

**QUEENSLAND CATHOLIC
SCHOOLS & COLLEGES**
Music Festival
Transforming Hearts and Minds Through Music for 25 Years

Welcome! and thank you for being a part of QCMF. It is our goal that you are looked after during your time with us. Please do not hesitate to ask the Festival staff for anything you may need.

NOTE: All adjudicators, irrespective of the number on the panel (be that one or two), are required to **fully complete** an adjudication sheet for all performances.

Please also complete one (1) **Recommended Repertoire Form** for each section. Extra copies can be obtained from venue secretaries.

QCMF Statement of Commitment

QCMF is an annual event hosted by Villanova College, facilitated primarily by a core group of teachers, parents and volunteers. The primary goal of QCMF is to celebrate music and music education in Catholic Schools and Colleges by inviting teachers and students from across Queensland, Australia and internationally to come to Villanova College and share their music and talents with our wider Catholic community. This musical sharing is done in a safe, supportive environment where all student performances are valued and celebrated.

Our organisation believes deeply in the intrinsic value of student engagement with music and ensemble performance. The interpersonal and intrapersonal development that is possible through ensemble engagement can lead to the holistic development of each student. Our goal is to enhance this development by providing a safe, musically fulfilling and optimally educational opportunity that students, teachers, and schools feel is a valuable experience.

To ensure such an environment is maintained, we draw upon the Catholic Social Teaching regarding the 'Respect of the Human Person.' We recognise that all people have distinct, inalienable human rights, and that these are to be respected and considered through all interactions between every person. In its most basic form, this comes to fruition through the development and maintenance of positive relationships based on mutual trust, respect and a spirit of collegiality.

QCMF Adjudicator Feedback to Teachers and Students

We strongly believe that the aim of adjudicator feedback is the enhancement of music education by providing constructive feedback focussed on enhancing future musical and educational outcomes for the student and teacher.

This process is supported by supplying each ensemble with a performance recording that allows for reflective teaching and learning.



QCMF is a safe, non-competitive performance environment

Awards are presented on each participant's performance, regardless of others' performances. Yet, comparisons are easy to make. The following are a list of some of the relevant **biases** that research supports inform our judgements. We hope, as reflective practitioners, you take this information on board with the aim of making better-informed judgements.

Confirmation Bias

Biased thinking error e.g.:

- *This adjudication pack is complicated to point it could be easily ignored.*

Example Biased Conclusion:

What I read does not support my current beliefs and knowledge. New or contradictory information is unworthy of consideration.

Framing

Biased thinking error e.g.:

- *This group comes poorly attired;*
- *The ensemble has travelled from a region other than my own;*
- *The individual displays behaviours I am unfamiliar with/find unusual.*

Example Biased Conclusion:

It would be hard for them to perform at a high standard.

Group Think

Biased thinking error e.g.:

- *My fellow adjudicator spoke positively of that group/performance;*
- *The audience clearly enjoyed that piece; I overheard others saying how good that group performed;*
- *The individual displays behaviours I am unfamiliar with/find unusual.*

Example Biased Conclusion:

The performance/group must be good.

Biased thinking error e.g.:

- *It is important that I converge with accepted thinking;*

Example Biased Conclusion:

I should make decisions that are pleasing to the majority.

