­

***PERCUSSION JURY FORM***

**Mansfield University Music Department**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DATE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DEGREE PROGRAM: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Currently completing which semester of study (check box):**

**Freshman** ☐ **1st** ☐ **2nd; Sophomore** ☐ **1st** ☐ **2nd; Junior** ☐ **1st** ☐ **2nd; Senior** ☐ **1st** ☐ **2nd; Other\_\_\_\_\_\_\_\_\_\_\_\_**

**SNARE DRUM/MULTI-PERCUSSION/DRUM SET (Music performed):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- | --- | --- |
| Required Components | Does not Meet | Meets | Exceeds |
| **Musicianship:****Preparation of the music**(accuracy, phrasing, intonation, rhythm, memorization/Reading, explicit versus implicit musical nuance.) | Exhibits frequent inaccuracy in note, harmony, and rhythm throughout the performance. Memorization is incomplete. | Maintains good precision in note, harmony, and rhythm in most of the performance. Occasional inaccuracy does not detract from overall performance. Memorization is complete with some errors. | Maintains superb precision in note, harmony, and rhythm throughout the performance. Memorization is natural and complete. |
|  **Technique:****Preparation of the instrumentalist**Unique elements for each studio(tone/playing area, articulation/implement,Stance/posture, grip, approach and stroke) | Technique is more insecure than confident. The tone quality often detracts from overall performance.  | Technique serves musical interpretation, but may not be solidly confident or assimilated yet. Tone quality typically does not detract from the performance.  | Technique serves musical interpretation. Production of sound is professional, clear, and even throughout range. Vibrato or dynamic is used to enhance tone.  |
| **Artistry:****How well ideas are communicated to the audience**(stage presence, command, musicality, execution, conviction) | The lack of artistic consideration is an obstacle to success.  | Is clearly connected to the music but needs further guidance on what is stylistically important, particularly implicit musical elements . | Demonstrates a connection to the music beyond mere notes, rhythms and technical considerations.  |

Comments:

**TIMPANI (Music performed):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- | --- | --- |
| Required Components | Does not Meet | Meets | Exceeds |
| **Musicianship:****Preparation of the music**(accuracy, phrasing, intonation, rhythm, memorization/Reading, pedaling, note accuracy, explicit versus implicit musical nuance.) | Exhibits frequent inaccuracy in note, harmony, and rhythm throughout the performance. Memorization is incomplete. | Maintains good precision in note, harmony, and rhythm in most of the performance. Occasional inaccuracy does not detract from overall performance. Memorization is complete with some errors. | Maintains superb precision in note, harmony, and rhythm throughout the performance. Memorization is natural and complete. |
|  **Technique:****Preparation of the instrumentalist**Unique elements for each studio(tone/playing area, articulation/implement, pedaling, grip, style of stroke) | Technique is more insecure than confident. The tone quality often detracts from overall performance.  | Technique serves musical interpretation, but may not be solidly confident or assimilated yet. Tone quality typically does not detract from the performance.  | Technique serves musical interpretation. Production of sound is professional, clear, and even throughout range. Vibrato or dynamic is used to enhance tone.  |
| **Artistry:****How well ideas are communicated to the audience**(stage presence, musicality, posture, execution) | The lack of artistic consideration is an obstacle to success.  | Is clearly connected to the music but needs further guidance on what is stylistically important, particularly implicit musical elements . | Demonstrates a connection to the music beyond mere notes, rhythms and technical considerations.  |

Comments:

**KEYBOARD (2 and 4 MALLET)**

**(Music performed):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- | --- | --- |
| Required Components | Does not Meet | Meets | Exceeds |
| **Musicianship:****Preparation of the music**(accuracy, phrasing, note accuracy, rhythm, memorization, explicit versus implicit musical nuance.) | Exhibits frequent inaccuracy in note, harmony, and rhythm throughout the performance. Memorization is incomplete. | Maintains good precision in note, harmony, and rhythm in most of the performance. Occasional inaccuracy does not detract from overall performance. Memorization is complete with some errors. | Maintains superb precision in note, harmony, and rhythm throughout the performance. Memorization is natural and complete. |
|  **Technique:****Preparation of the instrumentalist**Unique elements for each studio(tone/touch, articulation/implement, pedaling, style of stroke, grip, stance) | Technique is more insecure than confident. The tone quality often detracts from overall performance.  | Technique serves musical interpretation, but may not be solidly confident or assimilated yet. Tone quality typically does not detract from the performance.  | Technique serves musical interpretation. Production of sound is professional, clear, and even throughout range. Vibrato or dynamic is used to enhance tone.  |
| **Artistry:****How well ideas are communicated to the audience**(stage presence, musicality, posture, execution) | The lack of artistic consideration is an obstacle to success.  | Is clearly connected to the music but needs further guidance on what is stylistically important, particularly implicit musical elements . | Demonstrates a connection to the music beyond mere notes, rhythms and technical considerations.  |

