

Name:		Current Level:			Progress Jury/Level up Jury	
Score		Needs Major Support (0)	Emerging (1)	Developing (2)	Proficient (3) Junior Recital Ready	Exemplary (4) Senior Recital Ready
TECHNIQUE						
Physical						
	Snare drum /multi-percussion posture and grip	Performer demonstrates several alignment and posture issues. Grip is problematic.	Performer demonstrates alignment or posture issues. Grip is inconsistent and/or tense.	Performer demonstrates aligned posture and correct grip some of the time.	Performer mostly demonstrates aligned posture and correct grip.	Performer demonstrates perfectly aligned posture and correct, relaxed and efficient grip. Maintains complete control of instrument.
	Keyboard posture and grip	Performer demonstrates several alignment and posture issues. Grip is problematic.	Performer demonstrates alignment or posture issues. Grip is inconsistent and/or tense.	Performer demonstrates aligned posture and correct grip some of the time.	Performer mostly demonstrates aligned posture and correct grip.	Performer demonstrates perfectly aligned posture and correct, relaxed and efficient grip. Maintains complete control of instrument.
	Timpani posture and grip	Performer demonstrates several alignment and posture issues. Grip is problematic.	Performer demonstrates alignment or posture issues. Grip is inconsistent and/or tense.	Performer demonstrates aligned posture and correct grip some of the time.	Performer mostly demonstrates aligned posture and correct grip.	Performer demonstrates perfectly aligned posture and correct, relaxed and efficient grip. Maintains complete control of instrument.
Sound						
	Tone quality on snare drum /multi-percussion	Performer does not demonstrate a characteristic tone on instrument.	Underdeveloped tone lacks focus and clarity. Rolls are lacking.	Tone is developing. Issues especially in dynamic extremes or fast passages. Rolls are underdeveloped and hands are often unmatched in sound.	Tone is well developed but is occasionally overlooked in challenging passages. Rolls are evident, but need refinement - occasionally hands are not matched.	Tone is mature, resonant, and beautiful. Rolls are consistent and demonstrate a matched sound between both hands.
	Technical facility on snare drum /multi-percussion	Performance is severely underprepared. Technical flaws are prevalent and prevent getting through the performance. Performer has to restart several sections due to errors. Performer does not demonstrate understanding of the technique.	Performance is underprepared. Technical flaws hinder performance. Performer has to restart due to errors. Insecure stickings are predominant and interfere with the flow of the music. Markings are sometimes executed accurately enough but performer lacks understanding of the technique.	Performance is somewhat prepared. Technical facility is inconsistent but developing. Many stickings are insecure, causing several markings to be executed inaccurately. Lack of technique interferes with effectiveness of music. Performer is able to handle most stickings, but execution within the context of this music is weak.	Performance shows adequate preparation. Technical facility is very good, with minor flaws during difficult passages. Stickings are usually secure, though isolated errors or lapses occur. Markings are usually executed accurately as indicated in the score. Some fluency in technique may be lacking in a few small passages. Sticking serves to bring music alive most of the time.	Performance is extremely well prepared. Technical facility is fluid. Secure and appropriately nuanced stickings. Markings are executed accurately as indicated in the score. Passages are technically fluid/fluent and confident. Sticking serves to bring music alive.

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	Tone quality on keyboard instruments	Performer does not demonstrate a characteristic tone on instrument.	Underdeveloped tone lacks focus and clarity as performer often misses the center of the key and hits a node. Rolls are lacking.	Tone is developing. Issues especially in extended range, dynamic extremes, or fast passages. Rolls are underdeveloped and hands are often unmatched in sound. Performer occasionally misses a note and hits a node but these minor errors do not detract from the overall performance.	Tone is well developed but is occasionally overlooked in challenging passages, and performer almost always strikes in the center of the key. Rolls are evident, but need refinement - occasionally hands are not matched.	Tone is mature, resonant, and beautiful. Rolls are consistent and demonstrate a matched sound between both hands.
	Technical facility on keyboard instruments	Performance is severely underprepared. Technical flaws are prevalent and prevent getting through the performance. Performer has to restart several sections due to errors. Performer does not demonstrate understanding of the technique.	Performance is underprepared. Technical flaws hinder performance. Performer has to restart due to errors. Insecure stickings are predominant and interfere with the flow of the music. Markings are sometimes executed accurately enough but performer lacks understanding of the technique.	Performance is somewhat prepared. Technical facility is inconsistent but developing. Many stickings are insecure, causing several markings to be executed inaccurately. Lack of technique interferes with effectiveness of music. Performer is able to handle most stickings, but execution within the context of this music is weak.	Performance shows adequate preparation. Technical facility is very good, with minor flaws during difficult passages. Stickings are usually secure, though isolated errors or lapses occur. Markings are usually executed accurately as indicated in the score. Some fluency in technique may be lacking in a few small passages. Sticking serves to bring music alive most of the time.	Performance is extremely well prepared. Technical facility is fluid. Secure and appropriately nuanced stickings. Markings are executed accurately as indicated in the score. Passages are technically fluid/fluent and confident. Sticking serves to bring music alive.
	Tone quality on timpani	Performer does not demonstrate a characteristic tone on instrument.	Underdeveloped tone lacks focus and clarity as performer often strikes too close to the center of the head or too close to the edge. Rolls are lacking.	Tone is developing. Issues are apparent especially in dynamic extremes or fast passages. Performer occasionally strikes too close to the center of the head or too close to the edge. Rolls are underdeveloped and hands are often unmatched in sound.	Tone is well developed but is occasionally overlooked in challenging passages, and performer almost always strikes on the most resonant part of the head. Rolls are evident, but need refinement - occasionally hands are not matched.	Tone is mature, resonant, and beautiful. Rolls are consistent and demonstrate a matched sound between both hands.

