

**SECTION H****PIANO PERFORMANCE**

<b>Performance of a Piano Solo or Duet – No Keyboards allowed in this section</b>				
<b>Code</b>	<b>Categories</b>	<b>Year</b>	<b>Description</b>	<b>Limit</b>
<b>H4</b>	Piano Solo	4	One performance piece only	3 min
<b>H5</b>	Piano Solo	5	One performance piece only	4 min
<b>H6</b>	Piano Solo	6	One performance piece only	4 min
<b>H7</b>	Piano Solo	7	One performance piece only	5 min
<b>H8</b>	Piano Solo	8	One performance piece only	5 min
<b>H9</b>	Piano Solo	9	One performance piece only	5 min
<b>H10</b>	Piano Solo	10	One performance piece only	8 min
<b>H11</b>	Piano Solo	11	One performance piece only	8 min
<b>H12</b>	Piano Solo	12	One performance piece only	8 min
<b>H13</b>	Piano Duet	4-6	One performance piece only	5 min
<b>H14</b>	Piano Duet	7-12	One performance piece only	8 min
<b>H15</b>	Piano Solo	4-12	Student composition for piano (one performance piece only)	8 min
<b>H16</b>	Pipe Organ	7-12	One performance piece only. Venue and adjudicator TBA.	8 min
<b>MINIMUM PERFORMANCE TIME – 1 MINUTE</b>				

**1 General Educational Aims and Policy**

<p>Suitable Repertoire Technique Fine Musicianship Beautiful Tone Vital Performance</p>	<p>An opportunity is provided for young instrumentalists to learn to direct their own performances in the best possible way. They will have to gain control over their own "nerves" and mentally prepare themselves to do justice to the hours of preparation required. For effect they will need to pay special attention to the control of dynamics and give a vital performance.</p>
---	---

**2 Preparation Details**

- The selected piece should be of a suitable range and difficulty.
- The piece should be thoroughly known and prepared.
- Students need to know how to establish a suitable tempo.
- Students need to know how to play with correct posture.
- Articulation needs to be thought through to support the musical phrases.
- Students should play with good tone, vitality, control and enthusiasm.
- The pianist should observe expression and other performance markings.
- Attention should be given to nuances and contrasts especially in repeated sections.
- The interpretation should be consistent and stylistically correct.
- The pianist needs to find imaginative ways to achieve a vital and interesting performance.
- Under the "fair dealing" provisions of photocopying, a page can be copied to save an awkward page turn.
- There is a strict adherence to the set time limits. (This is based on the total performance time).

**3 Organisational Details**

- A Grand and an Upright Piano is provided.
- Students should play from an original copy. (*Not a photocopy*)
- The performance will only commence after the adjudicator gives the signal.
- Students should announce their item to the audience in a clear voice, stating name, school, performance piece and composer.

- It is the responsibility of all schools to have a **FIRST AID KIT** or adequate provisions at every performance. Each school is responsible for their own students

#### **4 Copyright Information**

- Performers must provide adjudicators with a photocopy of the original music.
- SUBMISSION OF MUSIC BY POST - Please post your music to the Catholic Arts Office by the date stipulated on 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.

#### **5 Adjudication Performance Criteria**

- Accuracy of the performance.
- 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 pedaling.
- Suitability and control of posture.
- Stage appearance, impact and presence.

#### **The Vera Chidlow Scholarship**

*Every secondary student Years 7 – 12 in the Piano Solo Sections H7 – H12, H15 – H16, can be considered for the Vera Chidlow Scholarship without having to apply for it. Performers are only eligible to receive this Scholarship **once**.*