

# ALABAMA REGIONAL JAZZ ADJUDICATION

## The Purpose of the Alabama Regional Jazz Adjudication

The purpose of the Alabama Regional Jazz Adjudication is to offer jazz bands the opportunity to be evaluated by a panel of qualified adjudicators and provide an educational experience to participants. The adjudication panel shall consist of four (4) adjudicators. One (1) head adjudicator will remain on stage for all performances while the other three (3) adjudicators will rotate to allow one stage adjudicator to work with each performing ensemble in an educational clinic after the band's stage performance. The adjudicators will be assigned to each regional location by the Jazz Education Chair and Jazz Education Chair-elect (vice-chair). In addition to the educational performance opportunity, participants are expected to attend other performances as audience members to support, observe, and learn from other performing ensembles.

## Section 1: Classification of Bands

- a. For the purposes of the Alabama Regional Jazz Adjudication, bands will be classified by the director into one of the following categories according to the following criteria. It is the director's decision as to the best categorization for their ensemble(s). Each ensemble, regardless of categorization, will receive the same high quality adjudication whether they are attending for comments only or for ratings.
  - i. High School Traditional Jazz Ensemble consists of the following instrumentation:  
Alto Saxophone, Tenor Saxophone, Bari Saxophone, Trombone, Trumpet, Piano, Guitar, Bass  
Guitar, Drumset
    - Other instruments that fit into the High School Traditional Jazz Ensemble category may include vibraphone, auxiliary percussion instruments, and/or students doubling on other instruments to fit the score or style of specific musical selections listed in the score.
    - Instrumentation can be larger or smaller, but students should perform primarily on the instrumentation and rhythm section instruments listed above or as listed in the score.
  - ii. High School Non-Traditional Jazz Ensemble consist of instruments typically found in the High School Traditional Jazz Ensemble instrumentation, but its student members perform every chart on other instruments to fill out the ensemble parts. The High School Non-Traditional Jazz Ensemble may be a smaller group like a jazz combo or it could be a larger group with instruments that play in place of the instruments in the High School Traditional Jazz Ensemble (example: french horn performing in vacancy of a trombone part). Non-traditional instruments may be labeled "World Parts" by publishers. The primary differences in this category are:
    - Students performing on instruments not found in the High School Traditional Jazz Ensemble instrumentation perform on that same instrument for the duration of the performance.
    - The instruments were not originally labeled in the score, but are used to supplement parts for the duration of the performance.
    - Students are not performing on their primary band instrument for the duration of the performance.

If any of the differences above are met or if they do not believe their ensemble fits into the Traditional Jazz Ensemble category, directors should consider their ensemble for the High School Non-Traditional Jazz Ensemble category. Directors of a High School Non-Traditional

Jazz Ensemble will be able to provide the adjudicators with any instrumentation differences and/or secondary instrument performers as they deem appropriate in the registration process.

- iii. Middle School Traditional Jazz Ensemble consists of the following instrumentation:  
Alto Saxophone, Tenor Saxophone, Bari Saxophone, Trombone, Trumpet, Piano, Guitar, Bass Guitar, Drumset
  - Other instruments that fit into the Middle School Traditional Jazz Ensemble category may include vibraphone, auxiliary percussion instruments, and/or students doubling on other instruments to fit the score or style of specific musical selections listed in the score.
  - Instrumentation can be larger or smaller, but students should perform primarily on the instrumentation and rhythm section instruments listed above or as listed in the score.
- iv. Middle School Non-Traditional Jazz Ensemble consist of instruments typically found in the Middle School Traditional Jazz Ensemble instrumentation, but it's student members perform every chart on other instruments to fill out the ensemble parts. The Middle School Non-Traditional Jazz Ensemble may be a smaller group like a jazz combo or it could be a larger group with instruments that play in place of the instruments in the Middle School Traditional Jazz Ensemble (example: french horn performing in vacancy of a trombone part). Non-traditional instruments may be labeled "World Parts" by publishers. The primary differences in this category are:
  - Students performing on instruments not found in the Traditional Jazz Ensemble instrumentation perform on that same instrument for the duration of the performance.
  - The instruments were not originally labeled in the score, but are used to supplement parts for the duration of the performance.
  - Students are not performing on their primary band instrument for the duration of the performance.If any of the differences above are met or if they do not believe their ensemble fits into the Traditional Jazz Ensemble category, directors should consider their ensemble for the Middle School Non-Traditional Jazz Ensemble category. Directors of a Middle School Non-Traditional Jazz Ensemble will be able to provide the adjudicators with any instrumentation differences and/or secondary instrument performers as they deem appropriate in the registration process.

