VCE Music Contemporary Performance and VCE Music Repertoire Performance 2023–2027

Performance examination – End of year

Advice for students and teachers

Summary of performance examination requirements

Examination details including compliance requirements, length of examination and assessment criteria are stipulated in the *Examination specifications*, which can be accessed via the relevant study webpage at [[Music Contemporary Performance](https://www.vcaa.vic.edu.au/Documents/exams/music/music-contemperf-perf-specs-w.pdf)](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-performance/Pages/unit3-4.aspx) or [[Music Repertoire Performance](https://www.vcaa.vic.edu.au/Documents/exams/music/music-repperf-perf-specs-w.pdf)](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Repertoire-Performance.aspx).

The Music Contemporary Performance and Music Repertoire Performance Chief Assessor reports, published in Term 1 2024, provide specific support and advice to teachers.

Students are required to give a live performance, primarily as a **soloist** OR primarily as a member of an **ensemble**.

The performance will be assessed by a panel of examiners using the assessment criteria published in the *Examination specifications*.

Students, in consultation with their teacher, will select the instrument(s) and performance program in accordance with the requirements of the examination.

**Works presented for assessment in one VCE or VCE VET Music study cannot be presented for assessment in another VCE or VCE VET Music study.**

Length of examination

There is no minimum length of performance time for these examinations; however, performances must not exceed the following maximum lengths of performance time:

* 20 minutes for one assessed performer
* 25 minutes for 2 or 3 assessed performers
* 30 minutes for 4 assessed performers
* 35 minutes for 5 or 6 assessed performers.

Students should allow, within the maximum time limits, for changeover time, and time for getting settled for performing, for example for adjusting stool and music stands and tuning.

Selection of performance program

Please ensure that the program chosen for performance enables students to:

* meet all compliance requirements AND
* show a range techniques, styles and performance conventions, as outlined in the specifications and study design.

Works created by Australian composer/artist

When selecting an ‘own choice’ Australian work composed/created since 1990, it is important to research the work to ensure that it is by an Australian composer/artist. The Australian Music Centre and APRA AMCOS have useful information on Australian composers and music creators.

Please note that works in this category can be composed by students and do not have to be published works.

Students will be asked to provide sufficient detail in the documentation given to assessors to authenticate that the work has been created by an Australian composer/artist.

Choosing an ensemble or solo program

Students presenting primarily as a soloist should perform either unaccompanied or with an accompanist(s) for more than 50 per cent of their program.

Students presenting primarily as a member of an ensemble should perform as a member of an ensemble for more than 50 per cent of their program.

Number of performers permitted

Students presenting for assessment primarily as a soloist may perform, for the solo component of the examination, either completely solo and/or accompanying themselves, and/or with a pre-recorded accompaniment, and/or with one or more non-assessed accompanists.

Students presenting for assessment primarily in an ensemble performance must be part of an ensemble containing between 2 and 8 concurrent performers, where the minimum number of students presenting for assessment is one and the maximum is 6.

Page-turners are permitted but will be counted as non-assessed performers.

Non-assessed performers and accompanists

Non-assessed performers and accompanists must not:

* play the same instrumental part concurrently with a student presenting for assessment
* play the same unison/melodic line concurrently with a student presenting for assessment
* take a prominent role in a group’s presentation or group interaction
* announce works, count in, conduct, direct or lead the ensemble
* visually or audibly obscure the performance of students presenting for assessment
* improvise or take solos that significantly reduce the time for the students presenting for assessment.

Live accompaniment

* Accompaniment may be provided live by one or more instruments (e.g., a piano, another keyboard, a guitar, a drum kit or another bass).
* The work of the student presenting for assessment must be clearly identifiable, particularly if a like instrument is accompanying (e.g., bass accompanying bass).
* Accompanists may change instruments during the examination.

Recorded accompaniment

* Apart from the requirement to perform at least one work with another live musician, students may use a pre-recorded accompaniment for other works in the program.
* The recording may include sounds of one or more instruments.
* The recording may be purchased as a pre-recorded CD or students may present their own pre-recorded accompaniment.
* The backing track must not include a recording of the notated parts that are to be performed by the soloist.
* All recorded material used in the examination, with the exception of click tracks, must be audible to the assessors.
* Recorded backing tracks must be cued ready to play.

Accompanists may omit repeats and/or extended sections of the work when the student presenting for assessment is not performing. The content of the accompaniment will not be assessed.

Unaccompanied works

Unaccompanied works are permitted for both solo and ensemble performances, but care must be taken to ensure that the overall program still allows the student to successfully meet the assessment criteria.

