



Festivals and Examinations: Developing Well-rounded Students

SAA 13th Conference

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EVALUATION

The Suzuki Method

- # Teacher
 - # Parent
 - # Child
 - # Group classes
 - # Workshops
 - # Institutes
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MUSIC FESTIVALS

- # Non-competitive
- # Competitive





FESTIVALS - PROS

- # Provides performance opportunities.
 - # Evaluation helps put the edge on preparation.
 - # Students have an opportunity to hear others outside of their regular circle of colleagues.
 - # Opportunities for those who do well to compete in Provincial and National competitions.
 - # Opportunities for scholarships
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FESTIVAL - CONS

- # Competitive nature; you feel you are playing “against” someone.
 - # Students may care more about winning than the adjudication.
 - # Can breed a competitive spirit in a studio.
 - # Often one does not know who the adjudicator will be and whether it will be a positive, helpful experience.
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Examination Systems

International:

- Associated Board of the Royal Schools of Music

National:

- Royal Conservatory Music (Canada)
- National Music Certificate program (USA)
- Certificate program for strings (ASTA) (USA)
- Conservatory Canada)

State wide: various including

- Certificate of Merit (MTAC) (California)
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RCM / NMCP

- # Examiner training and development
 - # Well developed administrative infrastructure
 - # Broad curriculum: repertoire, technique, ear test, sight reading, orchestral excerpts, theory
 - # Highest level awards a degree
 - # High school credits given (Canada)
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Certificate Program for Strings (ASTA)

- # Flexibility in playing repertoire choices from outside of the repertoire list.
 - # Possibility of trying exams at different levels.
 - # Recommended goals for each grade level.
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CPS Level 3 Violin

Recommended Goals

- Good posture and position of right and left hand.
 - Good intonation and clear tone.
 - Correct rhythm.
 - Bowings: detache, staccato, martele and legato
 - Introducing shifting above the third position.
 - Confident use of whole bow and bow division.
 - Dynamics: crescendo and diminuendo
 - Beginning of vibrato on longer notes.
 - Ritardando
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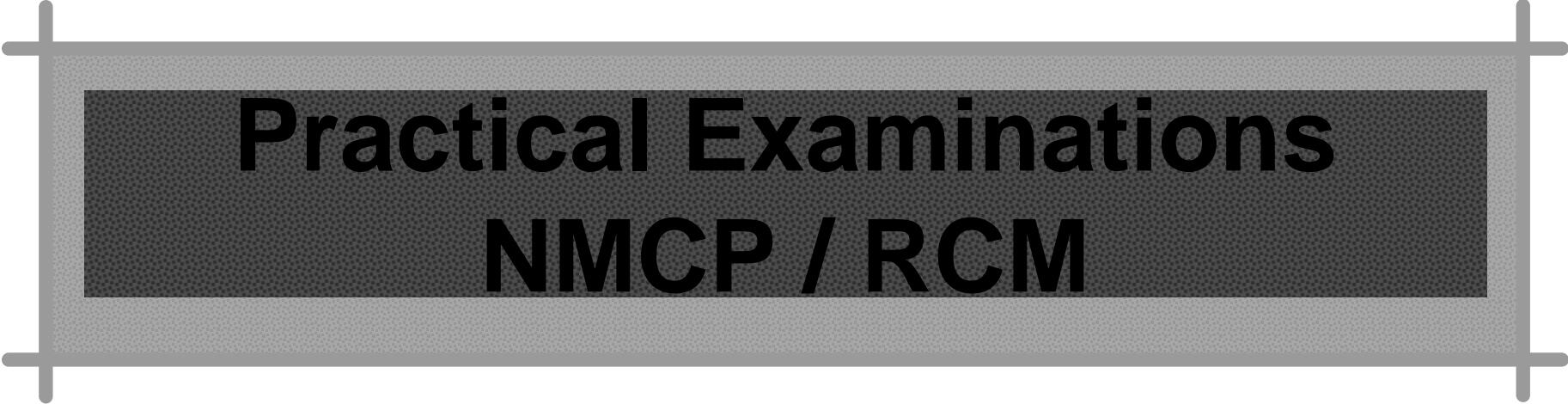
Conservatory Canada

- # Mini-Lessons
 - # Viva Voce
 - # Supplementary Piece
 - # Canadian Content
 - # Partial Examinations
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Certificate of Merit (MTAC)

