

Andrews University Department of Music
Applied Music Examination – Woodwind/Brass/Percussion

Name: Last First ID# _____ Applied Music Teacher's Signature

Class Standing: Choose One Degree: Choose One Term: Choose One

Current Private Lesson Course No: MUPF Choose One Credits: Choose One Principal Instrument: Choose One

Instructor: Choose One Weekly hours of practice:

Date of AME: Time of AME: Ensembles: Choose One

I am applying for Upper Division Status: Choose One

Compositions to be performed for this Examination:

List complete names of pieces (including catalogue number and tempo when appropriate) and composer. Write an X as it applies in the three columns on the right.

Name of Piece and Composer:	Memory	Recital	Master Class

List other pieces and technical exercises studied during the course of the present semester. Write an X as it applies in the three columns on the right.

Name of Piece and Composer:	Memory	Recital	Master Class

EVALUATOR _____

TEACHER COMMENTS:

JURY RUBRIC

Number scheme: 5 = A (Excellent), 4 = B (Good), C = 3 (Fair), 2 = D (Weak), 1 = F (Unacceptable)

Category	5	4	3	2	
SCALES/ RUDIMENTS/ TECHNICAL EXERCISES	Student is fluent and proficient in scales, arpeggios, technical exercises and rudiments. On track for level and expectations of the studio/department	Student is on track with expectation of the studio/department, but minor flaws or inconsistencies exist in execution. Fluency and accuracy are clear despite minor errors	Student is demonstrating comprehension of scales, techniques and rudiments, but execution and consistency interfere with fluency. More work is needed to develop these skills	Student skill level is below expectations and is likely a core problem in their performance. Daily remediation of these skills is required to continue.	
ACCURACY, INTONATION	Notes (&/or intonation) are consistently accurate.	An occasional inaccurate (or out of tune) note is played, but does not detract from overall performance.	More than a few inaccurate (or out of tune) notes are played, detracting from the overall performance.	Wrong notes (or out of tune) <i>consistently</i> detract from the performance.	
RHYTHM	The beat is secure, the rhythms are accurate and interpreted correctly for the style of music being played.	The beat and the rhythms are mostly secure and accurate. There are a few duration errors, but these are a <i>minor</i> detraction from the overall performance.	The beat is sometimes erratic making rhythmic flow suspect and/or rhythmic inaccuracies detract from the overall performance.	The beat and rhythms are too erratic and seldom accurate, detracting <i>significantly</i> from the overall performance.	
TONE QUALITY (Possible problems: tone strident, covered or small. Overall forced pinched, not supple. Improper mallet, playing area, stroke, placement, etc)	Production of sound is professional, clear, and even throughout range. Vibrato or dynamic is used to enhance tone.	Higher or lower ranges, diction error or articulation sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance. Vibrato and dynamic nuance may be used inappropriately or absent.	Tone is inconsistent even in the normal playing range. Extremes in range are usually uncontrolled. The tone quality often detracts from overall performance. Vibrato is not integrated and dynamic enhancement is rarely used.	Tone is not focused, clear or centered regardless of the range being played, detracting significantly from the overall performance. Concept of vibrato, or dynamic enhancement cannot be approached until mastery of basic tone production is achieved.	
ARTICULATION (Secure, artistic and proper use of the tongue, mallet, fingers, etc.)	Secure and appropriately nuanced attacks or diction. Markings are executed accurately as indicated in the score. Passages are technically fluid/fluent and confident. Articulation serves to bring music alive.	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. Articulation serves bring music alive most of the time.	Many attacks are insecure, causing many subsequent markings to be executed inaccurately. Sloppy technique, tongue, or mallet choice interferes with effectiveness of music. Student is able to handle most articulations, but execution within the context of this music is weak.	Insecure attacks are predominant and interfere with the flow of the music to the point of distraction. Markings are typically not executed accurately enough to demonstrate understanding of the technique.	
MUSICALITY	Demonstrates a connection to the music beyond mere notes, rhythms and technical considerations. Performs explicit markings nearly flawlessly, attending to dynamic, phrasing, coloration, atmosphere, etc. Is able to add personal interpretive elements (dynamics, rubato, etc) appropriately to enhance musical meaning.	Is able to meet nearly all of the explicit musical demands of the music (tempo, dynamic, Rubato, phrasing, articulation, etc), is clearly connected to the music but needs further guidance on what is stylistically important, particularly implicit musical elements (e.g. where to add crescendo, decrescendo, application and execution of Rubato, etc).	Observes some dynamics and tempo markings, seems frequently disconnected from the music, and the performance is largely mechanically /technically driven. The lack of artistic consideration is an obstacle to success. Implicit interpretive elements are absent and no understanding of musical style is demonstrated.	Majority of explicit dynamic and interpretive markings are absent and no sense of personal connection to the music is evident. Effort is clearly on playing correct notes. The basics of listening to recordings and great performances must be reinforced, as is diligent and regular practice to build the skills necessary to achieve greater artistry.	

