

CMEA – BAY SECTION JAZZ PERFORMANCE EVALUATION SCALE

Group Classification

20 POINT CATEGORIES

	CLASSIFICATION 1 FAIR 1 2 3 4 5 6 7	GOOD 8 9 10 11 12	EXCELLENT 13 14 15 16	SUPERIOR 17 18 19 20
CLASSIFICATION 2	FAIR 1 2 3 4	5 6 7	GOOD 8 9	EXCELLENT 10 11 12
CLASSIFICATION 3	FAIR 1 2 3	4 5 6 7	GOOD 8 9 10 11 12	EXCELLENT 13 14 15 16
QUALITY OF SOUND	QUALITY OF SOUND	QUALITY OF SOUND	QUALITY OF SOUND	QUALITY OF SOUND
Tone Quality/Intonation <input type="checkbox"/> Fundamental concepts of tone are underdeveloped. <input type="checkbox"/> Breath support skills need further development. <input type="checkbox"/> Instruments are not in tune. <input type="checkbox"/> Severe intonation problems occur. <input type="checkbox"/> Basic intonation skills need further development. Blend/Balance <input type="checkbox"/> Concepts of blend and balance are underdeveloped. <input type="checkbox"/> Listening and attentiveness skills need attention. <input type="checkbox"/> Individuals and sections tend to dominate the ensemble sound.	Tone Quality/Intonation <input type="checkbox"/> Tone production is developing. <input type="checkbox"/> Tone is often unfocused, harsh, or fuzzy. <input type="checkbox"/> Inconsistent breath support adversely affects tone. <input type="checkbox"/> Instruments are not altogether in tune. <input type="checkbox"/> The group has problems playing consonant intervals in tune. <input type="checkbox"/> Obvious intonation problems occur and are seldom corrected. Blend/Balance <input type="checkbox"/> Overall ensemble listening skills are developing. <input type="checkbox"/> Individual players and/or sections tend to dominate the ensemble sound. <input type="checkbox"/> Instrumentation and/or equipment issues adversely affects the ensemble sound.	Tone Quality/Intonation <input type="checkbox"/> Most individuals/sections demonstrate correct tone production. <input type="checkbox"/> Tone is affected at extremes of registers and dynamics. <input type="checkbox"/> Lapses in breath support adversely affects tone. <input type="checkbox"/> Instruments are somewhat in tune. <input type="checkbox"/> Harmonic intonation and chord tuning are inconsistent. <input type="checkbox"/> Listening and adjusting skills are developing; some attempts to correct intonation problems. Blend/Balance <input type="checkbox"/> Blend and balance are affected by problems in dynamic and range extremes. <input type="checkbox"/> Balanced sound is sometimes achieved; some performers need to adjust volume(s) to allow other parts to be heard. <input type="checkbox"/> Instrumentation and/or equipment issues adversely affect the ensemble sound.	Tone Quality/Intonation <input type="checkbox"/> Correct tone achieved most of the time. <input type="checkbox"/> Tone is mostly well controlled, although sometimes out of focus. <input type="checkbox"/> Individual problems in breath support are minor and quickly corrected. <input type="checkbox"/> Instruments are tuned relatively well. <input type="checkbox"/> Harmonic intonation and chord tuning is pleasant. Minor pitch problems occur during dynamic changes or in extreme registers. <input type="checkbox"/> Listening and adjusting skills are advanced and the group is able to correct most pitch problems. Blend/Balance <input type="checkbox"/> Blend within individual sections and across the ensemble reflects active listening/adjusting skills. <input type="checkbox"/> Balance between melodic and harmonic lines is usually achieved; a few minor instances in which some parts overshadow others. <input type="checkbox"/> Characteristic ensemble sound achieved most of the time, with occasional problems in extreme registers and dense textures.	Tone Quality/Intonation <input type="checkbox"/> Superlative tone achieved throughout the performance. <input type="checkbox"/> Tone is consistently focused, full, clear, resonant, and uniform. <input type="checkbox"/> Outstanding breath support and control of tone. <input type="checkbox"/> Instruments are tuned well. <input type="checkbox"/> Harmonic intonation and chord tuning are always evident. <input type="checkbox"/> Highly developed listening and adjusting skills. Blend/Balance <input type="checkbox"/> Blend of tones within individual sections and across the ensemble is consistently uniform. <input type="checkbox"/> Balance between melodic and harmonic lines is consistently achieved, reflecting performers intent listening, adjusting and overall awareness of the musical construct. <input type="checkbox"/> Exceptional blend and balance in all registers and textures.
STYLE/INTERPRETATION	STYLE/INTERPRETATION	STYLE/INTERPRETATION	STYLE/INTERPRETATION	STYLE/INTERPRETATION
