

SCBDA Honors Jazz Combo

A. Eligibility

1. The SCBDA Honors Jazz Combo is open to any South Carolina high school student who is a member of a school band program as per the SCBDA eligibility requirements (see Chapter 1, Article XI and Chapter 2, Section IV).

B. Selection Process

1. Band directors will submit an online application and a recording of the student's performance through Bandlink.
 - a. A hard copy of the application and a non-refundable \$20.00 application fee must be mailed and postmarked by the December 4, 2020
 - b. The application will include verification from the director that the student named in the application is the student performing on the recording.
 - c. All submissions should not exceed 15 minutes which includes the selections in the order listed below.
 - d. Since this is the only chance for the student to be heard, the quality of the recording should be of utmost consideration. The quality of your recording will affect the evaluators' ability to review and comment. A high quality audio recording is expected.
 - i. Review your recording(s) before you submit to check the sound level and ensure the best audio quality.
 - ii. Be aware of the acoustic environment in which you record. Background noise and poor sound quality make your recording difficult to evaluate.
 - iii. Only unedited recordings can be accepted, and should be in high fidelity stereo.
2. Wind Instrument Audition Requirements
 - a. Prepared Selection: *I've Got Rhythm*. Play through the tune one time then 2 choruses of improv and back through the tune once again for a total of 4 choruses. Accompaniment may be live (preferred) or the recorded changes provided on Bandlink. We also encourage the use of an interactive computer accompaniment program if live accompaniment is not available.
 - b. 2nd Selection (Jazz Standard): Play a jazz classic or standard song in any jazz style, including the melody; a minimum of two, maximum of three, choruses of improve on this particular piece.
3. Rhythm Section Instruments (All) Audition Requirements
 - a. You may also use the accompaniment tracks found on Bandlink or a computer accompaniment program for the Prepared Selection in line C below.
 - b. Selections for lines D & E below are your choice and composers to consider are Thelonious Monk, Miles Davis, John Coltrane, Chick Corea, Herbie Hancock, George Gershwin, Jerome Kern, Wayne Shorter, Tito Puente, Milton Nascimento, Antonio Carlos Jobim, David Sanborn, Kirk Whalum, as appropriate to styles indicated.
 - c. Prepared Selection: *I've Got Rhythm*
 - i. Piano/Guitar/Vibes: Melody, 2 choruses of comping, 2 choruses of improvisation.
 - ii. Bass: Melody, 2 choruses of walking, 2 choruses of improvisation.
 - d. Straight Eighth Selection (Brazilian/Afro-Cuban/Funk) Selection of your choice.
 - i. Piano/Guitar/Vibes: Melody, two choruses of comping as appropriate to style, minimum 2 choruses/maximum of three of improvisation.
 - ii. Bass: Melody, two choruses of an appropriate bass line in the chosen style, minimum 2 choruses/maximum of three of improvisation.

- e. Ballad Selection:
 - i. Piano/Guitar/Vibes: Melody, comping as appropriate to style for two choruses, minimum 2 choruses of improvisation.
 - ii. Bass: Bass line as appropriate to style for two choruses instead of comping, optional improvisation-minimum 2 choruses.
- 4. Drum Set Audition Requirements
 - a. Using the tracks provided on Bandlink for *I've Got Rhythm* play: 2 choruses of time (1st chorus behind the melody, 2nd chorus behind a soloist), 1 chorus of trading 4s, 1 chorus of solo, and finish with 1 choruses of time. Accompaniment may be live (strongly preferred) or recorded.
 - b. Demonstrate time in: Latin, Ballad (brushes), Funk and Up-Tempo Swing. Play time for one chorus of a traditional song form and 1 chorus of improvisation for each style.
- 5. A Selection Committee chosen and chaired by the Jazz Events Chairman will review submitted recordings and select participating students.
 - a. Participating students will be notified by the Chairman via the student's band director. After student notification, a participating student roster will be posted on Bandlink.
 - b. The number of participants will be determined by the quality of the submissions but must include the following:
 - i. One wind
 - ii. One chordal accompaniment instrument (piano, guitar, vibes)
 - iii. One bass
 - iv. One drummer
 - c. If the performance level demonstrated on the recordings doesn't allow for the minimum instrumentation listed above there will not be a jazz combo performance at the Master Recital Competition that year.
 - d. Mail Registration applications and fees to:

