



NEW ZEALAND SUPER EIGHT SCHOOLS' CULTURAL FESTIVAL

Music

Junior and Senior Solo Performance

- # Only one soloist and one accompanist are allowed per school. The accompanist is NOT marked by the adjudicator.
- # **Juniors:** The maximum stage time for the performance is 7 minutes. This includes an actual performance time of approximately 4 to 6 minutes, as well as set up/down and introductions.
- # **Seniors:** The maximum stage time for the performance is 10 minutes. This includes an actual performance time of approximately 5 to 8 minutes, as well as set up/down and introductions.
- # Too long a set up/down time or gaps between pieces that disrupt the flow of the overall performance, or a brief performance time will be taken into consideration by the adjudicator.
- # The soloist may be accompanied by any instrument. The accompaniments must be live, not pre-recorded and not play a major role in the piece that is deemed to help the soloist, such as significant passages that have a concurrent melodic line. If the adjudicator feels that any piece seems more of a duet, then this will be taken into consideration. The accompanist may be an adult, teacher or professional, must not speak nor cue the soloist and should be of standard so as not to disrupt the flow and performance by the soloist.
- # If the performer sings whilst playing, e.g. the piano or guitar, then the singing will also be marked.
- # Scores must be handed in to the host school immediately upon arrival or earlier by post (schools should bring a back-up copy just in case.)
- # Schools should be allowed maximum 10 minutes in the performance area for a technical rehearsal. Due to the nature of solo performances, this may mean simply becoming accustomed to the piano or tuning to it.
- # The host school should send a specific list of equipment that will be available and a stage plan at least one full term before the festival, i.e. drum kit (including make and size of cymbals, number of toms, music stands, amplification, keyboard, etc.) The host school should tune pianos and endeavour to provide rollbacks.
- # Visiting schools should return their completed stage plans to the host school at least 3 weeks before the festival. Visiting schools should bring any extra equipment not provided by the host school. If such extra equipment is particularly large, e.g. timpani or tubular bells, it would be sensible for that school to inform other schools so as not to have too much storage and traffic of large equipment at the venue.
- # The host school should provide a music stand for the soloist.
- # The host school should provide a technical crew to set up according to each school's stage plan. They should work alongside drummers who wish to use their own cymbals and guitarists using their own effects pedals for the safety and security of each other's equipment. It would be advantageous for the host to provide leads to amplifiers so guitarists can just plug in and play.
- # The adjudicator should be made aware that only the host school will have been used to the particular equipment used and that visiting schools might not necessarily be producing their ideal, usual sound. This particularly applies to pianists and drummers. Adjudicators must only use the official Super Eight Schools' marking schedule.
- # The host school should aim to set the order of schools dependent on common need of stage equipment.



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CULTURAL FESTIVAL

Junior Solo Music Performance

School _____ Mark /100

Comments	
Accuracy rhythm, pitch and tone control. /30	
Technical Skills Appropriate to the instrument. /30	
Articulation, Phrasing & Dynamics /15	
Genre/Stylistic interpretation Sensitivity to the composer's intention and the piece's genre/style. /15	
Communication & Presentation Appropriate to the instrument and genre/style, rapport and communication with the audience, posture and stagecraft. /10	



**NEW ZEALAND
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Senior Solo Music Performance

School _____ Mark /100

Comments	
<p>Accuracy rhythm, pitch and tone control.</p> <p style="text-align: center;">/30</p>	
<p>Technical Skills Appropriate to the instrument.</p> <p style="text-align: center;">/30</p>	
<p>Articulation, Phrasing & Dynamics</p> <p style="text-align: center;">/15</p>	
<p>Genre/Stylistic interpretation Sensitivity to the composer's intention and the piece's genre/style.</p> <p style="text-align: center;">/15</p>	
<p>Communication & Presentation Appropriate to the instrument and genre/style, rapport and communication with the audience, posture and stagecraft.</p> <p style="text-align: center;">/10</p>	