<input type="checkbox"/> Lack of appropriate jazz articulation and styles affect overall performance. <input type="checkbox"/> Rhythmic precision is inconsistent. Tempo choices are stylistically inaccurate. <input type="checkbox"/> Characteristic jazz phrasing is seldom achieved.	<input type="checkbox"/> Appropriate jazz articulation styles are developing. <input type="checkbox"/> Tempos are not always stylistically accurate. <input type="checkbox"/> Limited understanding of characteristic jazz phrasing, inflections and nuances.	<input type="checkbox"/> Appropriate jazz articulation and stylistic interpretation need refinement. <input type="checkbox"/> Stylistic interpretation is uniform some of the time. <input type="checkbox"/> Tempos are fairly consistent and stylistically accurate. <input type="checkbox"/> Some players/sections demonstrate characteristic jazz phrasing, inflections, and nuances.	<input type="checkbox"/> The group demonstrates command of jazz articulations and style. <input type="checkbox"/> Tempos and feel are stylistically accurates most of the time. <input type="checkbox"/> Most performers demonstrate an understanding of jazz phrasing, inflection, and nuance.	<input type="checkbox"/> The group exhibits a mature understanding of the styles performed. <input type="checkbox"/> Phrasing, inflection and nuances are highly musical. <input type="checkbox"/> Stylistic and historic knowledge of the music is evident.
IMPROVISATION	IMPROVISATION	IMPROVISATION	IMPROVISATION	IMPROVISATION
Technique/Time <input type="checkbox"/> Soloists lack the necessary skills on their instrument to begin to improvise. Time is erratic and does not coincide with time coming from the rhythm section. Interpretation/Notes/Style/Musicality <input type="checkbox"/> Soloists lack knowledge of jazz style or vocabulary. Incorrect notes and scales are used most of the time. <input type="checkbox"/> Soloists lack a basic understanding of the fundamentals of jazz and need improvement on basic musical concepts, which does not allow the student to successfully execute an improvised solo. <input type="checkbox"/> No soloists are featured; written or improvised.	Technique/Time <input type="checkbox"/> Soloists have limited technical skills, and/or lack fundamental understanding of the music and/or stylistic and historical knowledge. <input type="checkbox"/> Time and/or rhythm of solos are unsteady. Interpretation/Notes/Style/Musicality <input type="checkbox"/> Incorrect notes/rhythms detract from the effectiveness of solos. <input type="checkbox"/> A lack of command on instrument(s) or style of the selection greatly affects the quality of improvised solo(s). <input type="checkbox"/> Written solos are played in lieu of improvised solos.	Technique/Time <input type="checkbox"/> Soloists are still developing the technical skills necessary to effectively communicate ideas. Time suffers as a result of technical challenges. Interpretation/Notes/Style/Musicality <input type="checkbox"/> Soloists demonstrate a limited knowledge of jazz style or vocabulary. <input type="checkbox"/> Incorrect notes or scales are used over chord progressions. Musical thoughts are not formed and as a result lines are often fragmented/unconnected. <input type="checkbox"/> Limited variety and quality of solo(s).	Technique/Time <input type="checkbox"/> Soloists have command of their instrument and perform with a strong sense of time. Flaws occur during attempts at complex lines and patterns or when faced with difficult chord progressions. Interpretation/Notes/Style/Musicality <input type="checkbox"/> Soloists demonstrate an above-average understanding of jazz style and appropriate jazz vocabulary. <input type="checkbox"/> Note/scale selection is accurate most of the time. Chord alterations not always executed, but demonstrate an understanding of the style. Some interaction with the rhythm section. <input type="checkbox"/> Noteable soloist(s) within the ensemble.	Technique/Time <input type="checkbox"/> Soloists demonstrate an impressive command of their instruments. <input type="checkbox"/> Solos feature technically challenging lines and patterns that are executed with a mature sense of style and time feel. Interpretation/Notes/Style/Musicality <input type="checkbox"/> Soloists have a mature understanding of style, form, and jazz vocabulary. Notes, patterns, scales, accurately fit the chord changes. <input type="checkbox"/> Sophisticated solos demonstrate the ability to form and connect musical ideas. Solists interact with the rhythm section while improvising. <input type="checkbox"/> Outstanding variety and quality of soloists.

