

# JURY COMMENT SHEETS SAMPLE



Contestant:

Final Jury Score:

Repertoire:

Award Title:

Great Job [redacted]! You have a very expressive tone. Your dynamics' range is very impressive! The main character of the piece is present, with a charming contemplative and nostalgic feel that perfectly aligns with this intermezzo. Great job! My suggestion for you is to restrain/rethink your use of rubato since it happens quite often in your interpretation, almost constantly, even where the score does not indicate it. You can continue to work in your voice leading to achieve a more defined polyphonic result. Remember that, even though this piece is highly expressive and romantic, the tempo needs to flow to preserve its natural/ elegant expressive nature. Your talent is very promising and you are already making beautiful music. Congratulations!

Comments provided by:

Jury Score:

Bravo [redacted]! That was a musically sensitive and thoughtful performance. You created a beautiful tone and atmosphere right from the opening, and there is a clear sense that you are deeply engaged with the expressive world of this piece. While I appreciate your individualism and expressivity, the agogic emphasis on the upbeats at the very beginning feels a bit overdone, especially since it happens almost every time the phrase returns. Because of this, it becomes predictable and slightly interrupts the natural flow. In Brahms, it is important to maintain a sense of structural stability and not overindulge in expressive gestures. Very often, his phrases begin with a clear upbeat leading into a grounded downbeat in a steady tempo (as evident in many of his short pieces from op. 117 & op. 118), almost like a confident "ready-go" gesture. This idea should guide the opening here as well.

Try allowing the phrase to remain simpler and more natural, without adding too many small inflections. The music itself already carries great depth. If anything, you might gently highlight the motivic motion in the beginning, such as Db-C, C-Bb; Bb-C, C-F, so that the line speaks more clearly. In measures 3 and 4, the Ab seventh and Db seventh harmonies could be treated with a softer, more tender color to bring out the harmonic shift. These are moments where a slight delay in the arrival can feel expressive and meaningful. In measures 16 and 20, the rubato becomes somewhat excessive, and the structure begins to loosen. It would be better to stay aligned with the main motive and let the 32nd-note figures naturally fill the space without too much stretching.

The middle section is quite contrapuntal, with many layers unfolding at once. You did a very nice job bringing out inner lines, imitative ideas, and chromatic note (for harmonic interest) when they appear. In measures 24 and 25, your tempo is well maintained, which is excellent. Just make sure the top notes "ring" more so the musical direction remains evident. At the end of measure 26, even though Brahms writes legato espressivo e sostenuto, I would avoid slowing down too much. You can shape the inner voice carefully and slightly hold back to suggest tension or struggle, but the tempo should not become overly relaxed or return too casually afterward.

When the motive returns in the pickup to measure 31, consider bringing out the lower notes in the right hand instead, specifically Ab-G-G-F, to offer a fresh perspective on the material. Then, in measure 36, be sure to fully expand the sound when the forte chords arrive. This is where the rich, characteristic Brahmsian sonority should come through clearly.

Overall, this is considered a very impressive and mature attempt at a Brahms work at your age. This piece requires a balance between freedom and structure: while it should feel improvisatory and spontaneous, every tempo fluctuation must still serve the larger architecture. Maintaining that balance will help preserve the unity and strength of the performance. Keep up the excellent work Henry. I would be very glad to hear your playing again in the future.

Comments provided by:

Jury Score:

# JURY COMMENT SHEETS SAMPLE



## EUIMC (USA Chapter) 2026 – Jury Comment Sheet

Contestant: [REDACTED]  
Repertoire: [REDACTED]

Final Jury Score: [REDACTED]  
Award Title: [REDACTED]

Good job, [REDACTED]! Wonderful performance! I really enjoyed your steady counting and rhythmic accuracy throughout the piece. You demonstrated a strong understanding of note values, especially in the whole notes and half rests.

You also observed the articulations very well. The contrast between the staccato and legato passages was clearly shown. As you continue practicing, think about the staccato notes as moving slightly “upward” and feeling lighter in the fingers and wrist. This will help create a cleaner and more elegant staccato touch instead of sounding too heavy or short.

The dynamics were also very well observed. You did a nice job showing changes in volume and musical expression, which helped shape the phrases naturally and made the piece more engaging for the audience. Overall, this was a very successful performance with excellent rhythmic control, thoughtful articulation, and strong musical awareness. Keep up the wonderful work!

Comments provided by: [REDACTED] Jury Score: [REDACTED]

Brilliantly played, [REDACTED]! I really enjoyed the energy and focus you maintained throughout your performance. You demonstrated strong musical awareness and control, with excellent dynamic contrast that shaped the phrases clearly from softer moments to more powerful climaxes. Your tone production was consistently healthy and well-supported, allowing the sound to project naturally without strain. Overall, the piece was delivered with confidence and a clear understanding of its musical character. It was an engaging and well-prepared performance that reflects both musical sensitivity and a solid technical foundation.

To take things further, since you are already very familiar with the music, the next step is to try performing without the score and place more focus on listening and physical engagement to create an even more convincing interpretation. This is an important part of performance practice. For example, in the opening, where the dynamics gradually build from soft to loud, you can let your body subtly reflect the musical rise (such as a gentle expansion in posture) to help communicate the mood more clearly to the audience. Think of it as storytelling: the beginning serves as an introduction, and the left-hand “drum” effect can be imagined as something emerging from a distance and gradually coming closer. You may also try singing the melody or lyrics while playing, as this often helps shape phrasing more naturally.

