

The accreditation period for VCE Music Performance has been extended and expires 31 December 2022.

VCE Music Performance

2017–2022

Aural and written examination – End of year

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA). VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

There will be 15 minutes reading time and 1 hour and 30 minutes writing time.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 20 per cent to the study score.

Content

The *VCE Music Study Design 2017–2022* ('Unit 3: Music Performance' and 'Unit 4: Music Performance') is the document for the development of the examination. Outcome 3 in Units 3 and 4 will be examined.

The key knowledge and key skills that underpin Outcome 3 in 'Unit 3: Music Performance' and 'Unit 4: Music Performance', definitions in the 'Cross-study specifications' (pages 12–14), and concepts and knowledge in the 'Music language chart' (pages 20–23) are examinable. Students will not be required to perform/play/sing in the aural and written examination.

Questions may draw on key knowledge and key skills that are common to Outcome 3 in Units 3 and 4, and/or specific to either Unit 3 or 4.

Format

The examination will be in the form of a question and answer book.

The examination will consist of three sections.

Section A will consist of short-answer and extended-answer questions, which may include multiple parts, based on two to four previously unheard excerpts of pre-recorded musical performances. The excerpts will vary in duration and represent diverse styles and genres. All excerpts will be created after 1980, with at least one excerpt created by an Australian composer(s)/songwriter(s). Questions will be derived from the key knowledge and the 'Listening and interpretation' section of the key skills in Area of study 3 of Units 3 and 4, and will focus on analysis and/or comparison of excerpts. Students will be required to use relevant vocabulary to analyse and/or compare the ways in which performers and/or conductors have interpreted a variety of works. Section A will be worth a total of 30 marks.

Section B will consist of short-answer and extended-answer questions, which may include multiple parts, based on previously unheard short aural excerpts and related visual and/or written stimulus material. Questions will be derived from the key knowledge and the 'Music language' section of the key skills in Area of study 3 of Units 3 and 4. Section B will be worth a total of 50 marks.

Section C will consist of short-answer questions, which may include multiple parts, based on visual and/or written stimulus material. Questions will be derived from the key knowledge and the 'Music language' section of the key skills in Area of study 3 of Units 3 and 4. Section C will be worth a total of 20 marks.

Section B and Section C of the examination will require students to identify, recognise, notate and transcribe intervals, scales/modes, tonalities/melodies, chord types, chord progressions, rhythm patterns and time signatures using notation conventions in response to aural excerpts and/or visual and written stimulus material that may vary from year to year. Individual questions may present examinable content in isolation and/or combination. Transcription of excerpts presented with aural stimulus material applies to Section B only. These excerpts may use live, digital and/or synthesised sounds.

All questions will be compulsory. The total marks for the examination will be 100.

Answers are to be recorded in the spaces provided in the question and answer book.

Approved materials and equipment

Pens, pencils, highlighters, erasers, sharpeners and rulers

Relevant references

The following publications should be referred to in relation to the VCE Music Performance examination:

- *VCE Music Study Design 2017–2022* ('Unit 3: Music Performance' and 'Unit 4: Music Performance')
- *VCE Music – Advice for teachers 2017–2022* (includes assessment advice)
- *VCAA Bulletin*

Advice

During the 2017–2022 accreditation period for VCE Music Performance, examinations will be prepared according to the examination specifications above. Each examination will conform to these specifications and will test a representative sample of the key knowledge and key skills for Outcome 3 in ‘Unit 3: Music Performance’ and ‘Unit 4: Music Performance’ of the *VCE Music Study Design 2017–2022*. The key knowledge and key skills should be read in conjunction with the definitions in the ‘Cross-study specifications’ (pages 12–14), the requirements in ‘Selecting works for study’ (pages 17 and 18) and the ‘Music language chart’ (pages 20–23).

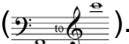
Students should use command/task words, other instructional information within questions and corresponding mark allocations to guide their responses.

A separate document containing a sample examination has been published on the VCE Music Performance ‘Examination specifications, past examinations and examination reports’ page on the VCAA website.


The sample examination provides an indication of the format of the examination, and the types of questions teachers and students can expect until the current accreditation period is over.

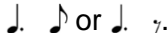
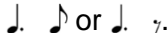
The VCAA does not provide answers to sample examinations.

Additional advice for Section B and Section C

Aural excerpts and visual and written stimulus material will be within the range F^2 to C^4 ().