10 POINT CATEGORIES

	CLASSIFICATION 1 FAIR 1 2	GOOD 3 4 5	EXCELLENT 6 7 8	SUPERIOR 9 10
CLASSIFICATION 2	FAIR 1 2	3 4	5 6	EXCELLENT 7 8
CLASSIFICATION 3	FAIR 1	2 3	GOOD 4 5 6	EXCELLENT 7 8
TIME	TIME	TIME	TIME	TIME
<input type="checkbox"/> Pulse and tempo are undeveloped. <input type="checkbox"/> Rhythm section and ensemble are not together.	<input type="checkbox"/> Pulse and tempo are inconsistent. <input type="checkbox"/> Rhythmic drive is often lacking and steadiness of beat is uneven. <input type="checkbox"/> Rhythm section and ensemble are frequently out of sync.	<input type="checkbox"/> Pulse and tempo are sometimes evident. <input type="checkbox"/> Rhythmic drive and steadiness of beat are inconsistent in difficult passages. <input type="checkbox"/> Rhythm section and ensemble cohesiveness is evident some of the time.	<input type="checkbox"/> Pulse and tempo are usually appropriate. <input type="checkbox"/> Rhythmic drive and steadiness of beat are consistent, with only minor lapses in difficult situations. <input type="checkbox"/> Rhythm section and ensemble cohesiveness is evident most of the time.	<input type="checkbox"/> Pulse and tempo are outstanding. <input type="checkbox"/> Rhythmic drive and steadiness of beat are outstanding. <input type="checkbox"/> Rhythm section and ensemble are "locked in."
MUSICALITY	MUSICALITY	MUSICALITY	MUSICALITY	MUSICALITY
<input type="checkbox"/> Musicality concepts lack refinement. <input type="checkbox"/> Phrasing, dynamics, expression, and style are underdeveloped.	<input type="checkbox"/> Phrases lack cohesiveness due to lack of air management. <input type="checkbox"/> The group has a limited understanding of dynamic range. <input type="checkbox"/> Dynamic extremes are not always performed tastefully.	<input type="checkbox"/> Phrasing concepts are still developing. Phrase lengths and dynamic contours are inconsistent and/or lack fluidity. <input type="checkbox"/> Crescendos, diminuendos, and other dynamic indications are inconsistently performed. <input type="checkbox"/> Dynamic extremes are not always performed tastefully.	<input type="checkbox"/> Expressive shaping and contouring of phrases, with minor inconsistencies. <input type="checkbox"/> Effective use of dynamics, but the full range is not completely explored. <input type="checkbox"/> Crescendos, diminuendos and other dynamic indications are performed tastefully most of the time.	<input type="checkbox"/> Mature, expressive, and dynamic shaping of musical phrases at all times. <input type="checkbox"/> Expression is authentic, sensitive, and highly effective. <input type="checkbox"/> Extraordinary performance that explores the entire dynamic spectrum.
TECHNIQUE	TECHNIQUE	TECHNIQUE	TECHNIQUE	TECHNIQUE
<input type="checkbox"/> Frequent note and/or rhythmic inaccuracies occur. <input type="checkbox"/> Lack of technical proficiency hinders the performance.	<input type="checkbox"/> Notes and rhythmic accuracy are inconsistent. <input type="checkbox"/> Technical facility and dexterity skills are developing.	<input type="checkbox"/> Notes and rhythmic precision is evident; errors occur occasionally. <input type="checkbox"/> Technical facility shows adequate preparation, however some mistakes are noticeable.	<input type="checkbox"/> Notes and rhythmic precision is consistent; minor mistakes occur during difficult passages. <input type="checkbox"/> Technical facility is well developed; however minor flaws occur during the most demanding passages.	<input type="checkbox"/> Ensemble cohesiveness and precision are outstanding. <input type="checkbox"/> Technical facility is superb.

OTHER FACTORS = 10 POINTS

Choice of Music.....(1–6 points) <input type="checkbox"/> Appropriateness for the ensemble's ability level. <input type="checkbox"/> Quality and suitability for the festival. <input type="checkbox"/> Variety of selections (styles, tempos, periods). <input type="checkbox"/> Overall programming effect.	Stage Presence.....(1–2 points) <input type="checkbox"/> Professionalism and deportment. <input type="checkbox"/> Appearance (uniformity, posture).	Effect of Presentation.....(1–2 points) <input type="checkbox"/> Any noticeable characteristic of the ensemble that the adjudicator feels has a positive or negative affect on the group's presentation.	TOTAL <div style="border: 1px solid black; width: 40px; height: 40px; display: inline-block;"></div>
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