



Conservatorium High School

SOLO INSTRUMENTAL & VOCAL

PERFORMANCE ASSESSMENT

(SIPA)

2018

This does NOT apply to Functional Piano.

- What:** A snapshot of a student's progress on an instrument
- When:** Term 4 Week 6
- Length:** 30 minutes on MAJOR instrument
15 minutes on MINOR instrument
- Components:** Repertoire MAJOR – 15 minutes
Repertoire MINOR – 5 minutes
Technical MAJOR – 10 minutes
Technical MINOR – 5 minutes
Sight Reading MAJOR & MINOR – 5 minutes
- Assessors:** One instrumental/vocal specialist
One CHS music teacher
- Order:** Students will play their repertoire first followed by their technical work and finishing off with sight reading. This will assist with the timetabling of piano accompanists.
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1. REPERTOIRE MAJOR (INSTRUMENTAL)

Requirements: Students are to prepare a contrasting program containing a MINIMUM of six (6) pieces.
Different movements of the same work can count as separate pieces.
Studies are to be included in the program.

Over the five years of a student's tuition it is expected that at least the following repertoire areas will be covered:

- Baroque
- Classical
- 19th Century
- 20th Century
- Music of the last 25 years
- Australian Music

The prepared program must include:

- A piece demonstrating lyrical, expressive playing
- A piece demonstrating technical playing requiring precise rhythmic control.

Keyboard players must include:

- At least one polyphonic work from any style.

Assessment criteria: students will be assessed on their musical effectiveness appropriate to their chosen repertoire through:

- Demonstration of technical control and musical accuracy
- Stylistic interpretation of the chosen repertoire
- Sense of musical expression and sensitivity to the chosen repertoire
- Demonstration of solo techniques

2. REPERTOIRE CHORAL MAJOR (JVS - Years 7 & 8)

Requirements: Students are to prepare a contrasting program containing a **MINIMUM** of four (4) pieces.
Different movements of the same work can count as separate pieces.
Studies are to be included in the program.

3. REPERTOIRE MAJOR VOCAL (Year 11)

Requirements: Students are to prepare a contrasting program containing a **MINIMUM** of four (4) pieces.
Different movements of the same work can count as separate pieces.
Studies are to be included in the program.

The prepared program must include:

- One German lied;
- One French mélodie;
- Two arias, at least one of which is from an opera; and
- One art song in English.

OR EQUIVALENT

4. REPERTOIRE MINOR (INSTRUMENTAL & VOCAL)

Requirements: Students are to prepare a contrasting program containing a **MINIMUM** of two (2) pieces.
Different movements of the same work can count as separate pieces.
Studies are to be included in the program.

5. TECHNICAL MAJOR:

The school recognises the professional expertise of tutors in devising appropriate levels of technical work for their students. Consequently the Technical Assessment is not very prescriptive. Students should be able to play all 12 major/minor scales and arpeggios fluently by the end of Year 11

- Scales and arpeggios
- Exercises/techniques
- Studies
- Sight Reading
- Vocal warm up techniques

Tutors are free to introduce whatever technical work they see fit to support their student's level of development and repertoire. Scale keys can be introduced in order to suit a tutor's teaching style.

Technical work is considered cumulative. Once a student has learned a particular piece of technical work it is expected that they will be able to play it again at all future exams.

Tutors will select a suitable range and tempo of technical work that is commensurate with a student's current level of control.

Over the five-year tuition period a student is expected to cover the following for all 12 starting notes:

Example

For the starting note G:

- G major
- G natural minor (Aeolian mode)
- G harmonic minor
- G melodic minor
- G chromatic scale
- G major arpeggio – root position and inversions
- G minor arpeggio – root position and inversions
- Dominant 7th of G (i.e. starting on D) – root position and inversions
- Dominant 7th of G minor (i.e. starting on F#) – root position and inversions
- Diminished 7th of G (i.e. starting on G) – root position and inversions
- G whole tone scale
- G octatonic scale (Tone, semitone)
- G octatonic scale (Tone, semitone)

6. TECHNICAL MINOR:

Students should cover proportionally less starting notes and types of scale/arpeggio.

7. SIGHT READING

Tutors are to indicate what approximate AMEB Grade level should be used to assess their student's sight reading skills.

8. EXERCISES/TECHNIQUES

Tutors are free to introduce whatever exercises and techniques are appropriate for their students.

The following list indicates the **minimum** of what should be covered over the five-year tuition period for a **MAJOR STUDY** instrument.

Instrument	Exercises/Techniques
Keyboard	<ul style="list-style-type: none">• Hands separately or together• A sequence of root, 1st and 2nd inversion four-note tonic chords in C, G and F major, A, E and D minor• legato or staccato• contrary motion (maj and harmonic minor only – 2 octaves)• scales in 3rds, 6ths and 10ths• scales in double octaves• chromatic double thirds – hands separately or together
Strings	<ul style="list-style-type: none">• <i>Détaché</i> at various speeds• repeated notes in twos and threes• slurring in different groupings• mixed slurs and <i>détaché</i>• <i>martelé</i>• long bows• hook stroke• <i>spiccato</i> in different groupings• double stops – scales in 3rds, 6ths, 8ves• <i>sautillé</i>• <i>staccato</i>• scales in broken 3rds• scales in 10ths

Wind/Brass	<ul style="list-style-type: none"> • all tongued • all slurred • 2 slurred/2 tongued • slurred in pairs • 3 slurred/1 tongued • 1 tongued/3 slurred • 1 tongued/2 slurred/2 slurred • double tonguing • triple tonguing • scales in broken thirds (major and harmonic minors)
Guitar	<ul style="list-style-type: none"> • tirando or apoyando • i-m and i-a • m-a • a-m-i • scales in 3rds, 6ths, 8ves and 10ths
Harp	<ul style="list-style-type: none"> • arpeggios with 4, 3, 3 fingering • arpeggios with 4, 4, 4 fingering • various glissandi
Voice MAJOR	<ul style="list-style-type: none"> • One German lied; • One French mélodie; • Two arias, at least one of which is from an opera; and • One art song in English.

3. TUTOR REPORTS

Tutors are to develop an individual semester program for each of their students and then provide feedback at the end of each semester on the student's progression through that program. The program should indicate the repertoire and technical work planned to be undertaken during the semester along with any instrumental techniques to be introduced and/or consolidated.

Tutors will submit their semester programs to the school for archiving with the student records.

Tutors are to keep detailed records of repertoire studied by each student, including a comprehensive list of supporting technical work undertaken.

The tutor will provide a detailed progress report at the end of each semester outlining the following:

Punctuality, number of lessons, repertoire covered, evidence of student's preparation for each lesson, progress.

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