

	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	Holds instrument incorrectly, has postural problems.	Holds instrument correctly but has alignment issues.	Performer demonstrates aligned posture some of the time. Sometimes demonstrates control of instrument.	Performer mostly demonstrates aligned posture. Maintains control of instrument.	Performer demonstrates perfectly aligned posture. Maintains control of instrument.
	Bowing	Performer does not demonstrate evidence of proper bowing technique. Bow hold and placement on the string are problematic.	Bow hold is inconsistent and tense. Bow placement on strings is inconsistent and rarely parallel to the bridge.	Performer demonstrates correct bow hold most of the time. Bow placement on the string is usually parallel with bridge.	Performer demonstrates a correct bow hold almost all of the time. Bow placement on the string is parallel with the bridge.	Bow hold is correct, relaxed and efficient. Bow placement on the string is parallel and bowing is controlled.
Sound						
	Tone quality	Performer does not demonstrate a characteristic tone on instrument. No vibrato used.	Underdeveloped tone lacks focus, clarity and sounds forces or thin. Different positions and dynamics present great difficult in controlling tone. Vibrato at only the most basic level.	Tone is developing. Inconsistencies are evident in different positions and dynamics. Vibrato is underdeveloped.	Tone is well developed but occasionally limited by positions and dynamics. Vibrato is evident, but needs refinement.	Tone is mature, resonant, and focused throughout all strings, positions and dynamics. Use of vibrato is highly developed.
	Left Hand Technique	LH moves slowly, and shifting is laborious and awkward. Demonstrates no understanding of shifting or fingering.	LH does not move smoothly and shifting is not accurate. Does not demonstrate consistent understanding of shifting and fingering. Technical passages are not executed with precision or clarity.	LH usually moves smoothly, but shifting to different positions creates slight hesitations. Demonstrates developing understanding of shifting and fingering. Technical passages have some clarity but also contain occasional lack of precision.	LH moves smoothly most of the time and shifting to different positions happens quickly with slightly audible breaks. Demonstrates a consistent understanding of shifting and fingering. Technical passages almost always have precision and clarity and display flexibility and facility.	LH moves smoothly throughout and shifting is well-executed and accurate. Demonstrates a skillful understanding of shifting and fingering. Technical passages are clear and precise, displaying flexibility, efficiency and refinement.
	Intonation	Intonation is poor.	Notes that are in a comfortable range are in tune. Extended ranges, fast passages, and awkward leaps across strings are out of tune.	Most notes are played in tune but some obvious intonation issues occur, particularly when shifting, in higher positions, or when crossing strings. Performer recognizes out of tune notes and strives to fix problematic passages.	Overall intonation is good; minor issues occur when shifting, in higher positions, or when crossing strings. Performer demonstrates ability to adjust pitch.	Outstanding intonation on all strings, in all positions and at all dynamics.

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	Technical facility	Performance is severely underprepared. Technical flaws are prevalent and prevent getting through the performance. Performer has to restart several sections due to errors.	Performance is underprepared. Technical flaws hinder performance. Performer has to restart due to errors.	Performance is somewhat prepared. Technical facility is inconsistent but developing.	Performance shows adequate preparation. Technical facility is very good, with minor flaws during difficult passages.	Performance is extremely well prepared. Technical facility is fluid.
	Articulation	No difference in articulations are noted for the most part. Performer does not demonstrate understanding of the technique.	Insecure attacks are predominant and interfere with the flow of the music. Markings are sometimes executed accurately enough but performer lacks understanding of bowing technique.	Many attacks are insecure, causing several markings to be executed inaccurately. Lack of bowing technique interferes with effectiveness of music. Student is able to handle most articulations, but bowing execution within the context of this music is weak.	Attacks 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. Bowing serves to bring music alive most of the time.	Secure and appropriately nuanced attacks. Markings are executed accurately as indicated in the score. Passages are technically fluid/fluent and confident. Bowing serves to bring music alive.
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)			
	Notes:					

