

MMEA-CD Festival
Adjudication Form

Instrument: _____ School Code: _____

Senior Jazz Improvisation

Student Name: _____ Grade: _____

Mandatory for Senior High Jazz

Adj. Initials: _____

TONALITY The student Performs: (Scored only for **Melody** instruments)

10 all melodic patterns in proper context of all contrasting harmonic changes.

9 - 8 most melodic patterns in proper context of contrasting harmonic changes.

7 - 6 many melodic patterns in proper context of contrasting harmonic changes.

5 - 4 only some melodic patterns in proper context of contrasting harmonic changes.

3 - 2 mainly with relation to the tonic, outside the context of the harmonic changes.

**Sub-Total
Improvitational
Score::**

(2pts) Consistently (1pt) Sometimes (N) Rarely

RHYTHM The student performs:

10 advanced rhythmic patterns (i.e., pick-ups, syncopation, etc.), which are creative and appropriate to the style and setting of the accompaniment.

9 - 8 contrasting rhythmic patterns which include divisions and/or subdivisions of large beats and show competence in rhythmic creativity.

7 - 6 a few interesting rhythmic patterns (divisions and/or subdivisions), but without much contrast.

5 - 4 with a proper sense of meter throughout, but only creates uncomplicated rhythmic patterns (large beat reference).

3 - 2 with a fairly consistent tempo (steady beat) throughout, but solo lacks rhythmic creativity.

CREATIVITY

The student demonstrates:

- 2 1 N** conversational interplay between solo and accompaniment and/or linear solo melodic dialog.
- 2 1 N** original solo, melodic ideas offered in a fresh personal style.
- 2 1 N** original rhythmic patterns that logically extend beyond rhythms of the accompaniment.
- 2 1 N** flexible use of elements of expression (dynamics, accents,...)
- 2 1 N** a degree of freedom/curiosity within acknowledged context of tonality and meter.

INTERPRETATION The student performs:

10 the highest level of musicality including well-shaped phrases and dynamics.

9 - 8 a high level of musicality, but has some phrases or dynamics that are not consistent with the overall level of expression.

7 - 6 a moderate level of expression within performance.

5 - 4 only a limited amount of musicality/expression within performance.

3 - 2 musical expression inhibited by technique.

**CONCEPTUAL
UNDERSTANDING**

The student performs:

- 2 1 N** a comprehensive design of large scale solo architecture (a beginning, middle & end.).
- 2 1 N** motivic development (use of sequential extensions).
- 2 1 N** a sense of musical syntax with correlating melodic and harmonic resolutions.
- 2 1 N** linear/melodic invention rather than a reliance on unrelated melodic licks/scale sequences.
- 2 1 N** a chosen mood appropriate to musical setting.

Improvitational COMPING (Keyboard Only)

(2pts) Consistently (1pt) Sometimes (N) Rarely

- 2 1 N** accurate placement of chords appropriate to the function of harmony across time; maintaining steady beat in comping pattern.
- 2 1 N** appropriate rhythmic patterns for style required.
- 2 1 N** appropriate voicing for style required.
- 2 1 N** voicings which display smooth/logical voice leading from chord to chord.
- 2 1 N** proper use of extensions, substitutions, and alterations.