



PMEA ADJUDICATION
JAZZ ENSEMBLE
 Music Performance Assessment Form – **OPTION 1**

Performance #: _____ MPA Date: _____ MPA Site: _____

School: _____ Ensemble Name: _____

SCORE	EVALUATION AREA	COMMENTS
SC. = RATING with DESCRIPTORS 13-15 I Superior A+ Outstanding 10-12 II Excellent A Advanced 7-9 III Good B Proficient 4-6 IV Fair C Basic 1-3 V Unprepared U Below Basic	ADDITIONAL FEEDBACK + Area of strength; Noticeably strong within rating Blank Commensurate to rating - Area of concern; Noticeably needing attention within rating	Adjudicators are to use this space for specific written input focusing on areas of strength or concern.

SCORE	EVALUATION AREA	COMMENTS Additional space is available on the back of this form.
	ZONE <input type="checkbox"/> Quality/Clarity/Control/Consistency <input type="checkbox"/> Blend: Within Section & Ensemble <input type="checkbox"/> Balance: Within Texture & Chords	
	INTONATION <input type="checkbox"/> Full Ensemble/Consistency <input type="checkbox"/> Within Melodic Line <input type="checkbox"/> Within & Between Sections <input type="checkbox"/> Intervals & Chords	
	ACCURACY <input type="checkbox"/> Notes <input type="checkbox"/> Rhythms, Meter & Tempo/Time <input type="checkbox"/> Entrances & Releases <input type="checkbox"/> Basic Articulation	
	TECHNIQUE <input type="checkbox"/> Facility & flexibility throughout range <input type="checkbox"/> Control/Precision/Unity <input type="checkbox"/> Within Improvisation	
	INTERPRETATION <input type="checkbox"/> Tempo/Feel/Style <input type="checkbox"/> Stylistic Articulation <input type="checkbox"/> Dynamics <input type="checkbox"/> Phrasing <input type="checkbox"/> Expression/Nuance/Artistry <input type="checkbox"/> Within Improvisation	
TOTAL Add the five scores above	FINAL RATING Convert the Total Score to the Final Rating according to the table on the right.	TOTAL SCORE to FINAL RATING with DESCRIPTORS 63-75 I Superior A+ Outstanding 48-62 II Excellent A Advanced 33-47 III Good B Proficient 18-32 IV Fair C Basic 5-17 V Unprepared U Below Basic

OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating)	
<input type="checkbox"/> Conduct	_____ Adjudicator Signature
<input type="checkbox"/> Confidence/Approach	
<input type="checkbox"/> Appearance/Posture	
<input type="checkbox"/> Choice of Repertoire	

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Music Performance Assessment Form – BACK

EVALUATION AREA	ATTRIBUTES TO CONSIDER FOR ASSESSMENT AND AS ‘TALKING POINTS’ FOR ORAL & WRITTEN COMMENTS
TONE	Quality; Clarity; Focus; Projection; Maturity; Use of air speed, amount and support; Quality of tone generated by keyboards, guitar, bass guitar and drum set. Control throughout range of dynamics and pitches; Consistency and evenness of sonority; Resonance; Blend within section and ensemble; Balance within and among sections; Balance of parts overall, of parts depending on role within the texture, and of parts depending on role within the chord; Balance of winds to rhythm section; Posture impacting tone; Appropriate use of vibrato; Quality of tone generated by all soloists
INTONATION	Within the individual player, section and ensemble overall; Within the melodic or individual lines; Throughout range of dynamics and pitches; Within unisons, intervals and chords; Tonality awareness; Pitch center; Adjustments and recovery
ACCURACY	Notes overall and within the context of key signatures, key changes and accidentals outside of the key; Pulse stability; jazz ‘time’; Rhythm including subdivision and patterns that include rests, ties, dotted notes and syncopation; Rhythm in the swing style; Entrances and releases; Articulation method; Slur clarity and precision
TECHNIQUE	Facility as the ease of execution of technical passages; Dexterity; Flexibility as the ease of maneuverability throughout range; Control; Coordination; Precision; Rhythms vertically aligned; Unity/unified approach; As demonstrated within improvisation, including creating melodic lines, note choices, approach to playing over the chord changes, choices of rhythms, use of rests, use of range,
INTERPRETATION	Tempo – stability, changes, range and contrast; Overall ‘feel’ relative to stylistic accuracy within the jazz genre; Appropriateness, quality and consistency of articulation relative to the jazz style being performed; Dynamics – levels, changes, range and contrast; Phrasing, phrase shaping and contouring; The realization of the composer or arranger’s aesthetic intent; Style in terms of performance practice and historical/cultural context; Nuance and artistic subtleties; Sensitivity; Musicality; Effect; Emotion or Feelingfulness; As demonstrated within improvisation, including choice of articulations, phrasing, style and stylistic effects, creating personal musical statements, and the level of confidence in approach.

ADDITIONAL COMMENTS