



2010 MUSIC SOLO PERFORMANCE

End-of-year performance examination – Units 3 and 4

Description

Duration of examination – a maximum of 25 minutes

Contribution to study score – 50 per cent

Students will present a program of approved solo works on an approved solo instrument in a live performance. The program of approved solo works will draw on knowledge and skills from Unit 3 Outcome 1 and Unit 4 Outcome 1 in the *VCE Music Study Design* for Solo performance. The program of works should be selected from the instrument list in the **current** (2010) *Prescribed List of Notated Solo Works* as published on the VCAA website.

Prescribed list

The program for the recital performance examination must contain works selected from the 2010 *Prescribed List of Notated Solo Works* or works approved as *Alternative Works*. Works that are not selected from the prescribed list or approved 'Alternative Works' will not be considered in the assessment of the examination.

Refer also to *Examination Details for Solo works performance*.

Performance program

Students will be notified through the school of their individual time for the Solo performance examination. In 2010, Examination Advice Slips will be available in schools from Monday 9 August.

Students are required to complete a proforma entitled '2010 Recital Performance Program Sheet'. The 2010 Performance Program sheet will also be available in schools from 9 August.

The program will include at least

- four works for: accordion, bagpipes, bassoon, clarinet – B flat soprano, clarinet – bass, cornet in B flat, flugelhorn, baritone and euphonium (TC), cornet in E flat and tenor horn in E flat, double bass, flute, guitar – classical, guitar – contemporary popular, harp, harpsichord, horn, oboe, organ – pipe, pianoforte, recorder, saxophone – alto, saxophone – tenor, saxophone – baritone, trombone, trumpet, tuba, viola, violin, violoncello
- five works for: contemporary piano, percussion
- six works for: contemporary double bass, drum kit, electric bass, voice – classical, voice – contemporary popular. Further details are provided in the *VCE Music Study Design*, pages 96–98.

For alternative instruments, the number of works is specified in the letter approving the use of the instrument.

Requirements for the performance program

The program will include at least

- two of the works which will be examples of twentieth or twenty-first century music.
- one which will be an unaccompanied work.
- two which will be works performed with piano accompaniment or other accompaniment by another instrument as specified in the introduction to the relevant instrument list, except for performances on fretted stringed instruments, some folk and traditional instruments, non-pitched percussion, and keyboard instruments other than keyboard percussion (that is, no accompaniment is required for accordion, bagpipes, contemporary piano, guitar – classical, harpsichord, organ – pipe and pianoforte). Details about which instruments may be used for accompaniment are provided in the introduction to the lists for each instrument on the prescribed list.

For some works on some instrument lists, students must perform works with a pre-recorded backing. For other works on some instrument lists, students may choose to use a pre-recorded backing. For alternative instruments, details about which instruments may be used for accompaniment are provided in the letter approving the use of the instrument.

Students who perform with an accompanist are expected to demonstrate musical interaction with the accompaniment as appropriate to the works performed. Accompaniments for voice should not double the melody of the solo voice.

Works on the program must be selected in accordance with the requirements of one specific instrument list with regard to performance of works from particular categories. The work cited in the prescribed list must be performed in its entirety. Singers must perform all works from memory. Some lists require at least one work to be performed from a particular category. Other lists may require the student to perform on more than one instrument.

Specific details regarding which sections, movements and/or parts of works must be performed are included on the prescribed list. These requirements must be followed.

Alternative works

The application form for *Alternative Works* can be downloaded at the Music Solo performance study page of the VCAA website.

Examination criteria

The examination criteria listed below are the only criteria used to assess the performance. All criteria are applied with equal weighting to the performance of the complete recital examination.

Where the program does not meet the requirements of the task, a penalty will be applied across the assessment criteria for the examination.

In the performance examination, each student will be assessed against each criterion.

The extent to which the solo recital performance demonstrates:

1. Compliance with the requirements and conditions of the task

See requirements for the Performance program above.

2. Differentiation of a range of styles and characters in the program

Performance of works in the program demonstrates a range of styles and characters represented in the list. This includes the ability to use performance techniques to make each work in the program sound different in style and character.

