



The Lionel Hampton Jazz Festival Rubric

What exactly is a rubric?

In some ways, rubrics are not so very different from traditional score sheets. Rubrics break the various aspects of a performance down into categories i.e. balance, style, etc., and include a range of numerical values which are noted based upon how well a performance exemplifies those categories.

However, unlike traditional score sheets, where score assignment is arbitrary, and at times can be a bit of a mystery, rubrics provide detailed descriptions of each of the various levels found within each category. Numerical values relate directly to each of these levels and to the descriptions, or criteria that accompany them. With a rubric, performers are able to know long before the performance what Performing Evaluation Clinicians (PECs) will be evaluating, and the PECs are able to communicate what they have heard quickly and with much greater detail.

How can a rubric improve my Festival experience?

Unlike traditional score sheets, rubrics are full of information with regard to performances that are outstanding, need improvement, and everything in between. In addition, when one is evaluated using a rubric, one receives a wealth of information about how they fit into that particular continuum.

Instead of encouraging one to focus their attention on others, assessments using a rubric encourages one to focus on their own music-making as described by the rubric's criteria. This type of evaluation is often called "criterion-referenced" because our "reference" point is our place on the continuum of music represented by the various descriptions on the rubric. To compete using a rubric is to compete against ourselves to improve the music we make, and to win *there* is to earn some of the greatest rewards of all.

How else do I need to know about the Festival rubric?

1. The rubric is intended to represent all levels of sophistication on a scale of 8 to 1, but does *not* indicate the "quality" of a performance. The total of a rubric's

- numerical value simply indicates the degree to which a performance demonstrates mastery of the skills and content involved in jazz performance.
2. Due to the fact that the rubric reflects the mastery of criteria (“criterion-referenced”) and not one’s ability to out-perform others, rubric “scores” are not intended to be compared from one performance to another. Instead, the numerical total is intended to direct attention to the skills to be mastered, and to the dedicated effort required to master them.
 3. The rubric lists categories for evaluation along the left-hand side of the form such as *In Tune, In Tone, In Time, etc.*
 4. To the right of each category is a continuum of complexity which extends from 8 to 1 and includes four sets of written criteria: *Pitch center is strong and clear; Pitch center is generally strong and clear, etc.*
 5. Each chart performed receives a numerical total for each category. The numerical totals are entered in the area further to the right under the title “Music Selections” which are labeled 1-4.
 6. There is an open area to the far right for comments by the PECs
 7. Below the rubric area are several reminders, or points of clarification:
 - a. Ensembles (rhythm sections) are not to be included when evaluating soloists
 - b. There are no scores, and numbers are not to be added or averaged
 - c. The numbers beside each category title denote applicable National Standards
 8. There is an area where the PEC may add their name and signature