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	Technical facility on timpani	Performance is severely underprepared. Technical flaws are prevalent and prevent getting through the performance. Performer has to restart several sections due to errors. Performer does not demonstrate understanding of the technique.	Performance is underprepared. Technical flaws hinder performance. Performer has to restart due to errors. Insecure stickings are predominant and interfere with the flow of the music. Markings are sometimes executed accurately enough but performer lacks understanding of the technique.	Performance is somewhat prepared. Technical facility is inconsistent but developing. Many stickings are insecure, causing several markings to be executed inaccurately. Lack of technique interferes with effectiveness of music. Student is able to handle most stickings, but execution within the context of this music is weak.	Performance shows adequate preparation. Technical facility is very good, with minor flaws during difficult passages. Stickings are usually secure, though isolated errors or lapses occur. Markings are usually executed accurately as indicated in the score. Some fluency in technique may be lacking in a few small passages. Sticking serves to bring music alive most of the time.	Performance is extremely well prepared. Technical facility is fluid. Secure and appropriately nuanced stickings. Markings are executed accurately as indicated in the score. Passages are technically fluid/fluent and confident. Stricking serves to bring music alive.
	Intonation on timpani	Intonation is poor overall. Performer cannot successfully tune the timpani. Performer does not notice or attempt to adjust.	Notes at the beginning of the piece are in tune. Fast retuning passages are out of tune but performer does not attempt to adjust.	Challenging retuning passages are out of tune. Performer recognizes out of tune notes and strives to fix problematic passages. Performer can tune the timpani in general but lacks in speed, volume or accuracy.	Overall intonation is good; minor issues occur and performer demonstrates ability to adjust pitch. Performer almost always tunes the timpani quickly, quietly and accurately.	Outstanding intonation on all drums in every tuning scenario. Performer tunes the timpani quickly, quietly and accurately.
MUSICAL PREPARATION						
	Note Accuracy	Note errors interfere with musical flow. Performer must restart due to errors.	Note errors are evident but the overall performance remains somewhat effective.	Minor note errors during difficult passages do not detract from overall performance.	Music is played with 100% pitch accuracy.	Music is played with 100% pitch accuracy.
	Rhythmic Accuracy	Rhythm errors interfere with musical flow. Performer must restart due to errors.	Rhythm errors are evident but the overall performance remains somewhat effective.	Rhythm errors during difficult passages do not detract from overall performance.	Music is played with 100% rhythmic accuracy.	Music is played with 100% rhythmic accuracy.
	Dynamics	There are no dynamics in the performance.	Changes in dynamics (loud and soft) are apparent.	There are gradations of dynamics that correspond to where the composer has indicated. Louds and softs are clear, as are crescendos and diminuendos.	The majority of the written dynamics are performed with an emotional component attached.	All written dynamics are represented and the performer has considered other dynamic possibilities.
	Phrasing	There are random breaks throughout the music. Very little evidence of phrasing consideration.	The performer often places a break in an inappropriate location. Performer's sense of phrasing needs further development. Very little attention is paid to the musical line.	The performer mostly breaks in logical places. Phrasing is evident, but musical line lacks definition, nuance and/or fluidity.	The performer breaks in logical places. There is expressive shaping and contouring of phrases with some minor flaws.	The performer's breaks are barely noticeable. The performer demonstrates a mature sense of phrasing and musicianship.

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	Expression	The performer demonstrates no expression.	The performer demonstrates occasional expression but these seem forced and unnatural.	The performance is somewhat expressive, but often sound is harsh/distorted during passages with dynamic/range extremes and in general lies within a narrow dynamic range.	The performance is expressive most of the time, but sometimes sound is harsh/distorted during passages with dynamic/range extremes.	The performance is highly expressive. The performer portrays the essence of the music in a natural and effective manner.
	Interpretation/Tempo	Performer lacks a fundamental understanding of the music. Tempo choices are not stylistically appropriate, and tempo is not consistent.	Performer lacks understanding of the music. Tempo choices are not often appropriate, and tempo is often inconsistent.	Performer's musical interpretation is developing. Tempo choices are often appropriate, though tempo is sometimes inconsistent.	Performer displays a good understanding of the music and a clear sense of musical interpretation. Tempo choices are generally appropriate, and tempo is generally consistent.	Performer displays a deep understanding of the music to render an emotive musical interpretation. Tempo choices are appropriate, and tempo is always consistent.
Other						
	Accompaniment	Performer demonstrates no evidence of having practiced with accompanist and cannot get through performance due to errors.	Performer has difficulty playing with accompanist and needs to start over due to errors.	Performer can play with accompanist but has issues staying together. Communication is developing.	Performer plays well with accompanist but has a few minor instances where they are not together. Communication is evident.	Performer plays extremely well with accompanist. Communication and cohesion are evident and result in a successful performance.
	Professional Disposition	Is not prepared, has not followed the established rules for jury preparation and performance. Reacts negatively to constructive criticism. Presents themselves as disheveled.	Professional demeanor is lacking in several ways (dress, action, verbal interaction). Is disorganized or unprepared in more than one way. Acts overly nervous or doubtful. Needs significant attention to this area.	Professional demeanor is lacking in one or more ways (dress, action, verbal interaction). Appears disorganized or unprepared in some way. Acts overly nervous or doubtful. Is developing in this area.	Presents themselves professionally in most ways. Is on time, but not as organized as desired. Accepts constructive criticism	Presents themselves as professional in dress, demeanor and verbal interaction. Is organized and on time. Is enthusiastic and eager. Accepts constructive criticism
	Assessment:	Progress Jury: Acceptable	Unacceptable	Adjudicator:		
		Level Up Jury: Pass	Retake(following semester)	Fail		
	Notes:					