Mark Yost
Northwestern High School
2503 West Main Street
Rock Hill, SC 29732

- C. Clinic & Performance
 - 1. Selected students will meet on the Saturday, February 6, 2021 for a rehearsal
 - a. The clinician for the day will be a college director with extensive performance and teaching background with jazz combos
 - b. The rehearsal will be approximately 3 hours in length
 - 2. The performance will be in conjunction with the Master Recital Performance after the last soloist has performed
 - a. The performance time will be approximately 30 minutes in length and the repertoire will consist of jazz standards.
 - b. A repertoire list will be determined by the clinician and forwarded to the students in advance
 - i. One of the tunes will be the tune used for the etude at the auditions.
 - c. Students will be expected to be familiar with the tunes when they arrive for the rehearsal.

**SCBDA
Jazz Combo
Wind Performance Rubric**

	<u>Does Not Meet Expectations</u>	<u>Below Expectations</u>	<u>Meets Expectations</u>	<u>Exceeds Expectations</u>	
<u>Technique</u>	Improviser does not demonstrate control over instrument. Inconsistencies in rhythmic accuracy, articulation, tone production, range/tessitura, and/or intonation cause a lack of continuity in the performance and do not meet the expectations of the performance.	Improviser demonstrates an emerging control of the instrument, but improvement is needed. The improviser's inconsistencies in rhythmic accuracy, articulation, tone production, range/tessitura, and/or intonation fall below expectations of the performance.	Improviser demonstrates competent control of the instrument. Improviser's rhythmic accuracy, articulation, tone production, range/tessitura, and/or intonation meet the expectations of the performance.	Improviser demonstrates a command of instrument on a mastery level. The improviser's demonstration of rhythmic accuracy, articulation, tone production, range/tessitura, and intonation exceed the expectations of the performance.	
	[0][1][2][3][4][5]	[6][7][8][9][10]	[11][12][13][14][15]	[16][17][18][19][20]	
<u>Expression</u>	Improviser does not demonstrate an appropriate use of dynamics, lyricism, or musical interpretation in the context of the performance and does not meet the expectations of the performance.	Improviser demonstrates an emerging control of dynamics, lyricism, and musical interpretation; problems in one or more of these area distracts from the continuity of the performance and fall below the expectations of the performance.	Improviser demonstrates competent control of dynamics, lyricism, and musical interpretation that meet the expectations of the performance.	Improviser demonstrates a mastery control of dynamics, lyricism, and musical interpretation that exceed expectations of the performance.	
	[0][1][2][3][4][5]	[6][7][8][9][10]	[11][12][13][14][15]	[16][17][18][19][20]	
<u>Rhythm</u>	Improviser does not demonstrate appropriate sense and control of tempo/time feel or execution of rhythmic motives over time in the context of the performance and does not meet the expectations of the performance.	Improviser demonstrates an emerging sense and control of tempo/time feel or execution of rhythmic motives over time; problems in one or more of these areas distracts from the continuity of the performance and fall below the expectations of the performance.	Improviser frequently demonstrates competent sense and control of tempo/time feel or execution of rhythmic motives over time that meet the expectations of the performance.	Improviser demonstrates a mastery level sense and control of tempo/time feel and execution of rhythmic motives over time that exceed the expectations of the performance.	
	[0][1][2][3][4][5]	[6][7][8][9][10]	[11][12][13][14][15]	[16][17][18][19][20]	
<u>Melody</u>	Improviser does not demonstrate construction and/or execution of melodic motives, sequencing, phrasing, and/or idiomatic material and does not meet the expectations of the performance.	Improviser demonstrates an emerging control of construction and execution of melodic motives, motivic development, phrasing, and/or idiomatic material with distractions from the continuity of the performance and fall below the expectations of the performance.	Improviser demonstrates competent control of construction and execution of melodic motives, motivic development, phrasing, and/or idiomatic material that meets the expectation of the performance.	Improviser demonstrates mastery level of construction and execution of melodic motives, motivic development, phrasing, and/or idiomatic material that exceed the expectation of the performance.	
	[0][1][2][3][4][5]	[6][7][8][9][10]	[11][12][13][14][15]	[16][17][18][19][20]	
<u>Harmony</u>	Improviser does not demonstrate a perceived appropriate use of chord/scale theory, appropriate note resolutions, and/or sense of harmonic scheme and does not meet the expectation of the performance.	Improviser demonstrates and emerging sense of perceived appropriate use of chord/scale theory, appropriate note resolution, and/or sense of harmonic scheme; problems in one or more these areas distract from the continuity of the performance and fall below the expectations of the performance.	Improviser demonstrates a competent level of perceived appropriate use of chord/scale theory, appropriate note resolution, and/or sense of harmonic scheme that meet the expectations of the performance.	Improviser demonstrates a mastery level of perceived appropriate use of chord/scale theory, appropriate resolutions and sense of harmonic scheme that exceed the expectations of the performance.	
	[0][1][2][3][4][5]	[6][7][8][9][10]	[11][12][13][14][15]	[16][17][18][19][20]	
				Total Points [100 points maximum]	

