

MMEA All-State Jazz Melodic Instrument Scales, Sight Reading & Improvisation Form

Name _____

Instrument _____

Grade _____ School Code _____

Adjudicator's Signature: _____

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.

- 5 = all pitches and notes accurately
- 4 = all but 1 to 2 pitches accurately
- 3 = all but 3 to 4 pitches accurately
- 2 = all but 5 to 6 pitches accurately
- 1 = missing more than six pitches

Major	Harmonic Minor	Aeolian Mode	Dorian Mode	Phrygian Mode
5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>
5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>
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5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>	5 <input type="checkbox"/>

* A missed note equals incorrect fingering or a severe crack of a note which results in the sounding of a wrong pitch.

Total Scale Evaluation

Technique

(Check **ALL** that **APPLY** –worth **1 point each**)

- 1 adequate breath control (Strings left hand technique).
- 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.

Total Technique

Rhythm, Melody, Tempo

(Check **ONE** box **ONLY** per category)

Rhythmic Accuracy

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

Melodic Accuracy

- 5 the majority of pitches and notes accurate.
- 4 all but one or two pitches and notes accurate.
- 3 all but three or four pitches and notes accurate.
- 2 more than four inaccurate pitches and notes.
- 1 inaccurate pitches and notes throughout the performance. (i.e., missing key signatures, accidentals).

Tempo

- 5 accurate and consistent with the printed tempo marking(s)
- 4 approaches the printed tempo marking(s), yet the performed tempo does not detract significantly from the performance.
- 3 different from the printed tempo marking(s), resulting in inappropriate tempo(s) for the selection, yet remains consistent.
- 2 inconsistent, (rushing, dragging, inaccurate tempo changes).
- 1 not accurate or consistent.

Total Rhythm/Melody/Tempo

Improvisation Evaluation

Tonality

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

Rhythm

- 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 proper sense of meter throughout, but only creates uncomplicated rhythmic patterns (large beat reference).
- 2 fairly consistent tempo (steady beat) throughout, but solo lacks rhythmic creativity.

Total Improvisation

Conceptual Understanding

(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 motive development (use of sequential extensions).
- 2 a sense of musical syntax with correlating melodic and harmonic resolutions.
- 2 linear and melodic invention rather than a reliance on unrelated melodic licks and scale sequences.
- 2 a chosen mood appropriate to musical setting.

Total Conceptual Understanding

Creativity

(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 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 and curiosity within acknowledged context of tonality and meter.

Total Creativity

Subtotal of this page