



Department of Music and Performing Arts

# Graduate Recital Hearing Form

Student's Name \_\_\_\_\_

Voice or Instrument \_\_\_\_\_

Today's Date \_\_\_\_\_ Recital Date \_\_\_\_\_

| Objectives:                                                             | <i>Not Satisfactory</i> | Level I: Minimal Achievement                                                                                                          |   | Level II: Rudimentary Achievement                                                                                                                          |   | Level III: Commendable Achievement                                                                                              |   | Level IV: Superior Achievement                                                                                                                                                                                                                      |   | Level V: Exceptional Achievement                                                                                                                 |    |
|-------------------------------------------------------------------------|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------|---|------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------------------------------------------------------------------------------------------------------------------------|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------------------------------------------------------------------------------------------------------------------------------------------------|----|
|                                                                         | 0                       | 1                                                                                                                                     | 2 | 3                                                                                                                                                          | 4 | 5                                                                                                                               | 6 | 7                                                                                                                                                                                                                                                   | 8 | 9                                                                                                                                                | 10 |
| <b>Musicality</b><br><br>Enter Numeric Ranking:<br><br>_____            |                         | Dynamic contrast is minimal; phrase dynamics are minimal; tempo is often unnecessarily rigid on the one hand or erratic on the other. |   | Composer's dynamic indications generally followed but mid-range dynamics are not much varied. Phrase dynamics are usually evident. Ritards are controlled. |   | Composer's dynamics are more precisely observed; phrases are always tapered: tempo is consistent but flexible when appropriate. |   | Dynamic contrast is pronounced; phrases breathe naturally; there is a feeling of appropriate spontaneity in the dynamics and tempo. Mastery of this area makes admission to appropriate graduate program a possibility.                             |   | Near professional level. Music convincing in all aspects of interpretation. Admission to appropriate graduate program assured.                   |    |
| <b>Technical Competence</b><br><br>Enter Numeric Ranking:<br><br>_____  |                         | Limited capacity. Technical facility does not support musical and stylistic objectives.                                               |   | Demonstrates only a basic understanding of technique. Attempts at correct function evident. Generally adequate intonation and/or tonal control.            |   | Demonstrates proficiency in technical parameters sufficient to support adequate executions of musical and stylistic concerns.   |   | Technique is well-matched to the musical needs of the repertoire. Inaccuracies or "smudges" held to a reasonable amount given the stresses of live performance. Mastery of this area makes admission to appropriate graduate program a possibility. |   | Student assured of admission into appropriate graduate program because of high level of technical skill and polish.                              |    |
| <b>Stylistic Awareness</b><br><br>Enter Numeric Ranking:<br><br>_____   |                         | Flawed attempts at the execution of objectives related to performance practice.                                                       |   | Minimal execution of ornamentation, tempo rubato, phrase structure, etc; some evidence of fundamental style concept.                                       |   | Works of differing historical periods are played with basic stylistic understanding and integrity.                              |   | Execution of musical and technical objectives convincingly reflect period and/or composer features; mastery in this area makes admission to appropriate graduate program likely.                                                                    |   | Student assured of admission into appropriate graduate program because (in part) of sophisticated understanding and projection of musical style. |    |
| <b>Diction (for singers)</b><br><br>Enter Numeric Ranking:<br><br>_____ |                         | Minimal understanding of vowel and consonant color, shape and pronunciation; inconsistency in execution.                              |   | Evidence of consistency in execution; improved elocution; evidence of an understanding of pure vowels.                                                     |   | Unique aspects of languages present and consistently produced (e.g., dental and double consonants, ich-laut, nasals).           |   | Refined pronunciation of language to include all peculiarities; few if any errors in articulation and elocution.                                                                                                                                    |   | As if sung by a native of the country; free of contamination from other languages.                                                               |    |

Students receiving a 7 or better exceed expectations.

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