

Classical Applied Music Evaluation Procedures (Undergraduate)

PMU184/284/384/484Y1 -

Common Year, Music Education, CTEP, Composition, Comprehensive, History & Theory

Year of Study	Jury Length	Material Prepared	Jury Mark	Term Mark
1 & 2	15 min	30 min	40%	60%
3	20 min	30 min	40%	60%
4	20 min	40 min	40%	60%

PMU185/285/385/485Y1 - Performance Program

Year of Study	Jury Length	Material Prepared	Jury Mark	Term Mark	Recital
1	15 min (Piano: 20 min)	40 min	40%	60%	-
2	20 min (Piano: 25 min)	40 min (Piano: 45 min)	40%	60%	-
3 & 4	-	-	-	60%	40%

PMU185/285/385 - Artist Diploma

Year of Study	Jury Length	Material Prepared	Jury Mark	Term Mark	Recital
1	20 min (Piano: 25 min)	40 min (Piano: 45 min)	40%	60%	-
2 & 3	-	-	-	60%	40%

PMA485 - Advanced Certificate in Performance

Year of Study	Term Mark	Recital
1	60%	40%

Jury Repertoire (Classical Program)

Jury Repertoire forms for classical students are e-mailed to teachers in March of the academic year. These forms are to be filled out in consultation with the student and handed in to the Performance Office by the teacher by the deadline. Any changes to the repertoire, once submitted, must come from the Applied Teacher.

- Questions about repertoire selection should be brought to the Area Chair. When permissions of the Area Chair are required, approval must be submitted in writing to the Performance Office.
- All examination programs must include at least three contrasting styles.
- Teachers and students are strongly urged to include repertoire by Canadian composers.
- Insufficient preparation of material required or disregard of memorization regulations, where applicable, will adversely affect jury evaluations.
- **Voice** majors should include works in at least two languages other than English.
- **Piano** students will perform solo repertoire only. Duets, other chamber music and concerti will not be acceptable. An Étude of fast tempo must be included on *all* juries, for Performance students it must be by a major composer.
- **Memorization:**
 - **Winds, Brass, Percussion** - memorization is not required.
 - **Strings, Voice** - all music except instrumental sonatas with piano, and contemporary music must be memorized.
 - **Guitar** - a maximum of 20% of the required playing time of the jury program may be played from the score, i.e. 8 minutes of a 40-minute program.
 - **Organists** - should memorize one major work.
 - **Piano Performance** students - memorization is mandatory except for contemporary music.
 - **Piano Non-Performance** majors - may perform works with the score and receive a penalty of 2 marks per piece to a maximum of 5% off their jury grade (contemporary music need not be memorized).

Copies of all music must be supplied to the jury adjudication panel.

Jazz Applied Music Evaluation Procedures (Undergraduate)

JMU185/285/385/485 - Jazz Performance Program

Year of Study	Jury Length	Material Prepared	Jury Mark	Term Mark	Recital
1	20 min	20 tunes	40%	60%	-
2	20 min	40 tunes	40%	60%	-
3 & 4	-	-	-	60%	40%

JMU184/284/384/484 - Jazz Comprehensive and Music Education Programs

Year of Study	Jury Length	Material Prepared	Jury Mark	Term Mark
1	15 min	10 tunes	40%	60%
2	15 min	20 tunes	40%	60%
3	15 min	30 tunes	40%	60%
4	15 min	40 tunes	40%	60%

Applied Jazz teachers, in consultation with their students and coordinated with their improvisation courses, create repertoire lists of 20 tunes per year of study for Jazz Performance and 10 tunes per year for Jazz Non-Performance. Each student will create their personal “fakebook” of lead sheets. This fakebook will constitute the repertoire on which the student will be tested on their jury examination and is a cumulative list, i.e., 20 (10) tunes in first year, 40 (20) tunes in second year and so on. The student’s yearly list should contain a maximum of one blues and one rhythm changes tune. **A numbered table of contents must be provided and signed by the applied teacher.**

Students are responsible for arranging to have their own accompaniment. Copies of their fakebook must be available to accompanists for the jury. Wind instruments and vocalists must use a trio (comping, bass, and drums). Rhythm section players may perform in a trio or quartet format.