- b. High School and Middle School are defined by the students participating in the ensemble.
  - i. 9-12th grade performing students are considered High School programs.
  - ii. 6-8th grade performing students are considered a Middle School program.
    - 6-8th grade students may perform with High School programs, but 9-12th grade students cannot participate in Middle School programs.
    - The third year provision applies for Middle School students - any 9th grade student enrolled in a band program in which band begins in 7th grade will be eligible to perform in a Middle School program.
  - iii. Schools that have a mix of students should select their classification based on the oldest performers. For example, 7-12 programs should select High School since they have high school students performing in the ensemble.
- c. High Schools and Middle Schools are encouraged to bring more than one ensemble and register their ensembles in the best categories that fit their programs. Each ensemble, regardless of categorization, will receive the same high quality adjudication whether they are attending for comments only or for ratings.

- d. Students may perform in a band or more than one band as long as their director is a member of NAFME and ABA member and students meet the following requirements:
  - i. As with other ABA events, students who are enrolled in their high school, junior high school, middle school, and/or other school band programs are eligible to participate in the Alabama Regional Jazz Adjudication event. Students must be enrolled in at least one band class at their school during the semester of this adjudicated performance and students must rehearse on a regular basis with each ensemble in which they perform. If the jazz program is a class, they should be registered for that jazz class.
  - ii. Students performing in more than one ensemble must be registered in a band program at their school as stated in the previous section and participate in each performing ensemble on a regular basis.
  - ii. Students who are being homeschooled under guidelines established by the State Department of Education may participate in an Alabama Regional Jazz Adjudication as long as they meet the following prerequisite: Membership or regular participation in an instrumental ensemble that meets on a regular basis to rehearse and perform with that ensemble. The director of this ensemble must meet all membership requirements of the Alabama Bandmasters Association.

## **Section 2: Performance and Stage/Warm-up Expectations**

- a. Each band is allowed 10 minutes to warm-up and have a sound check on stage, a maximum of 20 minutes of performing time, and 3 minutes to remove all personal items from the stage. Requests for time extensions at a Regional Jazz Adjudication performance must be received by the Jazz Education Chair for approval at least 10 days prior to the event's first day.
- b. Three published charts should be chosen by the director for performance at a Regional Jazz Adjudication. Of the charts being performed, one composition must be a published Swing chart and one composition must be a published Latin chart. The other chart style is to be chosen at the director's discretion. Directors may perform more charts, but must remain within the time limit of 20 minutes of performance time.
- c. Three published (3) scores should be provided at registration representing the Swing, Latin, and other charts being performed. No photo copied scores will be accepted without publisher approval in writing.
- d. The Jazz Education Chair will appoint an adult Stage Manager and a Stage Crew for each Regional Jazz Adjudication. The Stage Manager will be charged with maintaining the event schedule. The Stage Manager will also maintain personnel to efficiently move bands from the stage to the clinic room. The Stage Manager and stage crew adjust the stage for each band according to a seating chart submitted by the band director.
- e. The band director will be responsible for their ensemble entering the stage at their assigned stage time. Bands may only enter the stage when the Stage Manager allows.
- f. At the conclusion of the band's performance, the ensemble will move to a separate location for a short clinic with one of the adjudicators that provided stage scores. The ensemble will have 10 minutes to set up in the designated clinic room while the adjudicators complete their adjudication and scoring.

