

Instrumental Guidelines – 91949, 91270, 91416

Strings

These guidelines focus on the technical dimensions of the achievement criteria for solo performance for strings. In considering elements of string technique, it is useful initially to think of the two hands separately however it is the integration of the bowing and fingering with musical aims that creates the challenge for string instruments.

| Level 1 | | | Level 2 | | | Level 3 | | |
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| 91949 | | | 91270 | | | 91416 | | |
| This achievement standard involves students demonstrating music performance skills. | | | This achievement standard involves performing two substantial pieces of music as a featured soloist. | | | This achievement standard involves performing two programmes of music as a featured soloist. | | |
| Achievement | Achievement with Merit | Achievement with Excellence | Achievement | Achievement with Merit | Achievement with Excellence | Achievement | Achievement with Merit | Achievement with Excellence |
| Demonstrate music performance skills | Demonstrate effective music performance skills | Demonstrate assured music performance skills | Perform two substantial pieces of music as a featured soloist. | Perform two substantial pieces of music effectively as a featured soloist. | Perform two substantial pieces of music convincingly as a featured soloist. | Perform two programmes of music as a featured soloist. | Perform two programmes of music effectively as a featured soloist. | Perform two programmes of music convincingly as a featured soloist. |
| Left hand A student in their 3 rd year of itinerant learning will demonstrate some stability and security with finger patterns resulting in general accuracy of intonation so the pitch patterns of the music are clearly recognisable. There may be some errors or mis-pitching. For Merit and Excellence, the generally simple music will be performed with secure intonation. | | | Left hand At this level there should be increased stability and surety with finger patterns and intonation generally, and the standard utilisation of second and third positions (fourth position on cello) with some confidence. These positions provide a greater range of notes and the potential to play more demanding repertoire. Shifting should be fluid and there should be accuracy of | | | Left hand At this level the finger patterns should be consistently accurate and fluent except perhaps where the piece demands some very high positions (5th and above on the violin). There should be secure intonation shifting to a variety of positions generally with ease and accuracy and vibrato integrated as an expressive | | |

There may be some shifting to second or third position (on cello fourth position) at the Excellence level.

Right Hand

The bowing will have a developing secure contact and some utilisation of the various parts, but this will be limited in a third year of tuition. Ease of bowing while maintaining strong contact with the string and use of various parts will produce more effective (M) and assured (E) results.

For secure tone the bow will be held with a rounded hold (curved pinky, bent thumb and curved fingers) and the sounding point (where the bow contacts the string) will be constant and nearer the bridge than the fingerboard. For Merit and Excellence, the generally simple music will be performed with an effective and convincing tone – that is consistent and focused.

Integration

There will be general co-ordination between left and right hands resulting in a generally fluent performance. Appropriate posture and balance (weight evenly distributed between the feet for violinists and violists).

Musicality

Technique in a third year of tuition on strings will still be limited but there is the potential for a robust tone from strong string contact and drawing the bow parallel with the

intonation after the shift if the technique is beginning to be well developed (effective or convincing). Some vibrato may be present at this level (M & E).

Right Hand

There should be a sense of the bowing providing a strong and musical tone with growing ability to use various parts of the bow and not to be stuck in one part (e.g. at the tip). Bowing at the heel is harder but provides generally a stronger tone and allows for great control to develop. Some work here should be in evidence. A variety of strokes is possible (legato, staccato) and should be used to produce musical variety. In this way the performance is more likely to be effective (M) and convincing (E).

Integration

There should be more integrated feel and look to the playing at this level as the hands become more co-ordinated. Notes should start cleanly (the finger ready before the bow) and string crossing should be smooth and coordinated in either separate or slurred bowings.

Musicality

Increased technical stability developing in a fourth year of tuition should see the balance begin to shift from technical concerns to musical shapes and tonal control with some vibrato added for expressive purposes.

device (M & E).

Right Hand

Bowing should look flexible (possibly with some finger action or a spring like response when contacting the string). There should now be varying bow speeds added to the variety of strokes with some use of the more advanced stroke of spiccato (bouncing bow stroke) for effective and convincing work at this level. Various bow speeds add more control of tone and the potential to control more difficult note combinations under slurs. There may be some use of double stops at this level.

Integration

There is a balanced look to the physical movements, a flow between the two hands, and a confident appearance. All these elements should be consistent with quick recovery from any performance slips.

Musicality

In a fifth year of lessons we can expect students to have a clear sense of musical intention emerging through the stable control they now have of the use of the bow and with a secure left hand. There should be variety of tone, musical and warm, and vibrato, phrase shaping and expressive communication. This comes from a variety in the bow strokes, speeds, and parts of

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| <p>bridge. Using various parts of the bow for variation of tone and dynamics is possible.</p> | <p>Variety of bow stroke and musical intention through a sense of phrase and use of dynamics and gradation of tone should begin to be present at the Merit and Excellence levels producing effective and convincing integration of technique and musicianship.</p> | <p>the bow used and variety in the sounding point (i.e. closer or further from the bridge). Where musical intention is clear, supported by a developing technique, the performances will be described as effective and convincing for a fifth year of tuition.</p> |
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