**SCBDA
Jazz Combo
Drum Set Performance Rubric**

Rhythm and Tempo	Numerous rhythmic inaccuracies and generally unstable throughout performance. Inappropriate choice of tempi and pulse lacks consistency. Inaccurate and imprecise subdivision during long notes, ties, and rests.	Several rhythmic errors. Choice of tempi not always appropriate and/or rhythmically unstable. Subdivision during long notes, ties, and rests may be inconsistent and/or unstable.	Some rhythmic errors. Choice of tempi generally appropriate, but occasional rhythmic instability. Some inaccuracies of subdivision during long notes, ties, and rests.	Rhythmic errors very rare and are corrected quickly. Appropriate choice of tempi and rhythmically stable throughout performance. Generally precise throughout long note durations, ties, and rests.	Outstanding rhythmic precision throughout performance. All rhythmic figurations stable and performed with a high level of accuracy. Appropriate choice of tempi and very precise subdivisions throughout long note durations, ties, and rests.
Points:	[0][1][2][3][4]	[5][6][7][8]	[9][10][11][12]	[13][14][15][16]	[17][18][19][20]
Tone	Basic tonal concept not present. Tone production is not controlled and inconsistent. No consistency or suitability of striking area on most/all instruments. Stick/mallet selection inappropriate for most/all instruments/repertoire.	Tonal concept minimally evident and execution of characteristic tone is inconsistent. Little consistency or suitability of striking area on most/all instruments. Stick/mallet selection appropriate for a few instruments/repertoire.	Tonal concept evident and execution of characteristic tone is consistent on some instruments/repertoire. Striking area is consistent and suitable for some instruments/repertoire. Stick/mallet selection appropriate for some instruments/repertoire.	Tonal concept evident and execution of characteristic tone is consistent on most instruments/repertoire. Striking area is consistent and suitable for most instruments/repertoire. Stick/mallet selection appropriate for most instruments/repertoire.	Tonal concept clearly evident and execution of characteristic tone is consistent on all instruments/repertoire. Focused and full resonant tone on all instruments. Striking area is extremely consistent and suitable on all instruments. Stick/mallet selection appropriate for all instruments/repertoire.
Points:	[0][1][2][3][4]	[5][6][7][8]	[9][10][11][12]	[13][14][15][16]	[17][18][19][20]
Technique	Hands are uneven. Stroke and motion on/around instruments extremely inefficient. Body movement is inefficient, tense, and/or labored.	Some unevenness between the hands. Strokes and motion around instruments are sometimes efficient. Body movement is sometimes efficient.	Very little unevenness between the hands. Strokes and motion around instruments are mostly efficient. Body movement is mostly efficient.	Hands are even and balanced. Strokes and motion around instruments are efficient. Body movement is efficient.	Hands are extremely even and consistently balanced. Strokes and motion around instruments are highly efficient. Body movement is extremely efficient.
Points:	[0][1][2][3][4]	[5][6][7][8]	[9][10][11][12]	[13][14][15][16]	[17][18][19][20]