3. Accuracy and clarity in performance of the works as notated

Accuracy and clarity of the rhythm, pitch, articulation, timing and phrasing as notated in each of the notated works in the program. As appropriate to the instrument, this includes accuracy and clarity in string bowing and diction, and coordination of fingers and hands.

4. Fluency and control in a range of performance techniques

Fluency in performance of a range of performance techniques and control used to execute a wide degree and range of performance techniques. The range of performance techniques should reflect the range of works in the prescribed list. As appropriate to the instrument, this includes maintaining a strict tempo, and artistic use of accent, crescendo, diminuendo, staccato, silence, legato, tenuto, rubato, ritardando, accelerando and pitch bending.

5. Characteristic tone, artistic variation of tone and expressiveness in tone

Performance of the works in the program demonstrates a range of tone that reflects the range of works in the prescribed list. Performance of these works demonstrates projection of tone, use of tone that is reflective of best practice on the instrument, clarity of tone, use of contrasting tones appropriate to different feelings and styles, use of a variety of expressiveness in tone.

6. Skill in shaping and expressively communicating music ideas, as appropriate to the style of each work in the program

Skill in providing shape to the beginning and ending, high/low points of musical motifs/motives, phrases, sentences and sections of a work as appropriate to the style. Skill in expressively communicating music ideas beyond the notation of the work by the use of appropriate artistic nuances.

7. Differentiation of the parts of the structure and characteristics of each work

Performance of each work in the program demonstrates the range of structures represented in the prescribed list. Performance of these works differentiates each part of the structure of each work through the use of artistic variation of tone, fluency, contrast and artistic performance techniques. This may include making the main musical idea more expressive through slightly changing the dynamic level, tempo, forward motion and/or intensity of tone; phrasing consistently in a section, creating maximum interest when performing the main musical ideas and giving less emphasis to musical ideas of lesser importance in the work.

8. Artistic interaction, balance and coordination between the parts, the solo and the accompaniment, and between the main melody and accompaniment, as appropriate to the instrument and style of each work

Artistic interaction includes consistent interpretation of the work and the spontaneous communication of musical nuances. Balance includes the relative dynamics between the parts and performers and artistic variations of dynamics, and setting of appropriate volume levels of recorded backing tracks. Coordination includes the skill in performing more than one part and maintaining a different shape and character in each part, and the skill in varying tempo and articulation and maintaining precision between the parts and performers.

9. Skill in historical and/or authentic interpretation in performance and use of contemporary conventions in interpretation

Historical and/or authentic interpretation of a range of styles, eras and/or geographical locations represented in the prescribed list is demonstrated through the use of artistic variation of tone, duration, tempo, articulation, fluency, contrast and artistic performance techniques. Historical interpretation and/or authentic performance applies from the time the work was first conceived and performed. These skills in historical and/or authentic interpretation include different past performance practices compared with today's practices such as difference between original instruments and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style, influences that shape the creation of the work and the original artist's style of performing as relevant to selected works.

Contemporary conventions are changes from the historical and authentic performance that reflect accepted practice by other performers through the use of artistic variation of tone, duration, tempo, articulation, fluency, contrast and artistic performance techniques. These skills include modification of historical performance practice for modern instruments, new associations of the work inspired by different images and contexts, or an individual artist's style of performing as relevant to selected works.

10. Skill in personal interpretation and projection of musical intentions in performance

These skills in personal interpretation include a range of personal expression in performance within the constraints of the style and character of the work established by the composer or original creator and the student's own style of performing. This may include the realisation of a new interpretation. The projection of musical intentions enables effective communication by performers to listeners as appropriate to the venue and acoustics.

11. Presentation techniques appropriate to the styles represented in the works and to the conventions of performance in a formal recital

Includes presentation techniques for adjusting to performance conditions, structure and continuity of the program as a whole as appropriate to the instrument and the styles represented in the program. Conventions of performance for non-contemporary popular styles include demonstrating poise and focus throughout the performance and the appropriate performance etiquette. Conventions of performance for contemporary popular styles include incorporating presentation elements into the performance throughout the program.