



# 2012 Music Performance

## End-of-year performance examination

### Examination specifications

#### Overall conditions

The student will give a live performance in one only of the following contexts.

- as a member of a group OR
- as a soloist

The live performance will draw on knowledge and skills from Unit 3, Outcome 1 and Unit 4, Outcome 1.

The examination will be assessed using criteria published annually. The assessment criteria are provided on page 5.

The performance examination will contribute 50 per cent to the Study Score. The student, in consultation with the school, will select the instrument(s) and performance program in accordance with the requirements of the examination.

#### Duration of Music Performance end-of-year performance examinations

Groups of

- one assessed performer – maximum of 25 minutes
- two or three assessed performers – maximum of 30 minutes
- four assessed performers – maximum of 35 minutes
- five or six assessed performers – maximum of 40 minutes.

Soloists – maximum of 25 minutes.

The start of the examination will begin from the assessors' announcement.

If the performance is still in progress when the maximum time has been reached, the assessors will stop assessing and may stop the performance.

#### Conditions for all Music Performance end-of-year performance examinations

The following conditions will apply.

- Date and time: to be notified by VCAA through the school.
- VCAA examination rules will apply as published annually in the *VCE and VCAL Administrative Handbook*.
- The performance will be assessed by a panel of assessors using criteria published annually by the VCAA.
- Students presenting for assessment may only be assessed in one examination.
- No audience will be allowed in the examination room during the examination.
- Non-assessed performers and accompanists must leave the room if they are not performing. Assessed performers may not leave the examination room during the examination. In
  - group examinations: the non-assessed performers may change during an examination
  - solo examinations: the accompanist may change during an examination.

## Venue and access to resources

Music Performance group and solo performance examinations will be conducted in an acoustically suitable space to be determined by the VCAA.

- Students should bring to the examination all equipment required to present their performance including instruments, music stands, amplifiers, leads, PA systems and playback equipment as required.

## Notes:

- A piano will be available in all venues. Pianists presenting for an examination as a soloist (contemporary piano and pianoforte) have the choice of playing a grand piano or an upright piano. Where two pianos are required for a group performance, arrangements will be made. Schools will need to notify the VCAA of their request for two pianos.
- Some percussion equipment will be available for students presenting as soloists on percussion and drumkit. Students will be notified of available equipment by the VCAA through VASS prior to the examination.
- Suitable venues will be chosen by the VCAA for examinations on large fixed instruments such as a pipe organ.

## Other

- Students should present for their performance examination at least 30 minutes before the scheduled time.
- On arrival at the examination centre, students should report to the centre coordinator who will direct them to a warm-up room.
- On entry into the examination room, students should determine the best position for themselves and their equipment. Students should tune their own instruments as appropriate.
- Electronic sound and playback equipment should be preset.
- No electronic mixing of sound, other than adjustment of sound by the individual student for their instrument, will be allowed during the performance.
- Provision should be made by the students for any equipment failure. For example, students should bring spare reeds, strings or cables.

## Notes:

1. Works presented in the VCE Music Investigation and/or VCE VET Music Industry end-of-year performance examination(s) must **not** be included in the Music Performance end-of-year performance examination program.
2. The performers may use any equipment appropriate to the works being performed.

## Alternative Works

- Students may apply for approval to perform an 'Alternative Work' in place of a work selected from a prescribed list.
- Approval of a work is only granted on a case-by-case basis and may not be transferred from one student to another.
- Acceptance of any particular work in one year does not ensure automatic acceptance of the same work in future years.
- Information about Alternative Works and the application form are available from [www.vcaa.vic.edu.au/vce/studies/music/musicindex.html](http://www.vcaa.vic.edu.au/vce/studies/music/musicindex.html). The closing date for applications is the first **Friday in March**.
- Students who wish to select works other than those listed as the 'prescribed works' required for the examination program should submit an application to the VCAA on the official form for approval.
- In requesting permission to perform an Alternative Work, applicants will need to provide details of the Alternative Work – through a recording of the work and/or sheet music or chart as appropriate – and outline grounds for the application.

