

Instrument: _____ School Code: _____

Junior Festival Jazz Improvisation “Optional”

Student Name: _____ Grade: _____

Adj. Initials: _____

(Check ONE per Category)**TONALITY** The student performs: (check only for **Melody** instruments)

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

RHYTHM The student performs:

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

INTERPRETATION The student performs:

- the highest level of musicality including well-shaped phrases and dynamics.
- a high level of musicality, but has some phrases or dynamics that are not consistent with the overall level of expression.
- a moderate level of expression within performance.
- only a limited amount of musicality/expression within performance.
- musical expression inhibited by technique.

Improvisational COMPING (Keyboard & Guitar Only)**(Check ALL that APPLY)**

- accurate placement of chords appropriate to the function of harmony across time; maintaining steady beat in comping pattern.
- appropriate rhythmic patterns for style required.
- appropriate voicing for style required.
- voicings which display smooth/logical voice leading from chord to chord
- proper use of extensions, substitutions, and alterations.

CREATIVITY

The student demonstrates:

(Check ALL that APPLY)

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

CONCEPTUAL UNDERSTANDING**(Check ALL that APPLY)**

The student demonstrates:

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