	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					
	Posture	Lacks awareness of bench positioning, head-body alignment	Able to recognize, articulate and sometimes demonstrate the proper alignment of head, shoulder, and torso	Bench positioning is usually adequate; head-shoulder-torso alignment fluctuates; arm movements are adequate but sluggish or jerky.	Bench positioning is generally stable; head is mostly well-aligned with torso and shoulders; arm movements are mostly efficient and swift	Strong bench positioning; head, shoulder, torso well-aligned; arm movements are agile and efficient
	Hand-shape	Hand is flat, unstructured, or tense,	good arch, natural curve and firm tips only ocassionally, on easier/slower passages	maintains an arch, natural curve and firm tips more often than not; finger action fluctuates between unneeded and efficient motions	mostly able to maintain an arch, natural curve, firm tips; finger action is mostly efficient and initiated from key	consistently able to maintain an arch, a natural curve that varies with different styles, and firm tips. Finger action is efficient and aimed at the key's point of sound
	Hand-arm alignment	Lacks awareness of hand-arm alignment	constantly shifts in and out of alignment and is not regularly connecting hand to arm	Hand-arm alignment is emergent but flucutates from passage to passage	Hand-arm alignment is mostly strong, allowing for ease in most passages	Hand-arm alignment is strong at virtually all times, supporting ease in achieving musical goals
	Sound					
	Tone	lacks awareness for a stylistically appropriate tone and the means to achieve it.	Tone is sometimes pleasant and at other times still harsh or overly percussive.	Tone is mostly pleasant and efficiently produced	Tone is pleasant, efficiently produced, and well projected.	Tone is pleasant, efficiently produced, well projected, and supports the musical goals of the piece at hand.
	Pedalling	lacks awarenss of pedal technique and timing	Pedalling is perfunctory and can be one-dimensional or noisy	Pedalling is mostly successful in harmonically straightforward passages but lacks finesse and is unclear in rhythmically or harmonically complex passages; Classical and Baroque repertoire tends to be over- or under-pedalled	Pedalling is mostly clean and stylistically appropriate with relatively few lapses in the ability to adapt to acoustic conditions	Pedalling is clean, varied, positively enhances interpretation, and adaptive to acoustic conditions; timing is nuanced and activation is quiet
	Articulation	Lacks awareness and differentiation in articulation types	able to show a limited but adequate range of articulation types for the repertoire required	able to demonstrate articulation types on the far ends of the spectrum (legato, staccato) but lacks more subtle variations such as *portato* and *leggiero*	Articulation is mostly intentional, relatively precise, and demonstrates a range of types	Articulation is intentional, precise, supportive of musical expression, and varied.
	MUSICAL PREPARATION					
	Notes	Music is played with less than 90% pitch accuracy.	Music is played with 90% pitch accuracy	Music is played with 95% pitch accuracy	Performance is virtually error-free.	Music is played virtually error-free.
	Rhythmic Durations	Music is played with less than 90% rhythmic accuracy.	Music is played with 90% accuracy	Music is played with 95% rhythmic accuracy	Performance is 95% - 100% rhythmically accurate.	Music is played with virtually 100% rhythmic accuracy.
	Meter and Tempo	unable to maintain a steady pulse and lacks awareness of tempo	achieves pulse stability but meter and tempo are not always well projected	Pulse stability is generally strong; metrical hierarchy is apparent and tempo shows awareness of composer's intent	maintains a stable pulse; fluctuations in tempo are intentional, noticeable, and follow score	maintains a stable pulse and but is able to vary it in subtle ways in service of expression; fluctuations in tempo are intentional, noticeable, and follow score
	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 clears, as are crescendos and diminuendos.	plays a minimum of 90% of the written dynamics with an emotional component attached.	All written dynamics are represented and the pianist has considered other dynamic possibilities.
	Memory	Not memorized	Memory requirement achieved with 90% Accuracy	Memory requirement achieved with 90% - 95% accuracy	Memory requirement achieved with 95% accuracy	Memory requirement is virtually problem-free
	Presence/Expression	Pianist lacks a performative presence	Pianist shows an emerging sense of performative playing	Pianist's presence fluctuates between involvement and passivity	Pianist is generally involved with the music and communicates beyond accuracy in delivery	Pianist's presence conveys a deep and sustained involvement with the music and a genunine effort to communicate with the audience
	Assessment:	Progress Jury: Acceptable Unacceptable Level Up Jury: Pass Retake(following semester) Fail		Adjudicator:		
	Notes:					