Comments:

**Scales/Rudiments/Technical Exercises**

|  |  |  |  |
| --- | --- | --- | --- |
| RequiredComponents | Does not Meet | Meets | Exceeds |
| **Requirements set by each studio** | Student skill level is below expectations. Daily remediation of these skills is required to continue.  | On track with the expectations of the studio/department.Some minor flaws or inconsistencies exist in execution.  | Student is fluent and proficient in scales, arpeggios, technical exercises and rudiments.  |

Comments:

**Sight Reading**

|  |  |  |
| --- | --- | --- |
| Required Components | Fail | Pass |
| **Rhythmic reading, Note accuracy, Musicianship (dynamics, articulation, phrasing, etc.)** |  |  |

Comments:

**Overall Progress (to be completed by the studio professor):**

|  |  |  |  |
| --- | --- | --- | --- |
| RequiredComponents | Does not Meet | Meets | Exceeds |
| **Requirements set by each studio** | Insufficient to meet the expectations of the music department in terms of performance and/or repertoire appropriate for each sequential level | On track with the expectations of the music department, executing performance and repertoire appropriate for each sequential level | Executing performance and repertoire above the requirements for each sequential level |

Comments:

**Does Not Meet Expectations(C-)\_\_\_\_\_ Meets Expectations (B) \_\_\_\_\_ Exceeds Expectations(A) \_\_\_\_\_\_**

**Faculty signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***PERCUSSION STUDIO REPERTOIRE/ ACTIVITY FORM***

**Mansfield University Music Department**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DATE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DEGREE PROGRAM: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Currently completing which semester of study (check box):**

**Freshman** ☐ **1st** ☐ **2nd; Sophomore** ☐ **1st** ☐ **2nd; Junior** ☐ **1st** ☐ **2nd; Senior** ☐ **1st** ☐ **2nd; Other\_\_\_\_\_\_\_\_\_\_\_\_**

Ensembles in which you participated this semester:

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Repertoire to Perform at Jury: (title and composer) Complete All That Apply

Snare Drum: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Multi- Percussion: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Timpani: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Two Mallet: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Four Mallet: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Other Repertoire Explored (Reading, listening, Adding to Perform) Indicate title, composer, instrument and indicate L for listening, R for Reading, A for adding.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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***PERCUSSION SELF ASSESSMENT FORM***

**Mansfield University Music Department**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DATE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**DEGREE PROGRAM: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Currently completing which semester of study (check box):**

**Freshman** ☐ **1st** ☐ **2nd; Sophomore** ☐ **1st** ☐ **2nd; Junior** ☐ **1st** ☐ **2nd; Senior** ☐ **1st** ☐ **2nd; Other\_\_\_\_\_\_\_\_\_\_\_\_**

In order to improve, one must understand where you currently stand as a percussionist. While comparison to others is not the intention, a comparison of yourself to what it means to be successful in your chosen field as a percussionist is critical to your growth and development. In written form, please assess yourself against the criteria listed below. (You may attach a typed evaluation to your jury packet or you may hand write your evaluation.) Write a minimum of one paragraph to each of the areas listed below.

Include:

1. Ability on Snare and Multi-percussion (address sight reading, technique, musicianship, practice)
2. Ability on Timpani (address tuning, sight reading, technique, musicianship, practice)
3. Ability on Two Mallet Keyboards (address tuning, sight reading, technique, musicianship, practice)
4. Ability on Four Mallet Keyboards (address tuning, sight reading, technique, musicianship, practice)
5. Ability on Drum set, hand percussion, other: (address tuning, sight reading, technique, musicianship, practice)
6. Describe where and how you most apply your percussion development.
7. Describe where you have grown the most this semester
8. Describe where you believe you must place your most effort towards improving.
9. Develop and provide a plan for your next course of study: what will change about what you did this semester? What will remain the same? If you are leaving MU, what is your plan for percussion in your life?
10. Give yourself a grade for this past semester’s work, based on all previous criteria given.

C- Does not meet minimum expectations of development as a percussionist in more than two areas of study.

C, C+ Meets minimum expectations of development as a percussionist in three basic areas of snare drum, timpani and mallet percussion.

B-, B, B+ Exceeds minimum expectations in most areas of percussion, with effort towards achieving excellence in all areas, though at least one area has achieved excellence.

A-, A Exceeds minimum expectations in all areas of percussion and achieves excellence in two or more percussion areas.