- g. It is the director's responsibility to bring all performance items (instruments, music, mutes, cables, guitar/piano speakers, percussion instruments, vibraphone, etc.). If a director wishes to use a host site's equipment, they should contact the host site's band director(s) before the event to check on instrument availability.
- h. Sound equipment (vocal/solo microphones, cables, speakers, monitors, sound system) and some stage/clinic equipment may be provided by a local music company based on their willingness to sponsor equipment for the event. More information will be provided by the Jazz Education Chair or Vice-Chair as sponsors and equipment is secured closer to each event.

### Section 3: Regional Jazz Adjudication Ratings

- a. A head adjudicator will be selected by the Jazz Education Chair and Jazz Education Vice-Chair. The head adjudicator will be responsible for reviewing potential discrepancies in judging to ensure a fair and impartial distribution of scores/comments to each participating ensemble. The head adjudicator will be responsible for determining the Overall Rating if there is any inconsistency in Individual Ratings. The head adjudicator will make the final decision for the best individual ensemble soloist after discussions with the other adjudicators at the conclusion of each ensemble's performance.
- b. The head adjudicator will be a stage judge for all performances. The other three adjudicators will rotate to allow one stage adjudicator to work with a performing ensemble in an educational clinic after the band's stage performance. The clinician should provide scores as an adjudicator for the band they are working with prior to the educational clinic. If the head adjudicator requests to provide a clinic with a band, they may do so as long as there is not a band performing on stage.
- c. All three stage adjudicator ratings are considered of equal value. Each adjudicator is able to provide up to 35 points for each band. Each adjudicator will provide points through the following categories:
  - Tone Quality (2-5 points possible)
  - Intonation (2-5 points possible)
  - Technical Accuracy (2-5 points possible)
  - Rhythmic Precision (2-5 points possible)
  - Balance/Blend (2-5 points possible)
  - Stylistic Interpretation (2-5 points possible)
  - Performance Factors (2-5 points possible)
- d. Individual adjudicator ratings shall be on a point system as follows:
  - 32-35 points = Individual Rating I / Individual Superior
  - 25-31 points = Individual Rating II / Individual Excellent
  - 18-24 points = Individual Rating III / Individual Good
  - 14-17 points = Individual Rating IV / Individual Fair
- e. Overall ratings shall be based on the combined Individual Adjudicator Ratings as follows
  - I-I-I or I-I-II = Overall Rating I / Overall Superior
  - I-II-II or II-II-II or II-II-III or I-I-III = Overall Rating II / Overall Excellent
  - II-III-III or III-III-III or III-III-IV or II-II-IV = Overall Rating III / Overall Good
  - III-IV-IV or IV-IV-IV = Overall Rating IV / Overall Fair

#### **Section 4. Best Soloist Recognition**

- a. At the conclusion of a band's performance, the three stage adjudicators will determine the best soloist for each participating group. The best soloist recognition will be a qualitative evaluation determined after the performance is completed through collaboration by the three adjudicators. The student will be listed on each adjudicator's sheet. Each director, whether they are registered for scores or comments-only, will be provided one medal for their best soloist upon receipt of their completed adjudicator sheets.
- b. For the best soloist recognition in each participating ensemble, there will be no scoring sheet since this will be determined through collaboration of all adjudicators in conjunction with each adjudicator's personal opinion. The best soloist recognition is intended to support an individual in each ensemble based on the adjudicator's recommendation. The head adjudicator will make the final decision after discussions with the other adjudicators at the conclusion of the performance. Each adjudicator will specify which student should receive this recognition by marking the director's provided seating chart or through the indication of the student's instrument, instrument during a specific chart, or by the student's name (if provided).
- c. The director of the participating ensemble will be responsible for distributing the best soloist medal to the student participant. Best soloist medal will be provided with the scoresheets after the performance.

