



## Jazz Ensemble Performance Assessment Rubric

School	Name of Ensemble	Director
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Circle the appropriate comments within the category and column, or columns, as applicable.

	Excellent		Fair		
	Superior		Good		Poor
<b>Style</b> Interpretation, phrasing, tempo, dynamics, emotional involvement	Performance demonstrates appropriate style, tempo, phrasing and contrasting dynamics. Intensity of expression and emotional involvement is evident.	Performance demonstrates appropriate style, tempo, phrasing and dynamics most of the time. Lapses in intensity detract from the overall expression of the performance.	Mostly correct style, tempo, and dynamics. Occasionally rigid and mechanical expression and phrasing. Lapses in intensity result in a less spirited performance.	Deficient in correct style, phrasing, tempo and dynamics. Mechanical expression most of the time. The performance lacks intensity and spirit.	A lack of understanding of correct style, dynamic contrast, phrasing, and tempo. It is impossible to achieve a spirited and expressive performance.
<b>Improvisation</b> Rhythmic and melodic ideas, harmonic understanding and stylistic accuracy	Demonstrates stylistically appropriate rhythmic and melodic ideas in the given harmonic context.	Demonstrates an understanding of rhythmic and melodic ideas but may be lacking consistency in one or more areas.	Demonstrates a basic understanding of improvisation but needs improvement in all areas.	Interesting rhythmic and melodic ideas are rarely achieved. There is little sense of harmonic understanding.	A lack of understanding of the fundamental elements of improvisation.
<b>Rhythm Section</b> Groove, balance, time, pulse, stylistic feel, communication with soloists	Demonstrates outstanding groove, time, and style. Players understand their role for all styles performed and maintain correct balance. Communication with soloists is evident.	Demonstrates correct groove, time, and style but occasional lapses are apparent. Good balance is achieved most of the time. Some communication with soloists is achieved.	Consistent concerns with groove, time, and style are apparent. A player or players may dominate the sound at times. A lack of understanding of how to communicate with soloists is evident.	Major inconsistencies in groove, time, and style. Players lack awareness of their role and don't balance with other members of the section. Communication with soloists is rare.	Lack of understanding in maintaining groove, time, and style. Players don't understand their individual role and the balance is poor. Communication with soloists is absent.
<b>Tone Quality</b> Resonance, control, clarity, focus, consistency, warmth, posture, breath control,	Open, resonant, stylistically appropriate tone in all registers and ranges. Correct posture, breathing, and articulation demonstrated.	Characteristically appropriate tone most of the time but lacks consistency in outer ranges. Good technique is employed in breathing and articulation, but has some inconsistencies.	A basic tonal concept with inconsistencies throughout the entire range. Proper technique in breathing and articulation is emerging, but is inconsistent.	Weak or forced tonal production much of the time. Tone lacks resonance. Major inconsistencies in posture and breath management.	Lacks understanding of how to produce a healthy, basic tone. Fundamentals of proper posture, correct breathing and articulation are not evident.
<b>Balance, Blend</b> Ensemble awareness, likeness of tone quality	Superior blend and balance is achieved throughout the performance within and between sections.	Blend and balance are occasionally lost in more difficult passages.	Sections and/or individuals tend to dominate the sound at times.	Balanced ensemble sounds rarely achieved. Listening and awareness are inconsistent.	Sections or individuals detract from ensemble sound. Listening skills not yet developed.
<b>Intonation</b> Accuracy to printed pitches, pitch adjustment skills and tendencies	Accurate intonation in all ranges and registers. Pitch adjustments are made instantly.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Generally accurate intonation with some out-of-tune notes and chords. Adjustment skills are developing.	Some sense of intonation, but pitch adjustment skills are not developed.	Lacks awareness of tuning problems. There is a need for basic pitch adjustment skills.
<b>Rhythm</b> Accuracy of note and rest values, duration, pulse, correctness of meters, attacks, releases,	Outstanding accuracy. Correct pulse/meter used throughout the performance. Accurate attacks and releases.	Infrequent errors with a pulse that is mostly correct. Attacks and releases are mostly together.	Occasional rhythmic errors, with a lack of consistency in pulse and/or meter. Attacks and releases are often inaccurate.	Numerous inaccurate rhythms with an incorrect pulse/meter. Attacks and releases are very inconsistent.	An unawareness of rhythms, meter, and pulse. Attacks and releases are seldom together.
<b>Performance Factors</b> Choice of literature, appropriate appearance, poise, general conduct, mannerisms,	Literature chosen is appropriate for the festival and the ensemble's skill level. Demeanor is outstanding.	The literature choice is slightly more difficult than the ensemble's current abilities. Excellent performance demeanor.	Appropriate festival literature, but the difficulty level is too high or too low for the performers. Student conduct needs some minor refining.	The literature is not festival appropriate and/or is not within the ensemble's ability. Lapses in conduct detract from the performance.	Literature is inappropriate for festival. Proper performance conduct is lacking. Performers are unfocused.