## **Music Performance: group performances**

Students will present a live performance of at least four contrasting works that represent a range of styles and diversity of character. At least two works in the program must be selected from the *Prescribed List of Group Works* published on the VCAA website. Details of examination and program requirements are published in the prescribed list.

A group

- must have a minimum of two student performers
- may have between one and six assessed performers
- may include non-assessed student performers
- must not exceed eight concurrent performers
- may include one non-student performer for groups of three or more performers (see below for conditions).

For the purpose of the examination

- a student performer is defined as a person currently enrolled in a school at secondary level
- the musical parts played by the student performers (both assessed and non-assessed performers) should be arranged so that each performer is equally able to take a leading role during the performance
- where a group comprises two performers only, that group may not have a non-student performer (see below) as a member
- the total number of performers in the group may vary from two to eight performers (i.e. assessed and non-assessed performers)
- the number of students to be assessed in a group may vary from one to six students.

The work of each student presenting for assessment must be clearly discernible. The overall program selected by the group should allow each student presenting for assessment to clearly demonstrate their performance skills against all of the assessment criteria.

## **Conditions of inclusion of a non-student performer in Music Performance group performances**

The non-student, non-assessed performer cannot

- perform or accompany an assessed student in a group of two performers
- play the same instrumental part concurrently with an assessed performer
- play the same melodic line concurrently with an assessed performer
- take a prominent role in the group's presentation or group interaction
- announce songs, count in, conduct, direct or lead the group
- adjust the students' equipment during the assessment
- visually or audibly obscure the performance of assessed performers
- improvise or take solos which significantly reduce the time for the assessed performers.

## **Prescribed List of Group Works**

A minimum of two works in **contrasting** styles must be selected from the *Prescribed List of Group Works* published annually in the *VCAA Bulletin VCE, VCAL and VET* and on the VCAA website [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au).

These works may be the same for all members of a group being assessed and must allow all assessed members to demonstrate the assessment criteria.

Students may

- perform two works selected from Section A in the styles in which they are listed. Each work must be selected from a different Section A category
- perform one work selected from Section A in the style in which it is listed and another work selected from Section A in any one of the other Section A listed styles. Each work must be selected from a different Section A category
- perform two notated works from the Section B list
- perform one notated work selected from Section B and another work selected from Section A in any one of the Section A categories.

Each of the above options requires that the two prescribed list works represent two different styles.

## **Conditions for Music Performance group performance examinations**

- Students presenting for assessment will be assessed on all instruments (including voice) on which they perform during an examination.
- Assessed performers will be assessed in the first group in which they perform before participating in other groups as non-assessed performers.
- There should only be one performer per musical part to ensure that the work of each assessed student can be clearly identified.
- The sound volume during the examination must be within the limits prescribed by health and safety regulations as 'safe'.
- The performers may use any equipment normally used by the group. No electronic mixing or adjusting of the sound by a person, other than a student performer, will be allowed during the performance.
- Sheet music may be used.

Thirty minutes will be allowed for groups to set up and complete a sound-check/warm up. Teachers and other personnel may assist in this activity.

## **Music Performance: solo performances**

Students will present a live performance of works selected from the *Prescribed List of Notated Solo Works* published on the VCAA website: [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au). Details of examination and program requirements specific to each instrument including the number of works to be performed are published in the prescribed list.

The student, in consultation with the school, will select the instrument and performance program in accordance with the requirements of the examination. The program will draw on knowledge and skills from Unit 3, Outcome 1 and Unit 4, Outcome 1.

The program must comply with the requirements for the instrument and include works that represent a range of styles and diversity of character. The program must also include at least two works composed post 1910 and at least one unaccompanied work except where exemptions apply according to the prescribed list for the selected instrument.