Each year a minimum of 3 tunes will be selected for examination from the student’s fakebook. Examination programs must include at least three contrasting styles/tempos (e.g. swing, bebop, ballad, even 8ths, blues, etc.).

Students should be thoroughly familiar with melody, form and chord progression of each tune in their fake book. Insufficient preparation of material required will adversely affect jury evaluations. **All material must be memorized. A 10% penalty will be assessed for each tune selected by the jury panel that cannot be performed by the student.**

Note: Drummers will be expected to be able to describe the form of all repertoire (e.g. AABA, binary, through-composed) and be familiar enough with harmony to describe key modulations/key areas. They should also be thoroughly familiar with the melodies of all tunes to the point where they can perform a melody-based improvised solo.

Guidelines for Term Work Evaluation in Applied Music

***If a graduate student receives a grade below 70%, it will be converted to a failure (FZ)**

A – to A+	90 – 100%	Excellent	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness. Outstanding progress in lessons. Assigned work completed and thoroughly mastered.
	85 – 89%		Outstanding performance; considerable polish, depth of understanding with technical prowess, superior performance values such as tone, intonation, rhythmic integrity and voicing, as applicable. Significant progress shown in lessons. Assigned work completed at a very high standard.
	80 – 84%		Very strong musically and technically, demonstrating excellent performance values. Consistent progress throughout the year, and assigned work completed very well.
B – to B+	77 – 79%	Good	Evidence of good preparation with technical and musical competence; some imaginative understanding of the repertoire, but lacking the consistent polish of near professional standard. Generally good progress throughout the year. Assigned work undertaken with generally good results.
	73 – 76%		A good performance overall with technical and musical competence; some imaginative understanding of the repertoire, but with some technical roughness and inconsistency. Generally good progress throughout the year.
	70 – 72%		Reasonable standard of performance with some evidence of a good grasp of the musical and technical challenges but with technical and musical lapses. Good progress overall in lessons, but lacking in consistent improvement. Weekly assignments addressed fairly well.
C – to C+ FZ	67 – 69%	Adequate (Undergrad)	Although this is an adequate standard of performance, there are inherent technical issues which mar the presentation and limited musical expressiveness and communication. The student does not work consistently week to week, not always achieving a good standard on assigned work. The improvement is very inconsistent.
	63 – 66%	Failure (Graduate students)	Adequate but inconsistent performance lacking technical or tonal polish and without a deeper grasp of the music. Some improvement but no steady growth in performance standard. Assigned work often not completed satisfactorily.
	60 – 62%		This is a barely adequate performance, with some sign of musical expression but marred by poor technique. There is only a small amount of improvement in the performance standard. Assigned work only sometimes completed.
D – to D+ FZ	57 – 59%	Marginal (Undergrad)	A very weak performance with marginal musical expressiveness and limited technique. Marginal improvement in the standard of performance. Very little progress from lesson to lesson.
	53 – 56%	Failure (Graduate students)	Extremely weak standard of performance with only minimal musical expression and technique. Only marginal improvement shown.
	50 – 52%		This is a bare pass with a marginal performance standard. There is almost no improvement in the performance standard and no indication of a serious effort.
F FZ	0 – 49%	Inadequate	Little or no evidence of even superficial musical or technical grasp of the repertoire. No discernible effort made by the student to complete assigned tasks and no progress shown.

