

Formatting

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|---|---|
| 4) .5 inch margins all the way around | 1) Bullet individual thoughts |
| 5) 9 point sans serif font (this example is arial narrow) | 2) Bold comments relevant to you |
| 6) Single spaced | 3) Use a combination of the judges, not just the same judge |

YOUR NAME
DATE

SJVJF30 FEBRUARY 24, 2018

Mike Kamuf

Alright, Buchanan High School Jazz Band A. This is Mike Kamuf from Halford Music Publishing and Montgomery County Public Schools in Maryland. I'm looking forward to your performance this morning. Afternoon, rather. Whatever time it is. It's been a long day. But, I'm looking forward to it. You guys look great on stage. Mike Tomaro's arrangement of "I Could Write A Book," looking forward to this.

I Could Write A Book

- Alright the tempo pulled back just a little bit, but we're locking in.
- Yeah, nice job Cameron. Setting up the band and making that change from the brushes.
- Nice job with the trumpet lead over the saxophone soli, very cool.
- Yeah man, that's a nice job on the soli.
- *hums* Yeah, cool! Alright, uh- Really a great ensemble playing. Nice job listening to one another and adapting. I know you guys don't get a chance to play on this stage except for concerts or whatever, so that- that really nice job.
- A couple of things- uh, Chandler on the lead part. Experiment with a tuner, uh and using alternate fingerings and see if that helps you to at all lock in, uhh... I'm sorry that wasn't Chandler. Chandler's playing lead now. Whoever was playing lead on the first tune there. You wanna make sure that you're, uh, uhhh when you're getting up around A-Bb-C-C#-D there we-we're having some pitch problems with the -with the band there, so you wanna make sure that, you know, you're sometimes just using an alternate fingering helps lock that in. Uhhh... and it depends on the part of the chord, but it's-it's kind of (oops) it's kind of. It kind of depends on the note and what chord it is and all that kind of stuff, but uh...
- Know the tendencies on your horn. And don't be afraid to use the alternate fingerings on your horn to get the pitch to lock in. Sometimes, just, you know, make that air move through extra tubing makes the pitch settle in. My only comment there on that.
- But, uh, really nice ensemble playing. Nice job by Cameron setting everything up and, uh, making the character of the chart happen.

Jim Mooy (if you change to a different judge, you don't have to include their introduction. Optional)

Chapel Files

- I have no idea what to expect on this tune, I've never heard it before.
- So, upper register notes were just a little sharp that time.
- Warm up the sound. Slow, warm air. *Tohh*
- Don't let it get bright, don't let it get bright. Yeah, so don't count on flugelhorn, also, to make the sound dark, okay? You still have to think, pretend like you're playing Mahler, you know what I mean? Kinda open your throat. Keep the back of your throat open. Think *Tohh*. Slow, warm air like you're fogging up glass. A big piece of glass.
- I'm digging this, yeah. Sorry if I'm not saying anything. I'm just taking so much. Ha-ha-ha it's so cool.
- God, I'd love to hear this produced, you know? With the decently mic'd cello. Cuz the cellist just looks like she's doing all the right stuff. I can kind of hear it. Back the piano down.
- Yeah, so we need to back everything down a little bit, so we can hear some of the texture of the instruments we're not used to hearing, like the cello and the bassoon.
- Good, flute player. Props to you for picking up that cold instrument and playing in tune.
- Ooooh, I like this tune! It's weird. Ha-ha-ha-ha. Really neat color, though.
- So, we need to back the piano out of the picture, I think, a little bit sooner so that way we can hear the, uh, hear the other colors. And I realize it's a static element that needs to be there and you have no control over that volume, but... I wanna hear the cello.
- ***singing* Listen to the top note, don't let it go sharp, soprano sax.**
- **And, clarinet and soprano sax are both a lil sharp.**
- Ha-ha-ha-ha. That's a cool piece, that's a very cool piece.
- I don't know if you have somebody who can blow over that? Or there's a section where you can open that up a little bit for something. I know it's already an arrangement that's done, but seems like that could be something that could, in the middle, completely break down, be a vehicle for improvisation, and then come on back. And then build back in, so... I'd like to see if that could be explored on that tune, but I don't know. I mean you probably don't have time to do it in a festival set, but neat piece. Weird piece. I like it though, lots of colors.
- Obviously, very talented group to be able to pull that off with all those instruments. Just, huh, it's one of those pieces where you- you look at your ensemble and say, "I don't know if we'll do that again next year, because we don't have all these instruments in jazz band."
- Really cool to have all this talent in your group. You guys are fortunate to have each other. That's how I feel every day in front of my big band and my orchestra. Fortunate that we're able to get together and play great music like this.

Kristen Strom (if you change to a different judge, you don't have to include their introduction. Optional)

Hodie

- Don't let those offbeats slow down. *Sings*
- Yeah! Really nice trombone solo.
- Yeah. Everybody keep feeling *singing drum fill* *duh-duh-duh-duh-duh-duh*
- Yeah, bass.
- Wow, wow. That was really cool, you guys. Uh-huh. Oh I hear french horn, and now I can see the french horn!
- So, cool. Really really great selection of tunes, and I appreciate your guys's commitment to, uh, playing interesting music, and making the most out of the sonic possibilities of your, uh, group.
- Um, I've gotta shout out to the drummer, Cameron, really-really rock solid through those tunes.