Examination date and centre

The student performance date and examination centre are determined by the VCAA.

All students undertaking assessment will require a Student Advice Slip containing the examination date, time and examination centre. These will be available on the VASS system of each student’s home school on
**29 July 2024**.

Schools must print each individual student’s advice slip and distribute advice strips to their students.

All requests for changes to examination dates and/or centres must be made via the student’s school.

Materials and equipment

An acoustic piano will be provided at all venues.

Students must bring their own instrument(s) to the performance. **All other equipment, including PA systems, amplifiers and music stands, must be provided by the student.**

Instruments available for students presenting primarily as a soloist

The following will be made available to students whose enrolment in VASS indicates that they are performing primarily as a soloist. **These will not be made available to non-assessed performers who may be performing with the soloist.**

* Students presenting for assessment who have selected the **piano as their solo principal instrument** will have, at selected venues\*, the choice of playing a grand piano or an upright piano.
* Some percussion instruments, including a drum kit, will be provided for students who have **selected drum kit or percussion as their solo principal instrument**, at selected venues\*.

\*The list of selected venues and details of instruments is available at the end of this document.

Provision should be made by the student for any equipment failure; for example, students should bring spare reeds, strings, cables, etc.

Students may use sheet music or any suitable electronic device to read music.

Electronic mixing of sound is the responsibility of the student(s) presenting for assessment. Non-assessed performers may adjust the sound of their own instrument(s) only.

The sound volume during the examination must be within the limits prescribed by health and safety regulations as ‘safe’. Assessors can request that sound levels be turned down if they deem that these levels are ‘unsafe’ and can stop the performance if suitable adjustments are not made.

Documents to bring to the examination centre

Students must bring the following to the examination centre:

* their individual Student Advice Slip
* some form of photo identification (e.g., student concession card, learner driver permit, driver licence or school identification card)
* Performance [Program sheet](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Repertoire-Performance.aspx) (Music Repertoire Performance) OR
* [Statement of Expressive Intention](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Contemporary-Performance.aspx) (Music Contemporary Performance)
* **2 copies of all sheet music** to be performed (Music Repertoire Performance only). Please ensure that all identifying information (e.g., name of school or student) is removed or crossed out.
* a Recording Consent Form\*.

\*All accompanists and non-assessed, non-student performers are required to confirm their consent to being recorded, as part of the recording of the student’s performance examination. These recordings are used by the VCAA for quality assurance purposes and may also be used for evaluation or training purposes.

All forms are available via the relevant study webpage at [[Music Contemporary Performance](https://www.vcaa.vic.edu.au/Documents/exams/music/music-contemperf-perf-specs-w.pdf)](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-performance/Pages/unit3-4.aspx) or [[Music Repertoire Performance](https://www.vcaa.vic.edu.au/Documents/exams/music/music-repperf-perf-specs-w.pdf)](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Repertoire-Performance.aspx) on the VCAA website.

Arrival at the examination centre

Arrival time at the examination centre is **30 minutes before** the start time of the examination. VCAA staff will not permit entry to the venue before this time.

For students **undertaking ensemble examinations ONLY**, one full hour prior to the first examinationstart time for each school will be providedfor setting up.

In the case of groups of students arriving at a venue with teachers and/or other adults, it is the responsibility of teachers to ensure proper supervision of students outside the venue prior to the allocated time for entering the venue. Whole school groups will not be permitted to enter the venue to await their allocated performance time.

Inside the examination centre, VCAA staff will check the identification documents named above and then escort students directly to the examination room.

Any additional persons other than students being assessed will be required to sign in and sign out of the examination centre.

Setting up and packing up

Once all documents have been checked, all assessed and non-assessed performers will be escorted to the examination room to set up and warm up.

**Up to 3 teachers or other adults** may enter the examination room to assist with unloading, setting up and warming up. This is in addition to assessed and non-assessed performers.

These persons must leave the examination centre for the duration of the exam but are able to return to assist with packing up if required.

Assessors will not be present in the examination room during the setting-up and packing-up times.

Please note that discussion of any aspect of a performance with assessors is not permitted.

Conduct of the examination

VCAA staff will alert students just prior to the examination commencement time. At this time, all persons who are not performing as part of the assessment must leave the examination room and the venue.

Assessors will enter the examination room just prior to the allocated examination start time and will assist students with any administrative tasks required to ensure the smooth running of the examination. This will include the checking of Student Advice Slips and all other required documentation.

An audiovisual recording of all examinations will be made.

