

Getting from good to better

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Objective

- ④ To inspire our students!
- ④ To challenge our students!

Why Festival?

- ④ Why have a rigorously adjudicated festival?

- ③ An enthusiastic, yet self-assured group. They walk on stage with a sense of purpose!
- ③ A teacher who has an obvious bond with his/her students.
- ③ A group that has their strings in tune before they start!

What Judges Don't Want to Hear and See

- ④ Bad posture
- ④ F narps
- ④ Out of tune strings (before the group even starts)

What Students Should Do

- ① Listen to their teachers
- ② Practice
- ③ **(commence laughing now)**

What Teachers Should Do

- ④ Emphasize fundamentals from the very beginning
- ④ Pick appropriate literature
- ④ Pace the instruction so students peak the last few days before the event.

From the Very Beginning

④ Position

④ Tone

④ Intonation

④ Rhythm

④ THEN--Musical Effect

What are the Criteria?

- ① Many rating scales
- ① The SCMEA form is excellent.

SCMEA Evaluation Form Adjudication Form

Position

- ⑤ All (5)
- ④ Most (4)
- ③ Many (3)
- ② Some (2)
- ① Few (1)
- ⑤ Students sit or stand correctly with excellent instrument position, and left and right hand position.

Tone

- ④ 4-5 Mature, focused, and well-balanced tone conveys appropriate intensity and sensitivity throughout the selection.
- ③ 3 Good tone—possibly a little thin or harsh. Minor balance problems may exist.
- ② 2 Fair tone—generally too thin or harsh. Moderate balance problems may exist.
- ① 1 Poor, weak tone throughout performance; entire sections of the music or orchestra are difficult to hear.

Dramatic Essay

Controlling the Tone



Dramatic Essay

Tone is too pressed
Little subtlety in the
dynamics



Dramatic Essay

Controlling the Tone



Intonation

- ④ 4-5 (5) All music is in tune. (4) Music is in tune, except in several technically challenging passages.
- ③ 3 Lack of quick fingertip adjustment causes subtle but consistent pitch inaccuracies
- ② 2 Problems with finger placement and lack of adjustment create consistent, significant pitch inaccuracies.
- ① 1 Severe finger placement problems and lack of adjustment make the mode or key difficult to recognize.

Brandenburg #5

Students not
demonstrating awareness
of the chord structure



Brandenburg 5

C #'s in tune



Rhythmic Precision

- ④ 4-5 All (5) or most (4) Phrasing and dynamic contrasts are very musical and well defined. Articulations are accurately performed and stylistically correct. Bowings/articulations are uniform (same direction, and in the same part of bow).
- ③ 3 Dynamics, articulations are good, but could be better defined. Minor bowing, articulation problems exist.
- ② 2 Some dynamics and/or stylistic articulations are present; however, moderate problems throughout group obscure the correct dynamics and articulations performed by some.
- ① 1 Little or no dynamics or stylistic articulations observed.

Farandole

Rhythms not precise



Farandole

Accurate dotted rhythms



Musical Effect (Style, Dynamics, Phrasing)

- ④ 4-5 All (5) or most (4) Phrasing and dynamic contrasts are very musical and well defined. Articulations are accurately performed and stylistically correct. Bowings/ articulations are uniform (same direction, and in the same part of bow)
- ③ 3 Dynamics, articulations are good, but could be better defined. Minor bowing, articulation problems exist.
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- ① 1 Little or no dynamics or stylistic articulations observed.

Tumblers

Students not really
aware of the interplay
of the parts



Tumblers



Toccatina

Lack of internal pulse



Toccatina

Clean, steady pulse



La Boca Grande



La Boca Grande

Short bow stroke,
characteristic style



What to do?

- ① Nothing will happen without the students buying in.
- ② Solutions?

What you can do

- ③ Create a sense of urgency
- ③ Have play-offs
- ③ Make recordings; have students evaluate

Will it be worth it?