Guidelines for Jury/Recital Evaluation for Undergraduate and Masters Students

(A separate rubric for DMA Recitals is available in the Graduate Office)

***If a Masters student receives a grade below 70%, it will be converted to a failure (FZ)**

A – to A+	90 – 100%	Excellent	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness.
	85 – 89%		Outstanding performance; considerable polish, depth of understanding with technical prowess, superior performance values such as tone, intonation, rhythmic integrity and voicing, as applicable.
	80 – 84%		Very strong musically and technically, demonstrating excellent performance values.
B – to B+	77 – 79%	Good	Evidence of good preparation with technical and musical competence; some imaginative understanding of the repertoire, but lacking consistent polish.
	73 – 76%		A good performance overall with technical and musical competence; some imaginative understanding of the repertoire, but with some technical roughness and inconsistency.
	70 – 72%		Reasonable standard of performance with some evidence of a good grasp of the musical and technical challenges but with some technical and musical lapses.
C – to C+ FZ	67 – 69%	Adequate (Undergrad)	Although this is an adequate standard of performance, there are inherent technical issues which mar the presentation; limited musical expressiveness and communication.
	63 – 66%	Failure (Masters)	Adequate but inconsistent performance lacking technical and tonal polish and without a deeper grasp of the music.
	60 – 62%		This is a barely adequate performance, with some sign of musical expression but marred by poor technique.
D – to D+ FZ	57 – 59%	Marginal (Undergrad)	A very weak performance with marginal musical expressiveness and limited technique.
	53 – 56%	Failure (Masters)	Extremely weak standard of performance with only minimal musical expression and technique.
	50 – 52%		This is a bare pass with a performance standard only marginally around the pass/fail line.
F FZ	0 – 49%	Inadequate	Little or no evidence of even superficial musical or technical grasp of the repertoire.

Classical Recitals (Undergraduate & Masters)

PMU385Y1-485Y1, PMA485Y1, MUS6666Y1-MUS8888Y

RECITAL LENGTH - Recitals that go over the maximum or under the minimum time will result in a grading penalty (deduction of 5% if under and 3% if over).

- **3rd year Performance and 2nd year Artist Diploma**
 - 35-45 minutes including time between pieces (*Piano & Strings only: 45-55 minutes*). No intermission. No encore is allowed.
- **4th year Performance, 3rd year Artist Diploma, Advanced Certificate in Performance, and 1st & 2nd year Masters**
 - 50-75 minutes including time between pieces & an intermission (*Piano & Strings only: 70-80 minutes*). Intermission should be no longer than 10 minutes. No encore is allowed.

Recitals are adjudicated Performance exams. The University has policies governing the completion of such requirements. Students unable to perform their Recital for medical or other extenuating documented circumstances are required to:

- Inform the Performance Office and their Applied Instructor immediately.
- Undergraduate students must file a petition to the Committee on Academic Standing, through the Registrar, requesting a deferral. Information on the process, and the required documentation is available on the Registrar's Page on Blackboard (within the Petitions section).
- Graduate Students must contact the Graduate Office for deferral information.

PROGRAMS - Programs that are not prepared and submitted, or poorly presented (spelling, format, accuracy, etc.) will result in a deduction of up to 3%.

- Create your program according to the template (found on Blackboard-Performance Office-Documents/Forms) referring to the guidelines for correct formatting.
- Programs **MUST** be e-mailed by the Applied Instructor to the Performance Office **four weeks** before your recital date to indicate your preparedness to do your recital.
- The Performance Office will reproduce 50 copies of your program (up to one page, double-sided).

REPERTOIRE and REQUIREMENTS (for ALL Undergraduate and Masters Recitals regardless of instrument/voice)

- Students wishing to perform with an ensemble must request permission in writing from the Associate Dean of Performance well in advance of the recital date.
- Repertoire by Canadian composers is strongly encouraged.
- Questions about repertoire selection should be brought to the Area Chair.
- When permissions of the Area Chair or Associate Dean of Performance are required, approval must be submitted in writing to the Performance Office.
- Two copies of all music must be supplied to the recital adjudication panel.