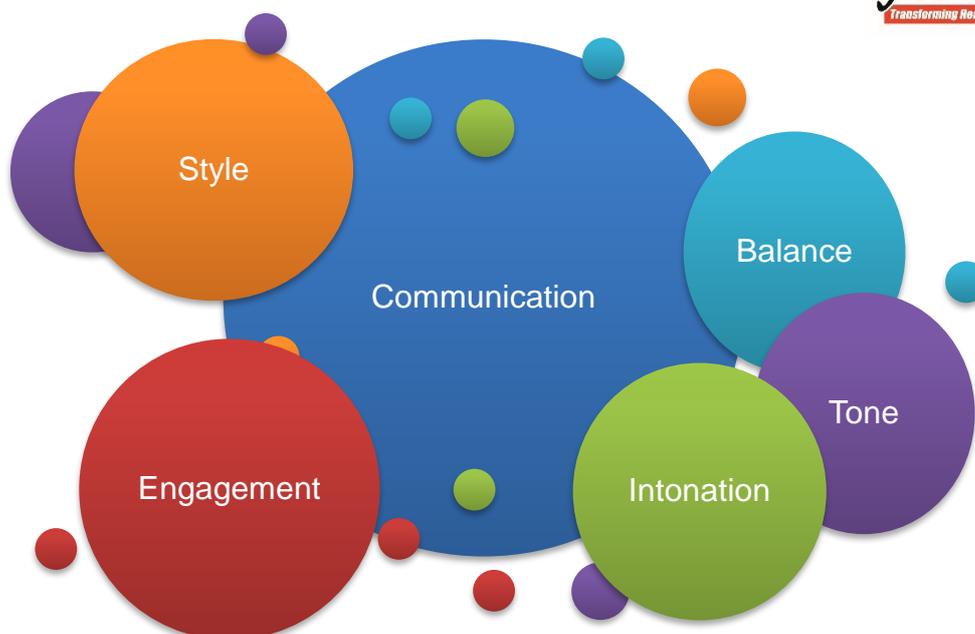
Status Quo

Biased thinking error e.g.:

- *This group is playing a work I am familiar with;*
- *This is a work played often by others;*
- *The group perform with a style that I am accustomed with.*

Example Biased Conclusion:

I view the group in an overly positive light.



Elements to Consider in the Adjudication Process

We believe the following elements of performance provide evidence of musicianship, technique, knowledge, synthesis, and higher order thinking skills commensurate with effective ensemble performance.

Tone in this context, 'Tone' refers to the **characteristic sound** produced by the students individually and the characteristic timbre this creates. At the core of this element is effective technique: the production of characteristic tone is an indicator of effective technique.

Intonation refers to the 'matching' of sounds within an ensemble. This aspect of performance may also include concepts of **balance and blend**. To be able to demonstrate these aspects of musicianship effectively requires good **tone** and the active engagement of **higher order thinking processes**. Effective intonation requires awareness beyond the mechanics of producing a **tone** and manipulating an instrument to reproduce pitch.

Balance requires **good tone** and **intonation**. Balance is central to the creation of a characteristic ensemble **timbre**. It is through balance that the ensemble can realise the colours imagined by the composer and highlight stylistic aspects of the music being performed.

Style refers to the **canon of knowledge**, both implicit and explicit, that pertains to particular genre or mode of performance.

Engagement may refer to the **nature of the relationship** demonstrated between conductor/teacher and ensemble (and conversely), and the ensemble/conductor and the audience.

Communication Music is an art form that occurs in 'real time' within a context, and involves the creation of a relationship between composer, performer, and audience. As with any relationship, communication is at the centre of all transactions. The effective 'musical' relationship deals with the communication of **all aspects of performance**.

Please note: Festival Philosophy

The philosophy of QCMF is that it is non-competitive and non-comparative. We are operating in the context of inclusive Catholic Education, **not** a selective, competitive system. Awards are presented on each participant's performance of their chosen repertoire, regardless of the others' performances. Gold does not need to be perfect, nor does it need to equate to what a 'Gold Award' may be at other festivals (Fanfare, brass band competitions, etc.).

Section Criteria

It is extremely important that we preserve a sense of consistency of standards of awards, across all sections, established over the 25 years of the Festival. To that end, please become acquainted with the section criteria for each section. These can be found on your adjudication table. If not, please ask the venue staff for a copy.

Award Criteria

The award criteria (set out below) are used to provide **constructive feedback** based on each ensemble's performance of their chosen repertoire. These criteria are not designed as a means of comparison between groups within a section but are to be considered in **direct correlation to an ensemble's performance at a specific point in time**.

