



National Association of Pastoral Musicians Basic Pianist Certificate Adjudication and Rubrics

Applicant Name _____ Test Site (or Recording) _____

Adjudicator Name _____ Total Score _____ Circle one: PASS FAIL

Comments:

CRITERIA (EACH ON 1-10 SCALE)	<u>EXEMPLARY: 10 OR 9</u>	<u>ACCEPTABLE: 8 OR 7</u>	<u>NOT ACCEPTABLE: 6 OR LOWER</u>
<p>Hymn 1: Metrical Tune _____</p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Steady and Appropriate Tempo _____ • Clear Introduction _____ • Adapts Hymn to Piano _____ • Melodic Leadership _____ 	<p>Plays clear introduction in the style and tempo of the hymn. Playing allows time and space for the assembly to breathe. Varies the texture and register according to the text, and to support assembly singing (i.e. varying texture, arpeggiating chords, etc.). Demonstrates understanding of the hymn's style and message.</p>	<p>Tempos and breaths are functional, but could be stronger. Most notes are accurate. Shows signs of basic textural changes, but has room to grow. Overall playing is functional; an assembly would be able to sing along.</p>	<p>Does not play a clear introduction, or fails to set up an appropriate tempo. Significant mistakes on notes and/or rhythms. Does not vary texture at all, or fails to indicate breaths or phrasing. Shows limited understanding of the hymn's message.</p>
<p>Hymn 2: Contemporary Title _____</p> <p><i>Criteria:</i></p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Steady and Appropriate Tempo _____ • Clear Introduction _____ • Playing in Appropriate Style _____ • Melodic Leadership _____ 	<p>Plays a clear introduction that accurately captures the prominent rhythmic figure(s) or motives of the song. Understands the style needed. Has a clear sense of beat and rhythm, appropriate to the song. Is able to support the assembly's melodic line, especially through syncopation and complex rhythms. Keeps an appropriate tempo throughout.</p>	<p>Can play the song in a straightforward, functional manner: notes are mostly correct; basic rhythmic patterns are present; tempo is acceptable.</p>	<p>Unable to play the melodic or prominent rhythmic patterns accurately. Tempo varies or is not appropriate for the piece. Beat is unsteady. Assembly's melody is either not present, or is not able to be played with accompanying rhythmic patterns.</p>

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<p>Responsorial Psalm Title _____</p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Steady and Appropriate Tempo _____ • Clear Introduction of Melody _____ • Ability to Adapt Accompaniment _____ • Musical Collaboration w/Cantor _____ 	<p>Introduction clearly outlines the melody of the antiphon, in an appropriate tempo and tonal color. Tempo supports both cantor and assembly. Texture changes between accompanying the cantor and the assembly (e.g. dynamics, bigger bass line, thicker chords, etc.). Pianist breathes with cantor, reflects message of text in his/her playing.</p>	<p>Introduction presents the antiphon melody adequately, in an acceptable tempo. Minimal musical changes are made between cantor verses and assembly antiphons. Text message is reflected in the piano at a basic or minimal level. Evolving collaboration with cantor (phrasing, interpretation).</p>	<p>Doesn't understand the message being presented. Plays the psalm the same as a hymn or assembly song. Does not musically collaborate with the cantor (phrasing, interpretation, text message). No understanding of the type of psalm being presented.</p>
<p>Eucharistic Prayer Acclamations Mass Setting _____</p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Steady and Appropriate Tempo _____ • Clear Introduction _____ • Ability to adapt to piano _____ 	<p>Plays a clear introduction, in the style and tempo of each acclamation. Shows understanding of the text and function of each acclamation. Clearly leads the assembly's singing. Alters the texture as necessary. Plays all three acclamations as part of a larger prayer, not as isolated moments.</p>	<p>Adequately leads the assembly with clear, functional tempi. Plays each acclamation with the appropriate energy and style. Solid, easy to follow.</p>	<p>Doesn't provide a clear introduction. Has little sense of the function of the acclamations or their texts. Does not demonstrate sense of flow from one acclamation to the next in the context of the Eucharistic Prayer.</p>
<p>Lamb of God/Agnus Dei Mass Setting _____</p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Steady and Appropriate Tempo _____ • Clear Introduction _____ • Ability to adapt to piano _____ 	<p>Plays a clear introduction, in the style and tempo of this acclamation. Shows understanding of the text and function of this acclamation. Clearly leads the assembly's singing. Alters the texture as necessary.</p>	<p>Adequately leads the assembly with clear, functional tempo. Plays with the appropriate energy and style. Solid, easy to follow.</p>	<p>Doesn't provide a clear introduction. Has no sense of the function of the acclamations or its texts.</p>
<p>Liturgical Piano Pieces Piece 1 _____ Piece 2 _____</p> <ul style="list-style-type: none"> • Note Accuracy _____ • Rhythmic Accuracy _____ • Tone _____ • Interpretation (Musically) _____ • Stylistic Appropriateness _____ • Liturgical Appropriateness _____ 	<p>Demonstrates musical artistry: sensitivity to phrasing, beautiful tone, correct notes and tempo, appropriate and imaginative interpretation. Playing is appropriate to the specified liturgical moment, and is conducive to prayer in its many forms (meditative, exultant, reflective, exuberant, etc.). Playing is not about the performer's technique, but works to serve the larger community's prayer.</p>	<p>Repertoire is at least intermediate level. Playing is acceptable, even at times lovely. Does not distract from the liturgical moment. Notes and rhythms are mostly correct. Musicality is basically present. Repertoire chosen is within the player's ability.</p>	<p>Does not have sufficient technique to attempt even intermediate solo repertoire. Struggles to get through pieces correctly. Musicality is minimally present, or not at all. Pieces chosen are not really appropriate for liturgy, or could distract the assembly from their prayer.</p>