The time of the examination will begin from the assessors’ announcement of the candidate number, instrument, date, time and venue. If the performance is still in progress when the maximum time has been reached, the assessors will stop assessing and may stop the performance.

Once the examination commences, non-assessed performers and accompanists:

* must enter the examination room only when they are required to perform
* may remain in the examination room until they have completed their part of the performance
* must leave once they are no longer required as part of the performance.

2024 Music Repertoire Performance and Music Contemporary Pianoforte venue

Methodist Ladies’ College

2024 Music Repertoire Performance and Music Contemporary Drum kit and Percussion equipment and venues

The following instruments and equipment will be available at each of the venues designated for **Drum kit and Percussion students undertaking Music Contemporary Performance** **and Music Repertoire Performance and who will be presenting primarily as soloists.**

Students are required to bring their own mallets, hammers and sticks when presenting for Drum kit and Percussion examinations at these venues.

Methodist Ladies’ College (Percussion)

|  | **Instrument** | **Make** | **Model** | **Size** | **Additional information** |
| --- | --- | --- | --- | --- | --- |
| **Timpani** | Timpani | Ludwig | Copper bowl | 23" | C - A. Remo Renaissance skin |
|   |  |  | Copper bowl | 26" | B - F. Remo Renaissance skin |
|   |  |  | Copper bowl | 29" | E - B. Remo Renaissance skin |
|   |  |  | Copper bowl | 32" | C - A. Remo Renaissance skin |
|  |  |  |  |  | \* Matching Ludwig Copper 20” (piccolo timpano) also available if 5 drums needed |
|  | Timpani stool | Pearl Roadstar | Conductors Chair |  | Adjustable |
|  | Timpani | Adams | Fiberglass bowl | 23" |  |
|  |  |  | Fiberglass bowl | 26" |  |
|  |  |  | Fiberglass bowl | 29" |  |
|  |  |  | Fiberglass bowl | 32" |  |
|  | Xylophone | Korogi | SE555FII | 3.5 8va | F below Middle C - C above 5th leger line. Rosewood bars. |
| **Mallet instruments** | Vibraphone | Musser | Gold Century vibe | 3 8va | F - F Fixed Frame. Motor available. |
|  |  | Adams | Silver Concert series | 3 8va | F – F |
|   | Marimba | Adams | Classic - Artist Series | 5 8va | C - C. Height adjustable. Rosewood bars. |
|   |  | Adams |  | 4.3 8va | A – C |
|   | Glockenspiel | Saito |  | 2.5 8va | G – C Height adjustable keyboard stand |
|   | Chimes/Tubular Bells | Musser |  | 1.5 8va | C – F (Please note no mallets provided) |
| **Drumkit** | Drums | Gretsch | New Classic Maple  |  | 10", 12", 16" toms. 20" Kick. 14" snare. |
|   | Cymbals | Zildjian | Custom K’s |  | 14" Hi Hats, 16" crash, 20" ride. |
|   |  |  |  |  | Extra stands available on request. |
| **Drums** | Snare | Pearl | Custom Alloy Sensitone | 14" x 5" | Evans Strata level 360 |
|   |  |  |  |  | Concert snare stands available |
|   | Bass Drum | Ludwig |  | 36" | On rotating stand. Fiberskyn 3FA |
|   | Bongos | LP |  |  | On stand |
|  | Congas | LP |  |  | Height adjustable flower pot stands |
|  | Toms | Pearl | Export | 6”, 8”,10”,12",13” | 8 Pearl concert toms, single headed, mounted in pairs |
|  |  | Pearl | Export | 14", 15” |  |
|  | Floor tom | Pearl |  | 16" |  |
| **Auxiliary** | Bell tree | LP |  | medium | Mounted |
|   | Cowbells | LP |  | medium | Can be mounted |
|   | Susp cymbal | Zildjian | Constantinople 17” Orchestral |  |  |
|   | Castanets | Black Swamp | With handles and tension adjustment |  |  |
|   | Tam Tam | Paste | Chinese Gong | 26” | On stand |
|   | Tambourine | Grover | Orchestral | 10" | Not to be used with sticks |
|   |  |  | Rock |  |  |
|   | Temple Blocks | Adams | Grey plastic |  | 6 mounted |
|   |  | LP | Synthetic - blue | small | Can be mounted on cymbal stand |
|   |  | LP | Synthetic - red | medium | Can be mounted on cymbal stand |
|   | Triangle | Sabian |  | medium | With clip. BYO beaters. |
|   | Mark Tree | Treeworks |  | medium | With stand. Height adjustable. |
|   | Wood Black | Grover | 2 sizes available |  |  |
|   | Guiro | LP | Red plastic | large |  |
|   | Whip |  | Wooden | small |  |
|   | Maracas | LP | Black wooden |  | 1 pair |
|   | Cabasa | LP |  |  |  |
|   | Flexatone | Unbranded |  |  |  |
| **Tables** | Traps tables | Pearl | 2 mounting points |  |  |