Undergraduate

- Repertoire that appeared in your undergraduate juries should not be performed in recitals.
- All recital programs must include three or more contrasting styles.
- **Strings** - All programs must include a complete concerto (with piano accompaniment) or one sonata. Only sonatas and contemporary music need not be memorized. All concerti, concert pieces and solo suites must be memorized. Chamber music is NOT accepted.
- **Piano** - All programs must include a complete sonata or comparable piece. An artistically balanced program is encouraged. All repertoire, except contemporary music, must be memorized. Chamber music is NOT accepted.
- **Voice** - Repertoire in three of the four major languages (Eng, Fre, Ger, Ita) must be represented. All repertoire, except contemporary music, must be memorized. Duets and vocal ensembles are NOT permitted. Chamber music is NOT accepted in 3rd year, 4th year may present one work with permission of Applied Instructor and Area Chair (can include piano as well as up to two other instruments (not voices)). For Opera Arias, confirm selection(s) with the Voice Area Chair. The use of props or costumes is not permitted.
- **Guitar** - Memorization is required. No more than 20% of the maximum allowed playing time may be performed from the score, totaling no more than one complete piece or one movement of a multi-movement piece. Ex, in a maximum 45-minute recital this amounts to a maximum of 9 minutes which may be performed from the score. Any chamber music included in the program may be performed from the score, but if it is, all the remaining music in the program must be played from memory. One chamber work may be included provided the recitalist is featured prominently within that work and it does not comprise more than one quarter of the total playing time.
- **Winds, Brass, Percussion** - Memorization is not required. With permission of the Area Chair, one chamber work may be included provided the recitalist is featured prominently within that work and it does not comprise more than one quarter of the total playing time.

Masters

- Recital programs should emphasize solo repertoire, though ensemble works with substantial parts for the candidate's instrument/voice may be included. Ensemble works should not normally comprise more than about one third of the total playing time.
- Repertoire that appeared in your undergraduate recital(s) should not be performed in graduate recitals.
- The two recitals should illustrate a broad command of the repertoire from different schools and periods. An appropriate range of historical styles should be represented, and a major work from the twentieth century will normally be included.

Jazz Recitals (Undergraduate & Masters)

JMU385Y1-485Y1, MUS6666Y-MUS8888Y

RECITAL LENGTH - Recitals that go over the maximum or under the minimum time will result in a grading penalty (deduction of 5% if under and 3% if over).

3rd year: 40-50 minutes; No intermission

4th year: 60-75 minutes; No intermission

1st & 2nd year Masters: 60-75 minutes; No intermission

Third year students will share a recital day, with each being responsible for a performance based on the timing above. Fourth year and Masters students will have sole responsibility for a single recital.

Recitals are adjudicated Performance exams. The University has policies governing the completion of such requirements. Students unable to perform their Recital for medical or other extenuating documented circumstances are required to:

- Inform the Performance Office and their Applied Instructor immediately.
- Undergraduate students must file a petition to the Committee on Academic Standing, through the Registrar, requesting a deferral. Information on the process, and the required documentation is available on the Registrar's Page on Blackboard (within the Petitions section).
- Graduate Students must contact the Graduate Office for deferral information.

PROGRAMS - Programs that are not prepared and submitted, or poorly presented (spelling, format, accuracy, etc.) will result in a deduction of up to 3%.

- Create your program according to the template (found on Blackboard-Performance Office-Documents/Forms) referring to the guidelines for correct formatting.
- Programs **MUST** be e-mailed by your teacher to the Performance Office four weeks before your recital date to indicate your preparedness to do your recital.
- The Performance Office will reproduce 50 copies of your program (up to one page, double-sided).

REPERTOIRE

- All material must be **memorized**. In the case of full arrangements, parts may be read, but music should not be needed for solos and heads.
- **3rd year:** original material is encouraged, but not required.
- **4th year:** A minimum of one tune must be original. More is encouraged.
- **Graduate:** A minimum of 50% of the program must be original material.
- The student is expected to demonstrate his or her performance ability on their major instrument, within a jazz context and be the featured soloist; limit solo frequency and length from other members of the group.

ENSEMBLE SIZE

Ensembles are not to exceed nine performers. **NO EXCEPTIONS.** While rotating musicians in and out of the lineup helps increase the variety of the program, utilizing completely different bands is discouraged.

Copies of all music must be supplied to the recital adjudication panel.