

STRINGS

Scholarship and Open



SELECTIONS

You are to prepare two selections—one sacred and one classical. Playing from memory is not required. If competing in consecutive years at national competition, choose different selections than previously used. A sample listing of appropriate music is available at www.garbcTFC.org.

MUSICAL SCORES

Supply the judges with one score of each of your selections with the measures numbered. If you alter the rhythm to coincide with your interpretation, edit those changes into the musical score provided for the judges. If you play the piece in a transposed key, please provide the judges with the score in that same key, which may be handwritten. At the competition all musical scores must be **original music** except when:

- The accompanist has the original music in the room, in addition to the original music supplied to the judges, but uses a photocopy of the music.
- The musical score is out of print and under active copyright. If so, provide for the judges written permission from the publisher to photocopy the score.

ACCOMPANIMENT

You are to use only a piano for your accompaniment. You may provide your own piano accompanist or use a CD of piano accompaniment. If using a CD, you are to provide equipment for playing the recording. Your accompanist may assist with tuning of your instrument.

TIME

You will have ten minutes of playing time to divide between the two pieces as you wish. Tuning your instrument is not included in the ten minutes. At the end of ten minutes, the timekeeper will stand, signifying that your playing time has ended. You will be judged on your performance to that point.

SCALES

The judges will ask you to play two major scales from memory—two octaves, ascending and descending.

SIGHT-READING

The judges will ask you to sight-read a score. You will have thirty seconds to look over the music before beginning

to play. If you are participating in TFC Open competition, you will be asked to sight-read, but you will not be judged in that area.

CHURCH MINISTRY

To help you prepare for state competition, you are to play one of your pieces in your church or in another ministry opportunity approved by your pastor. Prepare a church ministry statement that specifies the date and setting in which you presented your solo and submit it to the state and national judges as described under **Submissions** below.

CRITERIA

Your playing will be judged in the following areas:

- **Technique**—facility, fingering and bowing, choice of execution, fluency
- **Intonation**
- **Note accuracy**
- **Articulation**—fingering and bowing, accurate interpretation of markings
- **Rhythm**—accuracy, steadiness
- **Musicality/interpretation**—artistry, dynamic contrast, phrasing, style, tempo, sincerity, spirit, assurance
- **Sight-reading** (required, but not judged in Open competition)
- **Scales**
- **Difficulty of music**

DEDUCTIONS

- **Attire**—You are to wear business dress as described in the TFC guidelines: a coat and tie for men and a dress or skirt ensemble for women. Attire should be modest. A three-point deduction will be made for attire that does not follow these guidelines.
- **Required materials**—You are to provide prepared scores (and permission letter from publisher if needed) and your church ministry statement. A three-point deduction will be made for having only some of the materials; a five-point deduction for having none of the materials.

SUBMISSIONS

- **State competition**—Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed) and your church ministry statement.

- *National competition*—Submit your church ministry statement to GARBC/TFC by June 1, 2012 (e-mail: tfc@garbc.org; fax: 847-843-3757; mail: 1300 N. Meacham Rd., Schaumburg, IL 60173-4806). Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed).



2012 ADJUDICATION SHEET

STRINGS—Open

Name of Contestant _____ City/State _____

Title of Classical Selection _____

Title of Sacred Selection _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							CLASSICAL	SACRED
1	Technique ___ Facility ___ Fingering and bowing ___ Fluency ___ Choice of execution	Ability to control the instrument needs significant work. 1–2	Several basic components need attention for better facility. 3–4	Good fundamental approach. Performance lacked only fluency. 5–6	Student had appropriate control of the instrument. 7–8	Student has achieved fluent control of the instrument. 9–10		
2	Intonation	There were significant intonation problems. 1–2	Intonation was an obstacle in this performance. 3–4	Instances of intonation were distracting to the listener at times. 5–6	There were minor intonation discrepancies, but they did not distract from the performance. 7–8	Intonation was exceptionally solid in this performance. 9–10		
3	Note Accuracy	The lack of accuracy in playing the majority of the notes severely hindered the success of this performance. 1–2	The notes presented difficulty to the performer. 3–4	Errors in note accuracy were distracting to the listener. 5–6	Nearly all notes were accurate. 7–8	All notes were accurate and performed with confidence. 9–10		
4	Articulation ___ Fingering and bowing ___ Accurate interpretation of markings	There was no noticeable adherence to marked articulation. 1–2	There was some adherence to marked articulation, but needs further refinement. 3–4	Followed marked articulation, but lacked maturity. 5–6	Followed all articulation markings. 7–8	Showed great maturity in following articulation markings. 9–10		
5	Rhythm ___ Accuracy ___ Steadiness	There were significant rhythm problems. 1–2	Rhythms were unclear in several places. 3–4	Most rhythms were correct, with only a few spots of inaccuracy. 5–6	Rhythms were accurate. 7–8	Rhythms were precise. Attacks and releases were executed exactly. 9–10		
6	Musicality/ Interpretation ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Tempo ___ Sincerity ___ Spirit/assurance	There was no noticeable expression in this performance. 1–2	Some of the musical elements, beyond pitches and rhythms, were evident. 3–4	There was noticeable effort to perform the selection as written. 5–6	All markings were observed and expressed through performance. 7–8	The performance expressed profound comprehension of the composer's intent. 9–10		
7	Difficulty of Music	Music selection was novice level. 1–2	Music selection was easy for student grade level. 3–4	Music selection was moderately easy for student grade level. 5–6	Music selection was suitable for student grade level. 7–8	Music selection was exceptionally difficult for student grade level. 9–10		
TOTAL								