- # Features a competition for higher level students who do well on their exam.
 - # Publishes theory study guides
 - # Includes ear training and produces study CD's
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Practical Examinations NMCP / RCM

PROS AND CONS





EXAM - PROS

- # Well-rounded musical education
 - ❖ Repertoire divided into lists
 - ❖ Motivates students to work on technique
 - ❖ Ear training
 - ❖ Sight reading
 - ❖ Study theory
 - ❖ Study music history
 - ❖ Orchestral excerpts are required from Grade 7
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EXAM - PROS

- # Well-rounded musical education
 - # Evaluation against a standard
 - # Aid to guide course of study
 - # Performance opportunity
 - # Artistry is stimulated
 - # Source of motivation
 - # Certificates are granted
 - # High school credits (in Canada)
 - # Examiners are trained and monitored
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EXAM - CONS

- # The focus of the lesson can become solely exam preparation





Solutions

- ❖ Start exam preparation early.
 - ❖ Use Suzuki repertoire for exams
 - ❖ Continue warm-up exercises that address long term postural/technical issues.
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EXAM - CONS

- # The focus of the lesson can become solely exam preparation.
 - # Students who do not practice consistently will not do well and can feel pressured.
-



Solution

- ❖ Before the application gets sent in (3 months in advance of exams), check the student's preparation and determine if they are on track.
 - ❖ Suggest that students need to demonstrate that they are willing to practice more regularly prior to agreeing to prepare for an exam.
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EXAM - CONS

- # The focus of the lesson can become solely exam preparation
 - # Students who do not practice consistently will not do well and can feel pressured.
 - # The technique required for the exam may not be exactly what is needed for the Suzuki repertoire being studied.
-



Technique prepares

- # The technical requirements develop ease and facility and prepare students for repertoire in the following grades.



EXAM - CONS

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 - # The technique required for the exam may not be exactly what is needed for the Suzuki repertoire being studied.
 - # It can be a let down for students to perform all of the material for the exams in a short period of time for just one adjudicator.
 - # Frequently pieces are cut by the examiner to conform to time constraints.
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Solution

- ❖ Arrange concert(s) where students can perform their entire repertoire.



EXAM - CONS

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- # The technique required for the exam may not be exactly what is needed for the Suzuki repertoire being studied.
- # It can be a let down for students to perform all of the material for the exams in a short period of time for just one adjudicator.
- # Frequently pieces are cut by the examiner to conform to time constraints.
- # Students/teachers can be disappointed by results.




Reasons marks might disappoint

- ❖ Exams are marked to a much higher standard than students are used to in the school system.
 - ❖ Teachers need to remember that they were not at the exam (they are not allowed to be present) and so can't know whether or not the student performed as expected.
 - ❖ Unfortunately, since music is subjective marks will vary from examiner to examiner.
 - ❖ Both teachers and students need to value the preparation more than the results.
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RCM / NMCP

Reasons
to
study theory



	Preparatory A and B Certificates	Grade 1 Certificate	Grade 2 Certificate	Grade 3 Certificate	Grade 4 Certificate	Grade 5 Certificate
Prerequisites						
Practical Examinations	Preparatory A and Preparatory B	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Practical Co-requisites						
Theory Co-requisites	Preparatory Rudiments (optional)					Basic Rudiments (Preliminary Rudiments)

Grade 6 Certificate	Grade 7 Certificate	Grade 8 Certificate	Grade 9 Certificate	Grade 10 Certificate
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Prerequisites					
Practical Examinations	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Practical Co-requisites					
Theory Co-requisites	Intermediate Rudiments (Grade 1 Rudiments)	Advanced Rudiments (Grade 2 Rudiments)	Advanced Rudiments (Grade 2 Rudiments) Introductory Harmony (optional)	Advanced Rudiments (Grade 2 Rudiments) Basic Harmony (Grade 3 Harmony) History 1: An Overview (Grade 3 History)	Advanced Rudiments (Grade 2 Rudiments) (History 1: An Overview) (Grade 3 History) Intermediate Harmony (Grade 4 Harmony) History 2: Middle Ages to Classical (Grade 4 History)

ASSOCIATE OF THE ROYAL CONSERVATORY (ARCT)

