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| 1) | | |
| | Rhythmic & Pitch Accuracy : | 4 |
| | Sight Reading: | 2 |
| | Tone: | 4 |
| | Tuning: | 4 |
| | Technique: | 3 |
| | Posture: | 4 |
| | Total: | 20 |

2)

A. Strength:

1. Rhythmic & Pitch:

I improved my rhythmic and pitch accuracy. I have easier time playing sixteen notes and tremolo better than in the beginning when we play Symphony 25. I can also do trill better (I.e in American Sketches).

2. Tone:

I am now able to produce better sound when I shift out of position into third or higher. Before, my bowing resulted in these screechy, unpleasant noise. I was able to play a solo for the first time.

B.Areas in need of improvement:

1.Sight reading:

This has been a problem for as long as I remember, and even though I really improved in this aspect, it isn't enough when playing at events. I guess the only way to improve a skill is to practice it over and over again. I'd like to go through the yellow book and just sightread it (because it is simple enough for this practice).

2. Technique:

Vibrato, up-bow staccato, double stop and double stop-shifting are some techniques I would like to master, but still unable to. I have pieces that impose these techniques, so in the summer I will be looking them over.

3. Rhythmic & Pitch:

I will continue to work on my counting and in the pieces that I will practice over the summer, I'd like to be able to know the rhythm not just how the piece sound – like having some control over the music.

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Post-Self Reflection

At the beginning of the year I was terrified of pieces that consist of tremolo and those notes that get a slash in between. You have to play them fast, on beat, in tune and use the middle of the bow. That was a nightmare for me. I had a really hard time doing so and each time we play it in Symphony 25, my arms would tire out and ache. So I feel really improved when we play Simple Symphony. I was able to stay on beat, play in the middle of the bow and it just feels really better.

My trills are still a work in progress, but they don't give my fingers a hard time anymore. It comes down to whether my fingers will get used to the technique or not. This is something that I can practice during warming up. I got the 16th notes by practicing during warm up; this method worked so I will try it for this skill.

Shifting out of positions to third is better. But beyond that, it only sounds like a cat screeching, which is still better than in the beginning, when the cat was dying... I feel like I can play high notes at medium tempo, but when it gets fast (Hoedown) I completely lost it. I want to master Hoedown this summer, because it requires these skills that I'm not so comfortable with – fast sixteens, fast shifting, high position, and wicked rhythms. I am planning to join the first violin (the section that is in the cloud – really high notes and all). I'm not sure if I can handle it yet, but we'll see. I can't stay in one place forever. Then, these pieces that I'd like to work on have these shifting going on, so shifting will stay on my radar as far as I'm concerned. It has to.

As for vibrato, I can say my fingers are wiggling better. I had trouble with first finger vibrato, but it's slowly coming together. Fourth finger is just a mess. This can also be worked on during warm up, similar to the trills.

Moving on to the other techniques... I don't pay much attention to up-bow staccato anymore, since I performed Gavotte with normal staccato articulation and it worked better in getting more sound out of the violin. Although, I want to revisit this because I see it in a piece that I'm working on. My double stop makes that sound when you open the door really slowly to sneak inside the house, and it

creaked really loudly. I still don't know how much weight I should be applying for it to make a nice full sound without that scratchy tone. I will work on this first before I attempt double-stop shifting of course. This skill can be hone through out my next year. I'm not so worry about it now with everything else I want to do, but this is definitely a step closer to Bach's violin solo and Paganini's Caprice (it has beautiful double shifting...).

Techniques aside, I want to talk about my performance aspect now. I'm really glad that I forced myself to go through with my solo in the end. I was thinking of backing out before our concert, but my violin disagree, Carmen (her name) sounded awesome during one rehearsal and gave me some hope, so I just jumped headfirst into the spot light. Scary, but if not, I'd regret it until next year. This mean that I passed over my first huddle of solo works. I can't afford to be stuck in the same place when I'm running out of time. There is only so much I can do it college with life wedge in my head. (Playing a solo is like exposing your whole being to the world, it's scary when you don't know how your audience will react, but then they'll clap anyway and you feel ecstatic, it's a good feeling.)

Other than that, long term goals are the same. I want to work on transcription and arrangement over the summer. I bought a viola beginner book, so I will work on the finger placement and such. My viola goal is probably J.C Bach's Viola Concerto, but that's not the next huddle, so I won't say much about it anymore. Conducting can be postpone until my music theory is better. I still like it very much, and I'm definitely not pushing it aside. I also want to go out to the world more, musically speaking. But too much want currently, we'll just have to see how I will use my summer when the time comes.

Then Caprice...