

Sunderman Conservatory Piano Juries

Semester: f/s 20__

Name:

Collaborator(s), if any:

Work(s) to be performed today:

Piece/movement:

Composer:

Piece/movement:

Composer:

Other pieces studied this semester (if performed, write an asterisk*):

Other exercises/studies/methods/scales/etudes studied this semester:

What areas of your playing have you been focusing on this semester? (Examples might include breathing, posture, phrasing, etc.)

What are you proudest of this semester?

What do you wish had gone differently this semester?

What in your playing do you most want to improve next?

On average, how many hours did you practice every day this semester?

What grade would you give yourself for your work at the piano this semester and why?

What is your performance goal for this jury?

Student signature: _____ date: _____

Name: _____

Title: _____

	Excellent (90-100)	Good (80-90)	Fair (70-80)	Poor (60-70)	Insufficient (0-60)	%	comments
Own goal:	Meets the goal completely	Mostly meets the goal	Mostly meets the goal but has a few problems	Rarely meets the goal	Does not meet the goal		
Piece's difficulty for student:	a great leap forward	a big challenge for the student	at the student's usual level	not much of a challenge for the student	below the student's level		
Stage Presence (recoveries, poise)	Student is poised; any slips are small and unnoticeable	Student is poised but appears nervous; slips are few and with mostly seamless recoveries	Student's visible nerves affect poise; if a slip happens the student stumbles, then recovers	Student's visible nerves cause some slips; slips are awkward and recoveries are too slow	Student cannot recover from slips and stops playing		
Physicality (arm and wrist movement, posture)	Student moves freely and expressively; little or no visible tension	Student moves mostly freely and with little visible tension	Student shows some visible tension	Tension sometimes interferes with playing	Tension consistently interferes with playing		
Style (Phrasing, articulation, dynamics, expression)	Performance clearly communicates the stylistic intention of the piece, with excellent phrasing, articulation and dynamics	Performance mostly communicates the stylistic intention of the piece, with just a few missing details	Performance mostly communicates the stylistic intention of the piece, but many details are wrong	Performance misses so many stylistic details that the intention of the piece is often not communicated	Performance misses most of the stylistic details; does not communicate the intention of the piece		
Tone (sound, voicing, pedaling)	Pedaling and voicing are clear; sound is rich and warm	Pedaling and voicing are mostly clear, with a few muddy moments	Sound is sometimes harsh; pedaling or voicing is unclear	Sound is harsh; pedaling and voicing are often unclear	Harsh sound, incorrect pedaling, incorrect voicing		
Rhythm (clear tempo relationships; accurate rhythms)	Clear pulse; good tempo relationships; accurate rhythms.	Pulse is mostly clear; tempo relationships mostly good; almost all rhythms accurate.	Pulse sometimes unsteady; some tempo relationships unclear; some inaccurate rhythms.	Unsteady pulse and/or unclear tempo relationships and/or inaccurate rhythms.	Unsteady pulse, unclear tempo relationships, and inaccurate rhythms.		
Note accuracy	Negligible errors	Few errors that do not distract from the performance	Some errors that distract from the effectiveness of the performance	Sloppy; many errors.	Student unable to play through piece.		
	faculty signature: _____				average		