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes. Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE
8	Major Scale #1 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
9	Major Scale #2 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
						SCALES TOTAL	
	Sight-reading	Significant struggles with the rhythm and note accuracy. There was no musicality. 1-2	Several times the rhythm and notes were not accurate. There was little musicality. 3-4	Most rhythm and notes were accurate. There was a noticeable attention to musicality. 5-6	Rhythm and notes were accurate. Musicality was evident throughout the piece. 7-8	Rhythm and note accuracy was precise. Musicality mirrored intent of composer. 9-10	N/A

Deductions

Attire

- Does not meet TFC guidelines (-3 points)

Required Materials

- Numbered scores
- Church ministry statement
- Partial materials (-3 points)
- No materials (-5 points)

Total for sections 1-7 of first selection (70 points)	
Total for sections 1-7 of second selection (70 points)	
Average Score	
Scales (20 points)	
Sight-reading (10 points)	N/A
Total Deductions (-8 points max)	
FINAL SCORE (90 points max)	

#1 Rating—65 points or greater

#2 Rating—50 points or greater

Comments: _____

 Signature of Judge



2012 ADJUDICATION SHEET

STRINGS—Scholarship

Name of Contestant _____ City/State _____

Title of Classical Selection _____

Title of Sacred Selection _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							CLASSICAL	SACRED
1	Technique ___ Facility ___ Fingering and bowing ___ Fluency ___ Choice of execution	Ability to control the instrument needs significant work. 1-2	Several basic components need attention for better facility. 3-4	Good fundamental approach. Performance lacked only fluency. 5-6	Student had appropriate control of the instrument. 7-8	Student has achieved fluent control of the instrument. 9-10		
2	Intonation	There were significant intonation problems. 1-2	Intonation was an obstacle in this performance. 3-4	Instances of intonation were distracting to the listener at times. 5-6	There were minor intonation discrepancies, but they did not distract from the performance. 7-8	Intonation was exceptionally solid in this performance. 9-10		
3	Note Accuracy	The lack of accuracy in playing the majority of the notes severely hindered the success of this performance. 1-2	The notes presented difficulty to the performer. 3-4	Errors in note accuracy were distracting to the listener. 5-6	Nearly all notes were accurate. 7-8	All notes were accurate and performed with confidence. 9-10		
4	Articulation ___ Fingering and bowing ___ Accurate interpretation of markings	There was no noticeable adherence to marked articulation. 1-2	There was some adherence to marked articulation, but needs further refinement. 3-4	Followed marked articulation, but lacked maturity. 5-6	Followed all articulation markings. 7-8	Showed great maturity in following articulation markings. 9-10		
5	Rhythm ___ Accuracy ___ Steadiness	There were significant rhythm problems. 1-2	Rhythms were unclear in several places. 3-4	Most rhythms were correct, with only a few spots of inaccuracy. 5-6	Rhythms were accurate. 7-8	Rhythms were precise. Attacks and releases were executed exactly. 9-10		
6	Musicality/ Interpretation ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Tempo ___ Sincerity ___ Spirit/assurance	There was no noticeable expression in this performance. 1-2	Some of the musical elements, beyond pitches and rhythms, were evident. 3-4	There was noticeable effort to perform the selection as written. 5-6	All markings were observed and expressed through performance. 7-8	The performance expressed profound comprehension of the composer's intent. 9-10		
7	Difficulty of Music	Music selection was novice level. 1-2	Music selection was easy for student grade level. 3-4	Music selection was moderately easy for student grade level. 5-6	Music selection was suitable for student grade level. 7-8	Music selection was exceptionally difficult for student grade level. 9-10		
TOTAL								

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.
Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE
8	Major Scale #1 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
9	Major Scale #2 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
						SCALES TOTAL	
10	Sight-reading	Significant struggles with the rhythm and note accuracy. There was no musicality. 1-2	Several times the rhythm and notes were not accurate. There was little musicality. 3-4	Most rhythm and notes were accurate. There was a noticeable attention to musicality. 5-6	Rhythm and notes were accurate. Musicality was evident throughout the piece. 7-8	Rhythm and note accuracy was precise. Musicality mirrored intent of composer. 9-10	

Deductions

Attire

- Does not meet TFC guidelines (-3 points)

Required Materials

- Numbered scores
- Church ministry statement
- Partial materials (-3 points)
- No materials (-5 points)

Total for sections 1-7 of first selection (70 points)	
Total for sections 1-7 of second selection (70 points)	
Average Score	
Scales (20 points)	
Sight-reading (10 points)	
Total Deductions (-8 points max)	
FINAL SCORE (100 points max)	

1st place must have 75 points or greater

2nd place must have 55 points or greater

Comments: _____

Signature of Judge