Prerequisites	Performer's ARCT Diploma	Teacher's ARCT Diploma	Elementary Piano Pedagogy Certificate	Intermediate Piano Pedagogy Certificate	Advanced Piano Pedagogy/Teacher's ARCT Diploma
Practical Examinations	Grade 10 Practical Examination	Grade 10 Practical Examination	Grade 8 Piano (optional)	Elementary Piano Pedagogy Certificate	Intermediate Piano Pedagogy Certificate
	Advanced Rudiments (Grade 2 Rudiments)	Advanced Rudiments (Grade 2 Rudiments)			
Practical Co-requisites	History 1: An Overview (Grade 3 History)	History 1: An Overview (Grade 3 History)			
	History 2: Middle Ages to Classical (Grade 4 History)	History 2: Middle Ages to Classical (Grade 4 History)			
Theory Co-requisites	Intermediate Harmony (Grade 4 Harmony)	Intermediate Harmony (Grade 4 Harmony)			
	Performer's ARCT	Teacher's ARCT Part 1 • Performance of Repertoire • Technical Requirements • Ear Tests • Sight Reading	Elementary Pedagogy Viva Voce Examination Elementary Pedagogy Written Examination	Intermediate Pedagogy Viva Voce Examination Intermediate Pedagogy Written Examination	Teacher's ARCT Part 1 • Performance of Repertoire • Technical Requirements • Ear Tests • Sight Reading <i>OR</i> Advanced Pedagogy Viva Voce Examination <i>PLUS</i> Advanced Pedagogy Written Examination
Theory Co-requisites	Grade 6 Piano Practical Examination	Grade 8 Piano Practical Examination	Grade 9 Piano Certificate (practical examination and theory co-requisites)	Grade 10 Piano Certificate (practical examination and theory co-requisites)	
	Counterpoint (Grade 4 Counterpoint)	Counterpoint (Grade 4 Counterpoint)			Counterpoint (Grade 4 Counterpoint)
	Advanced Harmony (Grade 5 Harmony and Counterpoint)	Advanced Harmony (Grade 5 Harmony and Counterpoint)			Advanced Harmony (Grade 5 Harmony and Counterpoint)
	(History 3: 19th Century to Present) (Grade 5 History)	History 3: 19th Century to Present (Grade 5 History)			(History 3: 19th Century to Present) (Grade 5 History)
	Analysis (Grade 5 Analysis)	Analysis (Grade 5 Analysis)			Analysis (Grade 5 Analysis)



Festivals and Examinations: Developing Well-rounded Students

Conclusion



Conclusion

- # By making use of festivals or exams every child can have a more individualized program.
 - # Goals can provide motivation.
 - # Feedback can support teachers &/or give a new perspective.
 - # Exams give incentive to study theory, technique, sight reading, ear training and orchestral excerpts, producing more well-rounded musicians.
 - # Supplementing a Suzuki education with festivals or exams is not the right choice for all students, nor is it necessary for any student all of the time, but it can help students achieve excellence.
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NMCP / RCM Grade 3 Violin Repertoire

	No. of Choices	Suzuki Rep.	Other Rep. Examples
List A	15	Gossec: Gavotte, Beethoven: Min in G, Bach: Minuet (bk3)	Kuchler: Concertino G+
List B	13	Witches' Dance, Two Grenadiers, Brahms: Waltz	Rieding: Rondo, Colledge: Cossacks and Moto Perpetuo (from <i>Shooting Stars</i>)
List C 20 th C	23		Kabalevsky: Fairy Story (from <i>Albumstucke Thirty Children's Pieces</i>) Chase: Gabby Ghost (from <i>Fiddling and Fun in First Position</i>)

NMCP / RCM Grade 3 Violin Technique

	NMCP / RCM	Suzuki
Scales	Major, Melodic & Harmonic Minor B,C,D: 2 octaves G: 1 octave in third position D Chromatic: 1 octave starting on open D	Major: C,D,E,G Minor: G,D,E,A,B
Arpeggios	B,C,D: 2 octaves G: 1 octave in third position	Tonalization: G+G- C+C- 1 st & 3 rd pos. Arpeggio with inversions: G-

NMCP / RCM Grade 3 Violin Studies/Etudes

NMCP / RCM	Suzuki
Choose 2 selections by different composers from the following etude books.	Technical exercises given in Book 3 (revised edition)
<i>Geringas: Shifting,</i> <i>Kayser: Elementary and Progressive</i> <i>Wohlfahrt: 60 Studies,</i> <i>Sitt: Studies for the violin</i> <i>Cohen: Superstudies</i>	Shifting: Second position exercises Vibrato exercises Preparatory exercises related to the repertoire.