Penleigh and Essendon Grammar School (Percussion)

|  | **Instrument** | **Make** | **Model** | **Size** | **Additional information** |
| --- | --- | --- | --- | --- | --- |
| **Timpani** | Timpani | Ludwig | Copper bowl | 23" |  |
|  |  | Copper bowl | 26" |  |
|  |  | Copper bowl | 29" |  |
|  |  | Copper bowl | 32" |  |
| Double Bass Stool |  |  |  | Height adjustable |
| **Mallet Instruments** | Xylophone | Korogi | SE500S |  4 Octave | C2–C6 rosewood keys |
| Xylophone | Korogi | SE550RF | 3.5 Octave |  |
| Vibraphone | Musser | M45 One Niter |  4 Octave | F1–F5 non-graduated keys |
| Marimba | Adams | Classic Artists Series |  4.3 Octave | A1–C6 graduated rosewood keys |
| Glockenspiel | Suzuki | Professional Glockenspiel  | 2.5 Octave | F2–C5 |
| Tubular Bells | Premier |  | 1.5 Octave | F2–C4 |
| **Drum Set** | Drum Set | Tama | Silverstar All Birch | 10", 12" Rack Toms,14”, 16" Floor Toms, 22" Kick, 14" Snare | Evans single-ply clear tom heads Evans single-ply coated snare head Evans single-ply clear kick head  |
| Cymbals | Zildjian | Avedis | 14" Hats, 14", 16", 17" crashes, 20" ride |  |
| **Drums** | Snare Drum | Pearl | Philharmonic | 14’x 5" | Aluminum |
| Snare Drum | Pearl | Free-Floating | 14" x 3" | Brass |
| Concert Bass Drum | Ludwig |  | 26" | Fibreskin head by Remo |
| Floor Tom | Pearl | Export | 18" x 16" | Birch |
| Timbales | LP |  | 13" and 14" |  |
| Bongos | LP | Generation 2 |  | Hide skins |
| Congas | LP | Generation 2 |  | Hide skins |
| **Cymbals and Gongs** | Crash Cymbals | Zildjian | Symphonic Viennese | 18" |  |
| Suspended Cymbal | Zildjian | Projection Crash | 16" |  |
| Tam Tam | Paiste |  |  |  |
| **Auxiliary** | Bell Tree | LP |  |  | On stand |
| Cowbells | LP |  | Medium and Small | Mountable |
| Castanets | Danmar |  | Plastic | Castanet machine |
| Tambourine | Grover |  | 10” | Hide head |
| Triangle | Abel | Alan Abel Signature |  |  |
| Mark Tree |  |  | Medium | With stand, height adjustable |
| Temple Blocks |  |  | 5 | Wooden with stand |
| Wood Block | LP |  | Small | Plastic, mountable |
| Guiro | LP |  | Medium | Plastic |
| Whip |  |  |  | Wooden |
| Maracas | LP |  |  | Wooden |
| Cabasa | LP |  | Medium |  |
| Flexitone |  |  |  |  |
| Shaker | LP |  |  | Metal with Guiro side |
| **Tables** | Traps Tables |  |  |  | Height adjustable |

Blackburn High School (Drum kit)

|  |  |
| --- | --- |
| **Drum kit** | Pearl Session Custom Drum Kit – All Maple Shells and Remo HeadsPearl HardwareZildjian Cymbals |
| **Drums** | 20” x 18” Bass Drum14” x 5” Snare Drum10” x 8” Mounted Tom Tom12” x 9” Mounted Tom Tom14” x 14” Floor Tom Tom |
| **Cymbals** | 13” A Mastersound Hi-Hats16” A Thin Crash17” K Medium Thin Dark Crash20” A Medium Ride |
| **Stands** | 5 Cymbal Stands – 3 straight and 2 boom stands |
| **PA** | Small PA system available with 3.5 mm input jack |

Haileybury College (Drum kit)

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| --- | --- |
| **Drumkit** | Yamaha StageCustom |
| **Drums** | 18” bass drum14” snare12’ mounted tom14” floor tom |
| **Cymbals** | 13” Sabian hi hats15”, 16” Zildjan crashes 20” Sabian ride |
| **PA System** | Small PA system available with 3.5 mm input jack  |