

# How Much Theory?

1. Note values
2. Reading & writing embellishments
3. Awareness and understanding of major time signatures and tune categories
4. Ability to write out scores for time signatures/categories: 2/4, 6/8, C,  $\phi$
5. Identify phrasing and motives
6. Subtleties of dot/cut
7. Identify mistakes (and correct them)

# Adjudicating Solo Piping

- What are the priorities?
  - Depends on the judge
  - Depends on the grade
  - In general (my opinion):
    - Lower grades, more emphasis on basic technique
    - Middle grades, tone becomes more of a differentiator
    - Highest grades, musicality more of a differentiator
- Points of contention
  - Simplifying tunes to remove difficult movements
  - Chokes
  - Drone stopping
- In the end...it comes down to the overall impression

# Adjudicating Solo Piping

- What to look and listen for
  - Tune selection
  - Tone
    - Pitch
    - Intonation
    - Timbre
    - Tuning
    - Balance
  - Music
    - Tempo
    - Expression
    - Phrasing
    - Rhythm
    - Conforming to idiom
  - Technique
    - Clarity of the melody
    - Articulation and accuracy of movements
    - Rhythmic clarity
    - Staying true to intent of the composition
  - Introduction
  - Breaks/transitions
  - Finish
  - Blowing – can affect all of the above
  - Other issues:
    - Presentation
    - Marching

# JUDGING SOLO PIPING

## PREREQUISITES:

- \* Playing Skill
- \* Performance Background
- \* Repertoire
- \* Teaching Experience
- \* Analytical Skills
- \* The ability to simultaneously differentiate between *Absolute* and *Relative* judgement
- \* Basic Music Theory
- \* An understanding of modes of expression and phrasing
- \* Frequency

## ADDITIONAL SKILLS TO WORK ON:

- \* The ability to write constructive comments & observations during the performance
- \* Expectations appropriate with Grade being adjudicated
- \* Matching comments to Grade being adjudicated
- \* Putting the performer at ease

## WHEN COMPLETING YOUR ADJUDICATION SHEET:

- \* Try to give the performer feedback on -
  - a) Technique
  - b) Musicality
  - c) Tone
  - d) Tempo(s)
  - e) Breaks
- \* Avoid comments which could be interpreted as sarcastic, critical of tuition, etc.
- \* Try to give the amateur player at least one thing to work on (be specific)
- \* Ensure that the sheet contains at least one positive/ congratulatory comment
- \* Be sensitive to the impact of the score you place on the sheet

**OTHER ADVICE:**

- \* Arrive early
- \* Avoid distractions while the competitor is performing
- \* Be available after the contest for consultation
- \* Order the sheets as the contest progresses
- \* In large events or when a great number of the competitors are not known to you, jot down a couple of points describing the performer
- \* Keep track of the parts as the performance progresses
- \* When finalizing your evaluation, don't allow yourself to get overpowered by one positive or negative aspect of the performance
- \* Use your steward effectively
- \* Watch for the tricks of the "old pros"

## PREPARING FOR SOLO COMPETITION SOME GUIDELINES

1. Know the Association Rules and Games Committee's Requirements
2. Work with an instructor
3. Choose appropriate tunes
4. Have backup tunes ready to go
5. Appropriate practice schedule and techniques
6. Tonal preparation
7. Backup reeds and maintenance supplies
8. Personal presentation
  - . attire
  - . addressing the adjudicator
  - . interaction with the steward
  - . performance body language
  - . tuning phrases
  - . introduction and conclusion
9. Escaping the Pipe Band mindset
10. Learning from your Adjudicator's sheets
11. Keeping a balanced focus (musicality, technique and tone)
12. Peaking your instrument for the event
13. Chanter tape concerns
14. Tuning concerns
15. Physical preparation
15. Conquering Performance Anxiety

## **SOLO ADJUDICATION SITUATIONS**

IN EVALUATING A SOLO PERFORMANCE, THE FOLLOWING PROBLEMS EMERGE. WHAT ARE THE POSSIBLE CAUSES OF EACH PROBLEM? WHAT SOLUTIONS MIGHT YOU POSE IN YOUR ADJUDICATION?

1. CROSSING NOISES -

2. IMPRECISE TECHNIQUE -

3. TIGHT EXECUTION -

4. ERRATIC TEMPO -

5. PLAYING TOO FAST -

6. FLAT BLOWING/CHOKING -