## Conditions for Music Performance solo performance examinations

Students presenting for assessment may only be assessed in one examination.

- Assessed performers may change instruments during the examination in accordance with requirements for selected instruments.
- The sound volume during the examination must be within the limits prescribed by health and safety regulations as 'safe'. The examination may be stopped if the assessors deem the volume of the performance to be at dangerous levels.
- Students performing accompanied works will provide their own accompanist.
- Only one accompanist is permitted in the examination room at a time. Recorded accompaniments (backing tracks) may only be used as indicated in the prescribed list.
- Students should tune their own instrument without assistance from any other person.
- Students may use sheet music, except in the case of classical voice and voice – contemporary popular where the complete program must be sung from memory.

## Setting up for Music Performance solo performances

Up to 5 minutes set-up time will be allowed if required for students playing contemporary double bass, electric bass, or guitar – contemporary popular. Up to 30 minutes set-up time will be allowed if required for students playing drumkit or percussion for Music Performance solo performance examinations. Teachers and other personnel may assist with unloading, setting up and packing up equipment.

## Music Performance Assessment Criteria

### Solo

1. Compliance with the requirements of the task  
*The requirements of the program are stipulated in the VCE Music Study Design on page 45. The program must comply with the requirements for the selected instrument as published in the Prescribed List of Notated Solo Works*
2. Skill in performing accurately and with clarity
  - *accuracy of pitch, rhythm, articulation, dynamics and phrasing as notated and with reference to tempo markings where indicated*
  - *clarity of passage work and timing as appropriate to the instrument*
3. Skill in performing a range of techniques with control and fluency
  - *performance of a range of techniques throughout the program that is reflective of the range in the prescribed list*
  - *techniques are performed with dexterity and flexibility*
  - *transitions of dynamics and tempo occur in a controlled manner*
  - *the performance of the program of works is fluent*

### Group

1. Compliance with the requirements of the task  
*The requirements of the program are stipulated in the VCE Music Study Design on page 45. The program must contain at least two works selected from the Prescribe List of Group Works and be performed in accordance with the guidelines as outlined in the introduction.*
2. Skill in performing accurately and with clarity
  - *accuracy of pitch, rhythm, articulation, dynamics and phrasing and the ability to play in time with the other members of the group*
  - *clarity of passage work and timing as appropriate to each instrument*
3. Skill in performing a range of techniques with control and fluency
  - *performance of a range of techniques throughout the program that is reflective of the potential expressiveness and versatility of the instrument(s) throughout the program*
  - *techniques are performed fluently with dexterity and flexibility*
  - *transitions of dynamics and tempo occur in a controlled manner*
  - *the performance of the program of works is fluent*