Have you noticed that the lyrics in mm. 5–12 and mm. 21–28 are different even though the melody remains the same? Exploring this contrast can help you bring out more character and variety between the two sections, making your interpretation even more expressive and engaging.

For further development, think about “breathing” in your playing. Small, natural pauses between sections can help clarify transitions, reset your focus, and give your performance a more natural flow and sense of direction. It was a real pleasure to hear you play. You already have a strong musical foundation. Continue developing your artistry and character to bring even more depth and expression to your performance. I look forward to hearing your music-making continue to grow in future performances!

Comments provided by: [REDACTED] Jury Score: [REDACTED]

# JURY COMMENT SHEETS SAMPLE



Contestant:



Final Jury Score:



Repertoire:

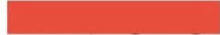


Award Title:



A very wonderful performance, [REDACTED]! The piece was very well prepared, and I truly enjoyed listening to your playing. You demonstrated excellent musical understanding and sensitivity throughout the performance. The Lento section was especially well controlled. I liked your use of rubato, and the phrasing felt very natural and expressive. You allowed the musical lines to breathe beautifully without losing the overall flow of the piece. I would suggest considering slightly more frequent pedal changes in measures 6–7 and measure 10 to create a cleaner harmonic sound and allow the melodic lines to come through more clearly. In the Agitato section, continue working on bringing out the melody more clearly. At times, the surrounding notes become a little too equal in sound, so keeping the accompanying notes slightly quieter would help the main melodic line project more clearly and create a cleaner texture overall. One helpful practice method would be to isolate the tenuto notes in both hands and practice shaping them as expressively as possible before adding the surrounding notes back in. This will strengthen your awareness of the melodic direction and help the important notes “sing” through the texture. You can also continue exploring the agitated character of the section through a wider range of tempo flexibility and dynamic contrast. More intensity in the crescendos, greater contrast between tension and release, and slightly more daring changes in character could make the emotional atmosphere even more compelling and dramatic. Overall, this was a beautifully musical and mature performance with strong preparation, thoughtful phrasing, and expressive playing. I enjoyed it very much! Thank you!

Comments provided by:



Jury Score:



Great control of tempo and tone at the beginning, [REDACTED]!

At bar 6, the chords took complete different and much faster tempo. It may be a little jarring to jump into a tempo that is that different, so keep more a consistent tempo and track the beats even when using rubato. Same for Bar 10.

Some of the notes in those chords weren't quite right, please check every inner note. Agitato section was mainly handled well. The Pedaling was slightly muddy at times. You could take a cleaner approach which would improve the clarity to the harmony. It could have had wider dynamics range for the full effect. From Bar 45 it was played very well with powerful chords. Fortissimo was impressive and very effective. similar to the beginning, the series of chords were rushed at bar 49 which could have more relation to the initial tempo.

The ritardando at Bar 54 may have been too much.

Coda- from bar 55, there is no tempo change indication here so keep count. nonetheless it was an enjoyable performance.

Good Job!

Comments provided by:



Jury Score:



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## EUIMC (USA Chapter) 2026 – Jury Comment Sheet

Contestant:

Final Jury Score:

Repertoire:

Award Title:

Good job, ! You showed careful attention to details throughout your performance, especially with the rests, counting, and articulations. Your rhythmic control and steady tempo helped the piece feel confident and well organized. I especially enjoyed the way you played the syncopated rhythms — they were energetic, clear, and added a lot of character to the music.

You also did very good work observing the articulations. The different touches were thoughtfully played. As you continue developing the piece, I would encourage you to explore a wider range of dynamic contrast. Adding more differences between softer and louder sections will make the music sound even more lively, colorful, and expressive. Think about shaping phrases with more dynamic direction to create greater excitement and musical storytelling.

Keep up the wonderful work!

Comments provided by:

Jury Score:

Great job, , on bringing vibrant energy to The Muppet Show Theme! You gave a very solid performance with accurate notes and rhythms. I especially appreciate how you maintained a legato melody while keeping a crisp staccato accompaniment in the march-like left hand—this shows excellent control. Your steady sense of pulse in the syncopated passages and reliable hand coordination throughout also reflect strong technical preparation.

The next step is to bring the piece more to life through character and contrast. In Section A (mm. 1–7) and Section B (mm. 8–16), aim for a more lively and expressive sound, as the two sections currently feel quite similar. Shape each phrase more clearly, and use articulation and dynamic changes to highlight the playful, theatrical nature of the piece.

Additionally, in Section B (mm. 8–11), where the left hand takes over the melody before passing it back to the right hand in mm. 12–15, focus on making the line sing. Use a gentler tone, and allow your wrist or forearm to guide the phrasing so it feels smooth and expressive. To make this section more engaging, imagine it as a dialogue between two Muppets, while the A section feels like the full cast singing together. In terms of dynamics, I can tell you are already trying to play this section softer—now refine it further by using a lighter touch in the left hand. Minimize vertical wrist motion and allow a more lateral forearm movement to help produce a softer, more controlled sound.

For further development, try incorporating the idea of “breathing” in your playing. Taking a small breath between sections will help your body and mind reset, clarify transitions, and make the structure more apparent, giving your performance a more natural flow and direction.

You have a strong foundation. Now focus on adding contrast, character, and shaping to make your performance even more engaging and musically expressive! I look forward to hearing more of your playing in the future :)

Comments provided by:

Jury Score: