

MMEA-WD JR./SR. Festival

Adjudicator's Form

Jazz Scales, Sight-Reading & Improvisation
Melodic Inst.
 Student Initials _____

Remainder of this form is for adjudicator use only.

SIGHT-READING EVALUATION

(check ONE box only per category)

RHYTHMIC ACCURACY The student performs:

- 10 ☐ accurate rhythms throughout.
 8 ☐ nearly accurate rhythms, but lacks precise interpretation of some rhythm patterns.
 6 ☐ many rhythmic patterns accurately, but some lack precision (approximation of rhythm patterns used).
 4 ☐ many rhythmic patterns incorrectly or inconsistently.
 2 ☐ the majority of rhythmic patterns incorrectly.

MELODIC ACCURACY The student performs:

- 10 ☐ all pitches/notes accurately.
 8 ☐ all but 1 or 2 pitches/notes accurately.
 6 ☐ all but 3 or 4 pitches/notes accurately.
 4 ☐ more than 4 inaccurate pitches/notes.
 2 ☐ inaccurate pitches/notes throughout the performance. (i.e., missing key signatures, accidentals)

INTERPRETATION The student demonstrates

- 10 ☐ the highest level of musicality including well-shaped phrases and dynamics
 8 ☐ a high level of musicality, but has some phrases or dynamics that are not consistent with the overall level of expression
 6 ☐ a moderate level of musicality/expression within the performance.
 4 ☐ only a limited amount of musicality/expression within performance.
 2 ☐ an absence of musical interpretation within the performance.

TECHNIQUE The student demonstrates:

(Check ALL that APPLY -- worth 2 points each)

- 2 ☐ appropriate and accurate use of jazz articulation.
 2 ☐ appropriate jazz inflections as marked (i.e., scoops, doits, etc.).
 2 ☐ appropriate style of eighth note used.
 2 ☐ appropriate mood as it relates to musical setting.
 2 ☐ appropriate length of notes as marked (i.e., legato, staccato, etc.).

SCALE EVALUATION

*Fill in the names of the scales selected for assessment in the spaces provided. Check the box in the column that best describes the student's performance. The student performs:

___ Maj. ___ Maj. ___ Blues ___ Chrom.

- | | | | | |
|----------------------------|----------------------------|----------------------------|----------------------------|--------------------------------|
| 5 <input type="checkbox"/> | 5 <input type="checkbox"/> | 5 <input type="checkbox"/> | 5 <input type="checkbox"/> | all pitches/notes accurately |
| 4 <input type="checkbox"/> | 4 <input type="checkbox"/> | 4 <input type="checkbox"/> | 4 <input type="checkbox"/> | all but 1-2 pitches accurately |
| 3 <input type="checkbox"/> | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> | all but 3-4 pitches accurately |
| 2 <input type="checkbox"/> | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> | all but 5-6 pitches accurately |
| 1 <input type="checkbox"/> | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> | missing more than 6 pitches |

TECHNIQUE The student performs: (Check ALL that APPLY)

- 1 ☐ with adequate breath control/support.
 1 ☐ consistently both ascending and descending
 1 ☐ all scales with even and consistent pulse at the required tempo.
 1 ☐ all scales with appropriate control of articulation
 1 ☐ all scales with a consistent, acceptable tone quality in all registers.

IMPROVISATION EVALUATION

TONALITY The student performs:

- 10 ☐ all melodic patterns in proper context of all contrasting harmonic changes.
 8 ☐ most melodic patterns in proper context of contrasting harmonic changes.
 6 ☐ many melodic patterns in proper context of contrasting harmonic changes.
 4 ☐ only some melodic patterns in proper context of contrasting harmonic changes, mainly with relation to the tonic.
 2 ☐ outside the context of the harmonic changes.

RHYTHM The student performs:

- 10 ☐ advanced rhythmic patterns (i.e., pickups, syncopation, etc.) which are creative and appropriate to the style and setting of the accompaniment.
 8 ☐ contrasting rhythmic patterns which include divisions and/or subdivisions of large beats and show competence in rhythmic creativity.
 6 ☐ a few interesting rhythmic patterns (divisions and/or subdivisions) but without much contrast.
 4 ☐ with a proper sense of meter throughout, but only creates uncomplicated rhythmic patterns (large beat reference).
 2 ☐ with a fairly consistent tempo (steady beat) throughout, but solo lacks rhythmic creativity.

CONCEPTUAL UNDERSTANDING

The student demonstrates:

(Check ALL that APPLY -- worth 2 points each)

- 2 ☐ a comprehensive conceptual design of large scale solo architecture (a beginning, a middle, and an end).
 2 ☐ motivic development (use of sequential extensions)
 2 ☐ a sense of musical syntax with correlating melodic and harmonic resolutions.
 2 ☐ linear/melodic invention rather than a reliance on unrelated melodic licks/scale sequences.
 2 ☐ a chosen mood appropriate to musical setting.

CREATIVITY

The student demonstrates:

(Check ALL that APPLY -- worth 2 points each)

- 2 ☐ conversational interplay between solo and accompaniment and/or linear solo melodic dialog.
 2 ☐ original solo, melodic ideas offered in a fresh personal style.
 2 ☐ original rhythmic patterns that logically extend beyond rhythms of the accompaniment.
 2 ☐ flexible use of elements of expression (dynamics, accents, etc.)
 2 ☐ a degree of freedom/curiosity within acknowledged context of tonality and meter.

Adjudicator Comment:

Sub
total
Score