TECHNIQUE (Effective use of Arms, Hands, Fingers, Mouth, Tongue, Jaw)	Technique serves musical interpretation.	Technique serves musical interpretation, but may not be solidly confident or assimilated yet.	Technique is more insecure than confident.	Technique does not serve musical interpretation; not comfortable with instrument or voice.	
PROFESSIONAL DISPOSITION	Presents themselves as professional in dress, demeanor and verbal interaction. Is organized and on time. Is enthusiastic and eager. Accepts constructive criticism	Presents themselves professionally in most ways described in category 5. Is on time, but not as organized as desired. Accepts constructive criticism.	Professional demeanor is lacking in one or more ways (dress, action, verbal interaction). Appears disorganized or unprepared. Acts overly nervous or doubtful.	Is not prepared, has not followed the established rules for jury preparation and performance. Reacts negatively to constructive criticism. Presents themselves as disheveled	
SIGHT READING	Rhythm and pitch are highly accurate. Most dynamic elements are executed effectively. Tempo, meter are accurate. Student is able to self correct and recover from error	Rhythm and pitch and mostly accurate. Dynamic elements are sometime missed, but for the most part executed effectively. Tempo and metric elements are interpreted correctly most of the time. Student recovers from error most of the time	Student misses important elements such as key and accidentals and tempo. Student starts and stops, interrupting the flow of the music and is unable to recover without assistance. Problems can be overcome by more regular practice of sight reading	Basic of key, meter and tempo are grossly missed. Student is unable to navigate through the reading completely. Clear area of weakness that may infringe on their ability to continue. Must have guided, regular practice in reading. Fundamentals must be reinforced.	
Studio Professor Consideration: PRACTICE & PREPARATION	Student's performance indicates regular and sustained practice outside of class, with great attention to areas of difficulty and areas addressed in lessons.	Student's performance indicates regular practice outside of class with some attention to areas of difficulty; and some attempt to understand lesson material.	Student's performance indicates minimal practice outside of class, but with little attention to areas of difficulty and lesson material.	Student's performance indicates there is very little practice outside of class. Continuation is in jeopardy.	
Studio Professor Consideration: REPERTOIRE	Amount and quality of repertoire studied meets or exceeds studio expectation. Student is inquisitive, explores music on their own and is knowledgeable about the rep for their instrument	Amount and quality of repertoire is appropriate to the student ability and meets the studio minimal expectation. Student is inquisitive, explores music on their own and is knowledgeable about the rep for their instrument	Repertoire is barely meeting the studio expectation. Student is not exploring repertoire on their own and needs guidance to explore the instrument rep	Repertoire is below the minimal expectation of the studio. Student does not demonstrate inquisitiveness and is not knowledgeable about the repertoire for the instrument. Continuation is in jeopardy.	