively than --- ?). Then make the change - or - go back to the way your band was playing it the first time. (It should be obvious that if this same adjudicator makes a POSITIVE comment that is NOT warranted you will naturally agree with him/her).

3. To our ears a band/choir that plays/sings some interesting charts with a good ensemble in the proper style and has one or two soloists who are obviously on the right track, deserves our support (as well as your parents).
4. Another tip on improving yourself as a director: do some judging of various groups on your own - with a sheet. It will be quite an eye-opener for you.
5. A group can have 3-4 good soloists but a dirty ensemble and should not score well. Conversely, a band/choir can have a great ensemble sound but lacking soloists and score no higher than the previous group. (See concert band approach comment above).
6. Note: it is futile to compare your scores from one festival to another as there are so many variables. The scores of the best bands and choirs at any festival will vary no more than 5 pts while the lesser bands will have the greatest variation.
7. Is your group performing in a competitive festival for rating only? In this instance we would prefer to give scores but ask that the numbers not be put on the recap sheet. In this case a director can use the point totals to determine how his/her group compares with the rest in their class as well as determining strengths and weaknesses.

G. RATINGS

A III by one judge MIGHT be arguable but a III rating by 2-3 judges should give you a good idea that the group is having problems. In our estimation, giving a group a IV or V rating is punitive to the students. (You should know that some festival sheets we have inspected from around the country have only the I-II-III ratings!). We think the adjudicator who gives a III rating has been negative enough to the band or choir and has said what needs to be said. A IV or V can be devastating to the students when the director is the one who deserves the rating, not necessarily the students.

THIS IS OUR OPINION - NOT A DIRECTIVE !!

A DISCUSSION OF ADJUDICATION SHEETS

- A. **FESTIVAL SHEETS** - For the purposes of this booklet we have made a cursory examination of some ninety adjudication sheets used at festivals around the U.S. and have made some preliminary conclusions:
 1. Many events (competitive or non-competitive alike) use the standard I.A.J.E. form that was adopted in 1989. With most others we found that the basic division of points and categories was usually uniform but there are a few variations applied such as the numerical formula for giving a particular rating. Also, some festivals do not include the tear-off sheet for the exclusive comments made to the director. Young directors (or new-to-the-area) should obtain a copy of the sheet to be used in adjudicating your group to better understand just what will be expected.
 2. For those festival hosts using their own format we found a general use of the same categories such as Intonation, Blend-Balance, Articulation, Soloists, Time, Dynamics, Style, Programming, etc.

3. The space on the forms that are to be used for comments varies somewhat thus dictating the amount of emphasis placed on cassette tape usage. In general, we suggest that the participating director not expect more than a few comments under any one category on these sheets or for the overall performance. In addition to the time constraints allotted to each performance slot during the day most adjudicators feel they can express their comments in a better fashion on the tape.
4. The only criticism we might make of a few sheets we have examined would be in the area of the formula for number of points awarded for some categories. We do not feel that, for one example, there should be an equal number of points allotted to Improvisation and Programming/ Presentation. We think there should be some thought given to the priorities of the various categories.
5. Again, in the interests of consistency, we would hope that a certain amount of time be given in advance of the event to the adjudication crew by the festival host for interpretation and application of the sheets to be used. This is especially pertinent when adjudicators are used who may not be familiar with the basic judging process
6. Hopefully, the host will provide a short form for the director to indicate the names of the charts to be played (including the composer/arranger), and the name/instrument of the soloists. The evaluation process is better served when the adjudicator can speak more in detail about the music and the soloists. A few directors I know even go so far as to provide a computer readout of this information with a copy for each judge in the crew.
7. Every festival host should require of his judging crew that an individual record be kept of scores given along with a word or two of the particular strengths and weaknesses of each group heard. This could come in handy when sheets are lost or there are ties .
8. **OPINION** - The SCSBOA Jazz Adjudication sheet is arguably one of the finest in the U.S. It is extremely equitable if it is used consistently and one pays close attention to the point priorities. Also, it can be used very successfully by those who may not used to the education process.

FINAL THOUGHTS

We wish to reiterate that the opinions, advice and suggestions given in this short booklet are our own and are based on our experiences.

We invite any director, music educator or professional to contact either one of us for additional comments, or additions to this booklet or conflicting opinions. College/university directors are invited to feel free to copy this information to pass along to their local school directors as they see fit.

In this booklet we have given young and experienced directors alike a good deal to absorb. Not all of our commentary will apply to every situation. We might suggest that you use this information as a checklist as you consider your own observations and ideas in the preparation for your festivals-to-come.

Keep swingin',

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