

SECTION J

INSTRUMENTAL SOLO/DUET

<i>A Solo/Duet Instrumental Performance without microphone use</i>				
<i>Code</i>	<i>Categories</i>	<i>Year</i>	<i>Description</i>	<i>Limit</i>
J1	Solo Primary Woodwind (inc. Recorder)	4-6	One performance piece only	5 min
J2	Duet Primary Woodwind (inc. Recorder)	4-6	One performance piece only	5 min
J3	Solo Secondary Woodwind (inc. Recorder)	7-12	One performance piece only	6 min
J4	Duet Secondary Woodwind (inc. Recorder)	7-12	One performance piece only	6 min
J5	Solo Primary Brass	4-6	One performance piece only	5 min
J6	Duet Primary Brass	4-6	One performance piece only	5 min
J7	Solo Secondary Brass	7-12	One performance piece only	6 min
J8	Duet Secondary Brass	7-12	One performance piece only	6 min
J9	Solo Primary Percussion	4-6	One performance piece only	5 min
J10	Duet Primary Percussion	4-6	One performance piece only	5 min
J11	Solo Secondary Percussion	7-12	One performance piece only	6 min
J12	Duet Secondary Percussion	7-12	One performance piece only	6 min
J13	Solo Primary Strings	4-6	One performance piece only	5 min
J14	Duet Primary Strings	4-6	One performance piece only	5 min
J15	Solo Secondary Strings (inc. Harp)	7-12	One performance piece only	6 min
J16	Duet Secondary Strings (inc. Harp)	7-12	One performance piece only	6 min
J17	Solo Acoustic/Classical Guitar	4-12	One performance piece only	6 min
J18	Duet Acoustic/Classical Guitar	4-12	One performance piece only	6 min
J19	Solo Electric Guitar	4-12	One performance piece only	6 min
J20	Duet Electric Guitar	4-12	One performance piece only	6 min
J21	Solo Bass Guitar	4-12	One performance piece only	6 min
J22	Duet Bass Guitar	4-12	One performance piece only	6 min
J23	Duet Primary – Two different instruments	4-6	One performance piece only	5 min
J24	Duet Secondary – Two different instruments	7-12	One performance piece only	6 min

1 General Educational Aims and Policy

<p>Suitable Repertoire Careful Tuning Fine Musicianship Beautiful Tone Vital Performance</p>	<p>An opportunity exists for young instrumentalists to learn to direct their own performances in the best possible way. They will have to gain control over their natural nervousness and mentally prepare themselves to do justice to the hours of preparation required. For effect, they will need to pay special attention to the production of good tone and technique and to the control of dynamics to give an effective and vital performance.</p>
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2 Preparation Details

- The selected piece should be of a suitable range and difficulty.
- Students need to know how to position themselves correctly in relation to the stand and piano.
- Students need to know how to tune up in conjunction with the accompanist.
- Students need to know how to establish a suitable tempo.
- Students need to know how to commence the piece with an accompanist.
- Students need to know how to play using correct posture.
- Students need to know how to give due credit to the accompanist.
- Students need to know how to acknowledge the audience.
- Articulation needs to be thought through and adapted if necessary in order to support the musical phrases.
- The instrumentalist(s) needs to observe expression and other performance markings.

- The instrumentalist(s) needs to find imaginative ways to achieve a vital and interesting performance.
- The instrumentalist(s) should play with good tone, vitality, projection, control and enthusiasm.
- Attention should be given to nuances and contrasts especially in repeated sections.
- The interpretation should be consistent and stylistically correct.
- There is a strict adherence to the set time limits. This is based on the total performance time.

3 Organisational Details

- A Grand Piano and music stands are provided.
- Good quality recorded backing allowed for Primary and Secondary performances. Performers are responsible for providing their own backing equipment and have CD ready to play. Cassette tapes no longer used.
- A drum kit and timpani will be provided at the venue for Instrumental Solo/Duet Percussion performances. Performers will be sent details of the type.
- Amplifiers will be provided at the venue for Instrumental Solo/Duet Guitar performances. **Performers cannot bring their own amplifiers to the Venue.**
- Students should play from an original copy. ***(Not a photocopy)***
- It is a student's responsibility to arrange for an accompanist and transport.
- Microphones are not to be used.
- Students should announce their item to the audience in a clear voice, stating name, school, performance piece, composer and accompanist, if they have one.
- The performance will commence only after the adjudicator gives the signal.

4 Copyright Information

- Performers must provide adjudicators with a photocopy of the original music. This MUST be sent in with the entry form. The copy is to be clearly marked '**ADJUDICATION COPY ONLY**'. Performers should retain the original music for practice purposes and for use on the day of performance. The adjudication copy will be destroyed after the performance.
- APRA and AMCOS copyright clearances are the responsibility of the participating school. Please refer to the enclosed Amcos Music Copyright for Schools booklet.

5 Adjudication Performance Criteria (Other than Guitar)

- Accuracy of intonation.
- Beauty, consistency and correctness of tone production.
Correctness of technique.
- Precision and accuracy of rhythm.
- Accuracy and effectiveness of entries.
- Expressiveness and effectiveness of phrasing.
- Control and effectiveness of dynamics.
- Effectiveness of interpretation.
- Suitability of the selected piece.
- Articulation.
- Adequacy and control of breath support.
- Posture and appearance.
- Impact, stage presence.

Acoustic/Classical Guitar, Electric Guitar, Bass Guitar (J17 – J22)

- As per the above criteria and
- Accuracy of intonation / tuning.