

MMEA-WD JR./SR. Festival

Adjudicator's Form

Jazz Drums Sight-Reading & Improv.

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:

- 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.

TEMPO The student's tempo:

- 5 is 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 is different from the printed tempo marking(s), resulting in inappropriate tempo(s) for the selection, yet remains consistent.
- 2 is inconsistent, (i.e., rushing, dragging, inaccurate tempo changes).
- 1 is not accurate or consistent.

INTERPRETATION The student demonstrates:

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

TECHNIQUE

The student demonstrates:

(Check ALL that APPLY — worth 2 points each)

- 2 an independence of bass drum and cymbal feet
- 2 a clear differentiation between types of accents/kicks
- 2 an independence of feet and hands.
- 2 an independence of left and right hands
- 2 an appropriate control of sticks through the use of the proper grip and stroke.

IMPROVISATION EVALUATION

(check ONE box only per category)

RHYTHM The student performs:

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

INTERPRETATION The student demonstrates:

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

CONCEPTUAL UNDERSTANDING

The student demonstrates:

(Check ALL that APPLY — worth 2 points each)

- 2 a comprehensive conceptual design of overall 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 rhythmical phrase structures.
- 2 linear/melodic oriented invention rather than a reliance on stylistically unrelated beat patterns.
- 2 a chosen mood appropriate to musical setting.

CREATIVITY The student demonstrates:

(Check ALL that APPLY — worth 2 points each)

- 2 development of motivic ideas
- 2 an original solo; using melodic oriented ideas offered in a fresh personal style.
- 2 original rhythmic patterns that extend beyond basic time keeping.
- 2 flexible use of elements of expression (dynamics, accents, etc.)
- 2 a degree of freedom/curiosity within acknowledged context of form and meter.

Adjudicator Comment:

Sub-total