NMCP / RCM Grade 3 Violin

Ear Training:

- # Clap back rhythm of a short melody
- # Play back 5 note melody G+,D+,A+
- # Identify intervals +3, -3, P5, P8

Sight Reading:

- # Play a short melody in first position, G+, D+
 - # Rhythms: quarter, eighth, dotted half, whole note, quarter rests
 - # Meter 2/4, 3/4, 4/4
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NMCP / RCM Grade 5 Cello Repertoire

	No. of Choices	Suzuki Rep.	Other Rep. Examples
List A	19	Bach: <i>Allegro Moderato</i> Beethoven: <i>Min. in G</i>	Handel: <i>Larghetto</i> Rameau: <i>Le tambourin</i> Vivaldi: <i>La follia</i>
List B	22	Dvorak: <i>Humoresque</i> Marie: <i>La cinquantaime</i> Webster: <i>Scherzo</i>	Grieg: <i>Norwegian Dance</i> Mendelssohn: <i>On Wings of Song</i> Raff: <i>Cavatina</i>
List C 20 th C	23		Hindemith: <i>Three Easy Pieces (no. 2)</i> Matz: <i>Andante and Rondo</i> Norton: <i>Microjazz (choose 2)</i>

NMCP / RCM Grade 5 Cello Technique

	NMCP / RCM	Suzuki
Scales	<p>Major, Melodic & Harmonic Minor</p> <p>D, A, E: 2 octaves</p> <p>C : 3 octaves</p> <p>Chromatic: starting on C, G</p> <p>2 octaves</p>	<p>Major: C, D, A, G</p> <p>Minor: C, D, A, G</p> <p><i>(Preparatory: E minor)</i></p>
Arpeggios	<p>D, A, E: 2 octaves</p> <p>C: 3 octaves</p> <p>Dominant 7th of: F, G major</p> <p>Diminished 7th of: C#, E flat minor</p>	<p>A+, G+/-, D+</p>

NMCP / RCM Grade 5 Cello Studies/Etudes

NMCP / RCM	Suzuki
Choose 2 selections by different composers from the following etude books.	Technical exercises given in Book 3 (revised edition)
<i>Dotzauer: Book 1 (3-6,9), Feuillard: 60 Etudes du jeune violoncelliste (19,25-29,31-33) Mooney: Double Stops, Position Pieces Book 1 Popper: Fifteen Easy Studies (1-6) Cohen: Technique Takes Off! (1-3)</i>	Position Etudes - 3rd, 4th and 5th positions Trill Drills Preparatory exercises related to the repertoire.




NMCP / RCM Grade 5 Cello

Ear Training:

- # Clap back rhythm of a short melody
- # Identify intervals +/-3, +/-6, P4, P5, P8
- # Play back 7 note melody G+,D+,C+

Sight Reading:

- # Play a short melody at approximately Grade 2 level
 - # Clap the rhythm of a short melody in 3/4 or 4/4 time
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NMCP / RCM Grade 7 Piano Repertoire

	No. of Choices	Suzuki Rep.	Other Rep. Examples
List A	26	Bach: <i>Invention #1</i>	Couperin: <i>Allemande in D-</i> Fiocco: <i>Suite in G+ op.1 #1</i>
List B	24	Clementi: <i>C+ Sonatina</i> Beethoven: <i>Fur Elise</i>	Beethoven: <i>Bagatelle op. 119 #1</i> Mozart: <i>Vienese Sonatina #1 C+</i>
List C Rom. 20 th & 21 st C	105		Grieg: <i>Lyric pieces op.12, #4</i> Kabalevsky: <i>o p. 60 Rondos</i> Mendelssohn: <i>Venetian Boat Song</i>

NMCP / RCM Grade 7 Piano Technique

Scales	Keys	Played
Parallel Motion	Major: C,D,B,F,Bb,Ab,Db Minor (Harm. & Mel.): C,D,B,F,Bb,G#,C#	HT 2 octaves
Staccato	Major: C,D Minor (Harmonic & Melodic): C,D	HT 3 octaves
Formula Pattern	Major: C,D Minor (Harmonic): C,D	HT 2 octaves
Chromatic	Beginning on D and Ab	HT 2 octaves
Scale in 6ths solid <i>staccato</i> <u>or</u>	C major (beginning on tonic as upper note)	HS 1 octave
Scale in 8ves broken <i>legato</i>	C major	HS 1 octave