EVERY ENSEMBLE is to be categorised as Gold, Silver or Bronze with the exception of the **Encouragement Award**, detailed below. The **number and combination** of awards per section entirely up to your discretion.

Award	Award Criteria
Gold	An outstanding performance that displayed musical and technical achievement at an excellent level of control and consistency. Whilst there may be some errors, the characteristic style of the piece/s chosen is represented effectively throughout the performance.
Silver	A very good performance that displayed musical and technical achievement at a solid level of control and consistency. There may be numerous opportunities for improvement; however, elements of the characteristic style of the piece/s chosen are generally represented throughout the performance.
Bronze	A satisfactory performance that displayed musical and technical achievement with developing levels of control and consistency. The performance may lack some cohesion, thus affecting the communication of the characteristic style of the piece/s chosen for performance.
Encouragement Award (see * below)	The performance displayed many areas of opportunity for growth within the ensemble both as a group and as individual members. This award is only to be used in extreme situations (see below) and in consultation with the Artistic Director.
Award of Excellence (individual student)	This award is to be used to recognise excellence in musicianship demonstrated through an individual student's performance. It is expected that students receiving this award demonstrate musical ability far beyond that expected for their age and or section.

* **Encouragement Award** - This is reserved only for the very rare situation where an ensemble perhaps does not finish a performance, or is so unprepared that giving a bronze award would devalue the section's other bronze awards. It is hoped that not a single Encouragement Award will be given during the Festival, but it is there in case of an EXTREME situation.

Adjudication Sheets

All adjudicators irrespective of the number on the panel will supply written comments on the provided adjudication sheets.

Language

It is of great importance that comments are **positive and constructive** and that **competitive language is not used** (i.e.: win, better than, beat, out-perform, etc...).

Possible	Preferred
"... watch your precision... you weren't together there..."	"...listen carefully across your ensemble and watch your conductor to enhance rhythmic precision in that section..."
"... balance needs attention..."	"... remember your role in the music and ensure melody is supported by the accompaniment..."
"... be sure to be very clear on articulation..."	"... make sure your articulation is appropriate to the style and is matched across the section/ensemble..."
"... intonation requires greater attention..."	"... listen to your ensemble and ensure you are matching others with the same parts..."
"... posture is affecting ensemble sound..."	"... ensure you are sitting up/ standing tall to ensure good air support to produce excellent tone..."

Some things to consider:

1. **Mix of Levels in the Same Section:** This may occur due to a scheduling clash, or an overflow from another level. As an adjudicator, you are asked to consider performances by the ensembles **on their merit against the appropriate section criteria**, and adjudicate and award accordingly. For example, you may have one CB1B ensemble performing in a CB1C section. *It is vital to the students, directors and parents involved that an ensemble out of its normal section is not seen to be compared with the others.*
2. In **Instrumental Ensemble** sections, there will be a wide variety of ensemble types and ability levels. We ask that you to adjudicate the ensemble's performance of the chosen repertoire against the Section Criteria, Award Criteria, considering the Adjudication Elements.
3. If a participant **does not meet the section criteria**, and obviously there is a more suitable section in which they should have entered, the participant should still receive an award, but it could be silver instead of gold for example due to improper level of difficulty, etc. Michael Jones may be reached at any time via the venue secretary regarding a tough-call. In any circumstance, if unsure, err on the side of encouragement!
4. **Ensembles CANNOT be disqualified** – this is not part of the Festival philosophy. Participants who overstep the time limit or other section criteria are NOT to be disqualified. A comment could be made in their adjudication, and it could affect their award level with regarding proper programming and interpretation of the section criteria.

Awards Presentation Procedure

A 'Results Sheet' will be provided for you to fill in and bring up with you for the presentation of awards. The certificates for Gold, Silver and Bronze will be on the adjudicators' desk for you to organise and bring up with you at the end of the section. To de-emphasise competition, **awards are to be presented in PERFORMANCE ORDER** (not bronze, then silver, then gold).

*If there are any questions, or something falls into a grey area,
please ring Michael Jones on 0408 455 909*

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