Musicianship	Performance is unmusical. Absence of dynamics, dynamics not appropriate for venue, and/or not in balance with accompaniment. Phrases lack shape and direction. Performance lacks stylistic elements, musical sensitivity, and attention to detail. Stage presence extremely reserved/overconfident and uninformed. Numerous interruptions in performance. No attempt to engage audience.	Performance lacks musicality. Inconsistent use of dynamics, dynamics somewhat appropriate for venue, and/or occasionally not in balance with accompaniment. Some evidence of phrase shape and direction. Interpretation of stylistic elements is lacking. Some attention to musical detail is observed, but executed inconsistently. Stage presence may be reserved/overconfident and generally uninformed. May have few interruptions in performance. Ineffective or inappropriate attempt(s) to engage audience.	Performance contains musical moments and some artistry. Consistent use of dynamics, dynamics usually appropriate for venue, and/or generally in balance with accompaniment. Most phrases have shape and direction. Interpretation of stylistic elements evident in some passages. Attention to musical detail is observed and executed consistently. Stage presence generally appropriate, but may be inconsistently informed. May have few interruptions in performance. Appropriate attempt(s) to engage audience, but may occasionally be ineffective.	Performance is highly musical and shows signs of artistry. Very effective use of dynamics, appropriate range/volume for venue, good balance with accompaniment. Phrase shape and direction are executed well. Successful interpretation of stylistic elements evident in most passages. Sensitivity to musical details usually successful or effective. Commanding stage presence overall and generally informed. Interruptions during portions of performance rare and quickly resolved. Appropriately and effectively engages audience most of the time.	Performance is exceptionally musical and extremely artistic throughout. Dynamic range is outstanding, appropriate range/volume for venue, and excellent balance with accompaniment. All passages reflect shape and direction. Superior sensitivity and stylistic accuracy. Attention to musical detail and prior preparation demonstrated at a very high level. Commanding and well informed artistic presence. Maintains focus throughout performance without interruptions. Exceptional audience engagement.
Points:	[0][1][2][3][4]	[5][6][7][8]	[9][10][11][12]	[13][14][15][16]	[17][18][19][20]
Specialized Skills	Balance between limbs/instruments extremely inconsistent and musically inappropriate. No repertoire performed entirely from memory. Unique aspects of performance for repertoire/instruments not executed.	Balance between limbs/instruments on drum set inconsistent and/or unprepared. Pieces not performed from memory. Unable to execute unique aspects of performance for repertoire/instrument.	Balance between limbs/instruments occasionally inconsistent and/or musically in appropriate. Some repertoire performed entirely from memory. Unique aspects of performance for some repertoire/instruments executed with clarity, musicality, and efficiency.	Balance between limbs/instruments is mostly consistent and musically appropriate. Most repertoire is performed entirely from memory. Unique aspects of performance for most repertoire/instruments are executed with clarity, musicality, and efficiency.	Excellent and consistent balance between limbs/instruments. Repertoire is performed entirely from memory. Unique aspects of performance for all repertoire/instruments are executed with clarity, musicality, and efficiency.
Points:	[0][1][2][3][4]	[5][6][7][8]	[9][10][11][12]	[13][14][15][16]	[17][18][19][20]
Total Points:	Comments:				

Adjudicator Signature: _____ Date: _____