#### **Section 5. Educational Clinics**

- a. All ensembles will have the opportunity to work with one of the adjudicators in an educational clinic following their stage performance. The head adjudicator will not work as a clinician as long as an ensemble is performing.
- b. The adjudicators will rotate to allow all participating bands to work with one of their adjudicators as a clinician.
- c. The educational clinic will occur after the performance takes place. The clinic will have no bearing on the scores already provided through adjudication. The clinic is set up to allow bands an opportunity to hear from one of their adjudicators and to allow an educational opportunity for the ensemble to experience instruction from that adjudicator/clinician.
- d. Educational clinics may address material that was performed on stage or other jazz concepts to increase the abilities of the performing students and their director.
- e. If an ensemble does not want to attend their clinic, they should let the Jazz Education Chair know in advance.

#### **Section 6. Audience Participation**

- a. While not required, audience participation is expected from all performing groups. Directors and their students should participate as respectable audience members to provide everyone the opportunity to

support, observe, and learn from other performing ensembles' performances. Audience participation is a factor that supports the educational value of live performances.

- b. As audience members, students must be supervised by their band's director(s) or adequate adult supervision for all performances.
- c. Students and directors participate as audience members by showing respect and appropriate audience etiquette to the performing bands on stage.
- d. Band directors should plan to allow their students to listen to and support other programs by scheduling transportation accordingly. Directors should set aside time before or after their scheduled performance to participate as audience members with their students

### **Section 7: Procedures**

- a. It is the director's responsibility to submit registration and fees to the Jazz Education Chair for their respective Regional Jazz Adjudication performance by the assigned registration dates.
- b. Registration fees must be postmarked on or before the registration deadline. Bands that have not paid registration fees by the time the event begins will not be allowed to perform.
- c. Three (3) published scores must be provided at the event registration. No photos copies will be allowed without approval from the publisher. Approval of authorized photo copied scores must be provided with the copies.

### **Section 8. Jazz Adjudicator Panel**

- a. Regional Jazz Adjudicators will be selected by the Jazz Education Chair and Vice-Chair. Adjudicators will be selected based on their past successes teaching, conducting, and/or adjudicating jazz ensembles. An ideal adjudication panel would include jazz directors with experience instructing students at the collegiate level, high school level, and middle school level.
- b. The Head Adjudicator will be expected to judge at all regional events to provide consistency throughout each event's scoring. In the event that the head adjudicator is not able to participate in all events, an unbiased adjudicator that is scheduled to adjudicate one of the regional events will be asked to step in as the head adjudicator for part or all of the event in place of the initial head adjudicator.
- c. All adjudicators should provide any conflict of interest in order to make each event as unbiased as possible and educationally sound for all participants.

### **Section 9: Regional Locations**

- a. Regional Jazz Adjudication performances will be held in locations determined and set up by the Jazz Education Chair and Vice-Chair.

- b. The dates and performance venues are to be selected by the Jazz Education Chair and Vice-Chair based on a centralized location and performance venue availability. The events should not interfere with state-wide band events (like All-State Band). The Jazz Education Chair and Vice-Chair will make every effort to keep regional events from interfering with district events (like Solo & Ensemble) in that region.
- c. Directors should select the Regional Jazz Adjudication location based on their school's location. Directors are asked to perform in the region closest to their school's location, but depending on the dates and locations, directors may elect to perform in a different region. It is up to the director to determine which location is best for their program.
- d. Each Regional Jazz Adjudication performance will allow directors to enter bands for adjudicated scores. Directors may select to perform for a "Comments-Only" evaluation which does not provide scoring. All performing bands will be provided with feedback from stage adjudicators, a best soloist medal based on the adjudicator's recommendation, and the educational clinic that is intended to show the positive aspects of the band's performance as well as the areas of potential improvement.

#### **Section 10. Regional Jazz Adjudication Awards**

- a. Plaques, trophies, and medals may be ordered following a band's Regional Jazz Adjudication performance. All participating bands are eligible to order the participation plaque. Only those bands receiving an Overall Rating I / Overall Superior are eligible to order trophies and medals for all students.
- b. All orders for Regional Jazz Adjudication awards must be sent to the Executive Secretary with the official ABA awards voucher, and must be accompanied by a check made payable to the Alabama Bandmasters Association, or a school purchase order.