Applied Jury Form

Jury Date: ________________________  (month/day/year)

Name: __________________________________

Instrument: ______________________________

Applied Instructor: _______________________  Semester Standing: _______________________

Course (circle one):  MUSI 1221    MUSI 1222    MUSI 3222    MUSI 5323

Credits (circle one): 1  2  3  4

Degree Program (circle one): B.A. in Music    B.A. in Music History    B.A. in Jazz Studies
B.M. in Performance    B.M. in Music Theory    B.M in Composition
Music Education    Performer’s Certificate    Master of Music
Doctor of Musical Arts    Non-Music Major

Purpose (circle one): 1. Promotional Jury
2. Applied Jury
3. Change to Performance Concentration
4. Junior Half-Recital Hearing
5. Senior Recital Hearing
6. Make-Up Jury

Music to be Performed:

Composer    Title of Work

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
4. ____________________________________________
5. ____________________________________________
6. ____________________________________________
## UConn Music Department – Percussion Performance Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Unacceptable Performance</th>
<th>Remediation Suggested</th>
<th>Acceptable Performance</th>
<th>Exemplary Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone</td>
<td>Basic tonal quality not present. Tone production is not controlled and is inconsistent on all instruments. No control over suitable striking area.</td>
<td>Some sense of tone production is present. However, it is inconsistent. Striking area is somewhat controlled, or it is controlled but inappropriate for the instrument.</td>
<td>Characteristic tone most of the time on all instruments. Striking area is mostly consistent and is suitable for each instrument.</td>
<td>Focused and full resonant tone on all instruments. Striking area is extremely consistent and suitable for all instruments.</td>
</tr>
<tr>
<td>Points</td>
<td>1 2</td>
<td>3 4 5</td>
<td>6 7 8</td>
<td>9 10</td>
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</tr>
<tr>
<td>Technique</td>
<td>Very uneven between the hands. Mechanics of stroke and motion around instruments are extremely labored and inefficient. Dexterity, facility, and relaxation are generally lacking. Pitches on keyboard percussion are frequently inaccurate.</td>
<td>Some technical facility is in evidence, but performance is inconsistent. Some unevenness between the hands. Stroke and motion around instruments are somewhat efficient. Pitches on keyboard percussion are sometimes inaccurate.</td>
<td>Occasional weaknesses in technical performance. Strokes between the hands are generally even. Dexterity, facility, and relaxation are generally good. Pitches on keyboard percussion are generally accurate.</td>
<td>Exceptionally accurate technical performance. Excellent evenness between the hands. Performance reflects ease, efficiency, and refinements, due to coordination of the mechanical elements of playing. Pitches on keyboard percussion are highly accurate.</td>
</tr>
<tr>
<td>Points</td>
<td>1 2</td>
<td>3 4 5</td>
<td>6 7 8</td>
<td>9 10</td>
</tr>
<tr>
<td>Intonation</td>
<td>Significant intonation problems present. General inability to accurately tune timpani.</td>
<td>Able to approximately tune pitches on timpani but intervals are out of tune. Evidence of listening skills present but needs significant growth and development.</td>
<td>Able to accurately tune pitches on timpani but some intervals are slightly out of tune. Demonstrates well-developed listening skills.</td>
<td>Able to accurately and quickly tune pitches on timpani. Intervals are well in tune. Listening.</td>
</tr>
<tr>
<td>Points</td>
<td>1 2</td>
<td>3 4 5</td>
<td>6 7 8</td>
<td>9 10</td>
</tr>
<tr>
<td>Musicianship</td>
<td>Performance lacks stylistic elements. Phrases lack shape and direction. Ineffective dynamics or complete absence of contrast. Rigid, mechanical, and/or non-musical performance displays lack of musical sensitivity. Musical details are ignored.</td>
<td>Some evidence of phrase shape and direction, but style is often rigid and mechanical. Inconsistent use of dynamics. Awkward use of rubato, ritardando, and accelerando. Some attention to musical detail is observed.</td>
<td>Phrase shape and direction are clearly present. Effective use of dynamics. Successful interpretation evident in most passages. Sensitivity to musical details is reflected in the performance, but is not always successful or effective.</td>
<td>Performance is exceptionally musical. All passages reflect shape and direction. Dynamic range is outstanding. Attention to musical detail demonstrates understanding and creativity. Interpretation reflects exceptional sensitivity and stylistic accuracy.</td>
</tr>
<tr>
<td>Points</td>
<td>1 2</td>
<td>3 4 5</td>
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<td>9 10</td>
</tr>
</tbody>
</table>

### Scales (P/F):

- **Sight Reading (P/F)**

### Grade Conversion

- **without timpani**
  - 38-40 = A
  - 25-33 = B
  - 13-24 = C
  - 9-12 = D
  - 8 or below = F

- **with timpani**
  - 43-50 = A
  - 32-42 = B
  - 16-31 = C
  - 11-15 = D
  - 10 or below = F

### Juror’s Comments

Juror’s Signature:____________

Total Points:_________

Grade:____________

(If applicable)