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| <p>4. Skill in producing a range of expressive tonal qualities</p> <ul style="list-style-type: none"> <li>• <i>performance of a range of tonal qualities throughout the program that is reflective of the range in the prescribed list</i></li> <li>• <i>quality and projection of tone production throughout the dynamic range as appropriate to the instrument – throughout the program</i></li> </ul> <p>5. Skill in expressive communication through articulation and phrasing</p> <ul style="list-style-type: none"> <li>• <i>creation of musical shape through phrasing as appropriate to the instrument and program</i></li> <li>• <i>appropriate use of a variety of articulations as represented in the prescribed list</i></li> <li>• <i>expressive communication beyond the notation through the use of appropriate nuances including accent, articulation, ornamentation and embellishments, phrasing and instrument specific techniques</i></li> </ul> <p>6. Skill in the differentiating of the musical lines</p> <ul style="list-style-type: none"> <li>• <i>the program presented, contains a range of textures which demonstrate a variety of interactions between the parts, including</i> <ul style="list-style-type: none"> <li>– <i>the balance, empathy and synchronisation between solo and accompaniment</i></li> <li>– <i>the appropriate balancing of levels as well as interaction with the parts of the accompaniment</i></li> </ul> </li> </ul> <p>7. Skill in differentiating the structures and characteristics of each work</p> <ul style="list-style-type: none"> <li>• <i>performance of a range of structures throughout the program that is reflective of the range in the prescribed list</i></li> <li>• <i>differentiation of structures in each work</i></li> <li>• <i>shaping the performance of each work to create a clear sense of musical direction</i></li> <li>• <i>the use of tension and release to bring out the main elements in the performance of each work</i></li> </ul> | <p>4. Skill in producing a range of expressive tonal qualities</p> <ul style="list-style-type: none"> <li>• <i>performance of a range of tonal qualities throughout the program that is reflective of the variety of styles in the program</i></li> <li>• <i>quality and projection of tone production throughout the dynamic range as appropriate to the instrument</i></li> </ul> <p>5. Skill in expressive communication through articulation and phrasing</p> <ul style="list-style-type: none"> <li>• <i>creation of musical shape through phrasing as appropriate to the instrument and program</i></li> <li>• <i>appropriate use of a variety of articulations throughout the program</i></li> <li>• <i>expressive communication beyond the notation of a work through the use of appropriate nuances which include accent, staccato, legato, instrument specific techniques, ornaments and embellishments, and clarity of phrasing</i></li> </ul> <p>6. Skill in placing the instrument appropriately in the group</p> <ul style="list-style-type: none"> <li>• <i>balance of the sound of the student's instrument and their musical parts within the group according to the varying nature of their instrument(s) and the requirements of each work including</i> <ul style="list-style-type: none"> <li>– <i>the balance, empathy and synchronisation between instruments and parts</i></li> <li>– <i>the appropriate balancing of levels as well as interaction between performers</i></li> <li>– <i>the use of performance techniques relevant to the style(s) to bring out the main elements</i></li> </ul> </li> </ul> <p>7. Skill in presenting an informed interpretation of a range of styles</p> <ul style="list-style-type: none"> <li>• <i>use of a variety of stylistic conventions, appropriate to each of the works selected for performance and perform a range of styles that is historically informed</i></li> </ul> |
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| <p>8. Skill in presenting an informed interpretation of a range of styles</p> <ul style="list-style-type: none"> <li>• <i>performance of works from a range of styles, eras and geographical locations that is reflective of the range in the prescribed list</i></li> <li>• <i>performance of a range of styles in a manner that is historically informed</i></li> <li>• <i>the use of contemporary conventions in performance</i></li> </ul> <p>9. Skill in performing with musicality through creativity and individuality</p> <ul style="list-style-type: none"> <li>• <i>communication of personal interpretations of the musical selections as appropriate to the styles of music performed</i></li> </ul> <p>10. Skill in presenting a musical program within appropriate performance conventions</p> <ul style="list-style-type: none"> <li>• <i>use of poise and focus in the performance</i></li> <li>• <i>structure and continuity of the program as a whole</i></li> <li>• <i>use of conventions of performance within a given style. This includes: stage management, performance etiquette, and manner and/or movement</i></li> <li>• <i>ability to adjust to performance conditions.</i></li> </ul> | <p>8. Skill in performing as a member of the group</p> <ul style="list-style-type: none"> <li>• <i>interaction with the other group members to contribute to the success of the group's performance</i></li> </ul> <p>9. Skill in performing with musicality through creativity and individuality</p> <ul style="list-style-type: none"> <li>• <i>communication of a personal interpretation of the musical selections, and/or performance of music that contains improvisation, as appropriate to the style(s)</i></li> </ul> <p>10. Skill in presenting a musical program within appropriate performance conventions</p> <ul style="list-style-type: none"> <li>• <i>use of poise and focus in the performance</i></li> <li>• <i>structure and continuity of the program as a whole</i></li> <li>• <i>use of conventions of performance within a given style. This includes: stage management, performance etiquette, and manner and/or movement</i></li> <li>• <i>ability to adjust to performance conditions</i></li> </ul> |
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