NMCP / RCM Grade 7 Piano Technique

Chords	Keys	Played
Tonic 4-note root & inv. broken	Major: C,D,B,F,Bb,Ab,Db Minor: C,D,B,F,Bb,G#,C#	HS 2 octaves (no cadence) HT 1 octave (end V-I cad.)
Dominant 7th root & inv. Broken or solid	Major: C,D,B,F,Bb,Ab,Db Minor: C,D,B,F,Bb,G#,C#	HT 2 octaves
Diminished 7th root & inv. Broken or solid	Minor: C,D,B,F,Bb,G#,C#	HT 2 octaves

NMCP / RCM Grade 7 Piano Technique

Arpeggios	Keys	Played
Tonic (root pos. then 1st and 2nd inversions)	Major: C,D,B,F,Bb,Ab,Db Minor: C,D,B,F,Bb,G#,C#	HT 2 octaves
Dominant 7th (root position only)	Major: C,D,B,F,Bb,Ab,Db Minor: C,D,B,F,Bb,G#,C#	HT 2 octaves
Diminished 7th (root position only)	Minor: C,D,B,F,Bb,G#,C#	HT 2 octaves

NMCP / RCM Grade 7 Piano Studies / Etudes

NMCP / RCM	Suzuki
Choose 2 contrasting selections	
Bertini: <i>Etudes for the Piano, op.29; Study in C minor (#7),</i> Kabalevsky: <i>30 pieces for children, op.27 (#3 or #27)</i> Takacs: <i>Klange and Farben op. 95: In a Great Hurry,</i>	Preparatory exercises using the repertoire

NMCP / RCM Grade 7 Piano

Ear Training:

- # Clap back rhythm of a short melody
- # Identify intervals +/-2,+/-3, P4, P5 +/-6, +7, P8
- # Identify chords: major, minor or dominant 7th
- # Play back 9 note melody in C,G,D,F or Bb major

Sight Reading:

- # Clap a short melody
 - # Play a short melody at aprox. Grade 4 level in 2/4,3/4,4/4 or 6/8 time and major or minor keys up to three sharps or three flats.
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NMCP / RCM Grade 6 Viola Repertoire

	No. of Choices	Suzuki Rep.	Other Rep. Examples
List A	6	Seitz: <i>Concerto #2 C+ III</i> Seitz: <i>Concerto #5 G+ I</i> Telemann: <i>Concerto G+ I & II</i>	Beer: <i>Concertinos D-, E- last mvt.</i> Rieding: <i>Concerto D+, I</i>
List B	6	Marcello: <i>Sonata G+ 2 mvts.</i>	Handel: <i>Sonatas C+, G+ 2 mvts.</i>
List C	16	Bohm: <i>Moto perpetuo</i> Marais: <i>L'agréable</i> Pergolesi: <i>Nina</i> Veracini: <i>Gigue</i> Weber: <i>Country Dance</i>	Beethoven: <i>Rondo (Watson Forbes)</i> Corelli: <i>Adagio</i> Tchaikovsky: <i>Chanson Triste or Humoreske</i>

NMCP / RCM Grade 6 Viola Technique

	NMCP / RCM	Suzuki
Scales	Major, Melodic & Harmonic Minor C,D: 3 octaves G :1 octave all on the D string Eb,E Chromatic: 2 octaves	Major: C,G,D Minor: C,G,D
Arpeggios	C,D: 3 octaves G :1 octave all on the D string Dom. 7th of Bb,C: 2 octaves Dim. 7th of Gb,Ab: 2 octaves	Tonalization: Arpeggio with inversions:
Double Stop Scales	3rds, 6ths, 8ves: Major, Minor Melodic: C, D 1 octave	

NMCP / RCM Grade 6 Viola Studies / Etudes

NMCP / RCM	Suzuki
Choose 2 selections by different composers from the following etude books.	Technical exercises given in Book 4, 5 (revised edition)
Kreutzer: <i>42 Studies nos. 2-6</i> Mazas: <i>op. 36 Book 1, nos. 2,3,5, or 6</i>	Shifting: Vibrato exercises Preparatory exercises related to the repertoire.

NMCP / RCM Grade 6 Viola

Ear Training:

- # Clap back rhythm of a short melody in 2/4, 3/4 or 6/8 time
- # Identify intervals: +2,+/-3,+/-6, P4, P5, P8
- # Identify chords: Major, Minor
- # Play back 9 note melody C+, G+, D+, F+

Sight Reading:

- # Play a short melody: approx. difficulty Grade 4
 - # Sight clap the rhythm of a short melody in 3/4 or 4/4 time
-