### Oregon Jazz Festival Rubric

#### Quality of Sound

<table>
<thead>
<tr>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS/1A/2A</td>
<td>1-3</td>
<td>3A/4A</td>
<td>5A/6A</td>
<td>7-9</td>
</tr>
<tr>
<td>SA/1A</td>
<td>4-6</td>
<td>10-20</td>
<td>15-22</td>
<td>16-20</td>
</tr>
<tr>
<td>SA/2A</td>
<td>9-14</td>
<td>23-28</td>
<td>29-30</td>
<td>27-30</td>
</tr>
<tr>
<td>SA/3A</td>
<td>13-15</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Non-existent to very little understanding of the materials**

- Jazz improvisation: players show poor technical mastery of the instrument. Most basic jazz ideas, very little understanding of style. Solos are generally lacking in appropriate ideas, creativity, and flow. Communication is minimal, with very little jazz excitement generated.

**Solos**

- Soloists show some understanding of the basic materials of jazz improvisation. They are able to demonstrate a basic understanding of style. Some ideas are appropriate, many not. A moderate amount of creativity or flow is evident. Basic attempts at communication are heard with minimal jazz excitement. Performance is mechanical.

- Soloists show much understanding of many of the materials of jazz improvisation and are presented with excellent technical ability on the instrument. Jazz improvisation is always appropriate and inventive, performed with high regard for the style. Creativity, energy and flow are always evident in evidence, though some problems occur in the more technical aspects. Communication is excellent and exciting. The solo is safe, accurate, though not thoroughly high-quality.

- The solo shows an excellent understanding of the materials of jazz improvisation presented with excellent technical ability on the instrument. Jazz improvisation is almost always appropriate and inventive, performed with high regard for the style. Creativity, energy and flow are always evident in evidence, though some problems occur in the more technical aspects. Communication is excellent and exciting. The solo is safe, accurate, though not thoroughly high-quality.

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#### Rhythm Section

- Time is not generally solid, tempo wanders, section does not hold together well as a unit, does not support the band. Comping technique is poor, lacks clarity and concentration. Time is inconsistent. The section listens well and supports the band adequately. Basic comping techniques are understood, but not consistently employed. Technical facility is fair; faster and more complex passages are weak. Many inconsistencies in section playing; often the section does not support the band. Some techniques are understood, but not consistent, sometimes cluttered and out of context. Time patterns are adequate but with problems with consistency and relating to horn figures. Fills are inconsistent, sometimes cluttered, and/or inappropriate. Section lacks concentration. Balance within and between is poor; some listening and sensitivity exists, but not consistent; section playing is sometimes appropriate, though often it is not.

- Feeling of time within the rhythm section is basically solid, with some exceptions occurring on tempos which are extreme (tempo extremes, sudden changes of meter, tempo and/or style). Section usually supports the band adequately. Basic comping techniques are understood, usually clearly played; occasional cluttered or inappropriate playing. Some creativity in evidence with varied time patterns, voicings, and registers. Balance and in balance is often good; some obvious listening and sensitivity with good dynamic control. Balance within and between is good; solos back up; some problems with subtlety and appropriateness.

- Excellent feeling of time, solid tempos with only very occasional lapses. Pulse is usually present on up tempos and/or ballads and/or time charts. Section listens well and supports the improvisation presented in an appropriate and creative manner. Comping techniques and fills are stylistically appropriate and very well played; with only very occasional problems or technical difficulty. Much creativity exists for all sections players with appropriate texture and style. Balance within and between is always excellent, with problems only at sections of the greatest difficulty. Sensitivity is high with good understanding most of the time. Principles of appropriateness and style are most often in evidence, with only very occasional lapses.

- The concept of time is impeccably solid; the section always functions as a unit and gives solid support to the band at all times. Comping technique shows total understanding of principles, and exhibits uniformly consistent clarity and appropriateness; time patterns are always appropriate and inventive; fills and back-ups always show creative, clarity and consistency of concept. Balance within the section and between the section and horns is always excellent and comprehensive. Time patterns are ideal in instrumental performance.

**Other Factors**

- Non-existent to very little understanding of the materials of jazz improvisation. Players show poor technical mastery of the instrument. Most basic jazz ideas, very little understanding of style. Solos are generally lacking in appropriate ideas, creativity, and flow. Communication is minimal, with very little jazz excitement generated.

- Soloists show some understanding of the basic materials of jazz improvisation with an observable but limited technical foundation. Some typical jazz ideas are played with a limited understanding and performance of style. Some ideas are appropriate, many not. Not very much creativity or flow is evidenced. Basic attempts at communication are heard with minimal jazz excitement. Performance is mechanical.

- Soloists show much understanding of many of the materials of jazz improvisation and are presented with excellent technical ability on the instrument. Many typical jazz ideas are played with a basic understanding of style and its performance. Many ideas are appropriate, though some are questionable. Creative energy and flow are evident, but not with complete mastery. Communication is minimal, with very little jazz excitement generated. The solo is safe, accurate, though not thoroughly high-quality.

- The solo shows an excellent understanding of the materials of jazz improvisation presented with excellent technical ability on the instrument. Jazz improvisation is almost always appropriate and inventive, performed with high regard for the style. Creativity, energy and flow are always in evidence, though some problems occur in the more technical aspects. Communication is excellent and exciting. The solo is safe, accurate, though not thoroughly high-quality.

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**Technique**

- Technique is impeccably applied to the full range of jazz material available, comparable some "professional" jazz improvisation on that instrument. Jazz improvisation are appropriate, spontaneous, and show a high degree of creativity and "personalization".

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