For aural excerpts, the range will apply to the pitches as they sound; that is, a bass note may be written one octave higher than it sounds. For transposing instruments, all notes will be written as they sound; that is, at concert pitch.

Aural excerpts and visual and written stimulus material will use the rhythm patterns listed in the ‘Music language chart’ on page 22 of the *VCE Music Study Design 2017–2022*. These rhythm patterns are all examples of groupings that are equivalent to the duration of a complete beat (i.e. crotchet, minim, etc.). Rhythm patterns will only be used in time signatures based on that beat duration. For example, the rhythm pattern  will not be used in an excerpt with a time signature based on crotchet beats such as $\frac{2}{4}$ as it is listed with patterns that are equivalent to a minim beat such as $\frac{2}{2}$.

Where a dot is used to extend the duration of a note, the remainder of the subsequent beat(s) may be notated as a note or as a rest, for example  or .

The following table outlines possible ways that examinable content may be presented.

Content	Section	Presentation
Intervals	B	<ul style="list-style-type: none"> Identify the size and quality of ascending and/or descending intervals identified for study, presented either aurally and/or in writing, in treble and/or bass clef, in isolated contexts, with and/or without a list of options provided. Augmented/diminished 2nds, 3rds, 6ths, unisons or octaves will not be examined. Identify the size and quality of intervals, including opening and closing intervals and/or other intervals, presented either aurally and/or in writing, in treble and/or bass clef, in melodic contexts, with and/or without a list of options provided. Isolated contexts may include harmonically only, melodically only and/or harmonically and melodically. <p>Note: The only augmented/diminished intervals that will be examined are augmented/diminished 4ths and 5ths. The term 'tritone' may be used to identify these intervals in aural contexts only.</p>
	C	<ul style="list-style-type: none"> Identify and/or write intervals in treble and/or bass clef using conventional music notation, with and/or without a list of options provided. <p>Note: The only augmented/diminished intervals that will be examined are augmented/diminished 4ths and 5ths. The term 'tritone' may not be used to identify these intervals in written contexts.</p> <p>Note: Intervals presented in written contexts must always be identified by size and quality.</p>
Scales / Modes	B	<ul style="list-style-type: none"> Identify ascending and/or descending scales/modes, presented either aurally and/or in writing, in treble and/or bass clef, with and/or without a list of options provided.
	C	<ul style="list-style-type: none"> Identify and/or write scales/modes in treble and/or bass clef using conventional music notation, with and/or without a list of options provided.
Tonalties / Melodies	B	<ul style="list-style-type: none"> Identify the tonality of a melody or melodies of not more than four bars in length, presented either aurally and/or in writing, in treble and/or bass clef, with and/or without rhythm provided, with and/or without a list of options provided. Transcribe missing melodic passages of not more than four bars in a diatonic melody of not more than eight bars based on major and melodic minor scales, in keys that use up to three sharps or flats, in simple duple, simple triple, simple quadruple and compound duple meters, where no more than two of the bars to be transcribed are consecutive, using conventional notation, with and/or without a list of options provided, with and/or without a key signature provided, with and/or without a time signature provided. Where time signatures are not provided, they may need to be written into the notation. Count-ins will be provided as required.
	C	<ul style="list-style-type: none"> Not applicable
Chord types	B	<ul style="list-style-type: none"> Identify root position triads/chords presented aurally, in block harmony and/or as arpeggios, with and/or without a list of options provided.
	C	<ul style="list-style-type: none"> Identify and/or write chords in treble and/or bass clef using conventional music notation, with and/or without a list of options provided. <p>Note: The chords may be presented in isolated contexts and/or as a progression.</p>

MUSIC PERFORMANCE (SPECIFICATIONS)

Content	Section	Presentation
Chord progressions	B	<ul style="list-style-type: none"> Identify up to six chords in a diatonic progression presented aurally, in major keys and/or minor keys where the basis for chord building is the harmonic minor scale, in keys that use up to three sharps or three flats, that use combinations of root position triads and 7th chords, that are presented homophonically, that conclude with common cadences that end on either the tonic, dominant or submediant chords, with and/or without a list of options provided.
	C	<ul style="list-style-type: none"> Not applicable
Rhythm patterns	B	<ul style="list-style-type: none"> Identify rhythmic patterns and phrases of not more than two bars in length and/or up to a total of four bars in an eight-bar excerpt, presented by non-pitched percussion instruments in two parts, with a time signature provided. Transcribe rhythm patterns/phrases of up to four bars from excerpts of not more than eight bars, in simple duple, simple triple, simple quadruple and compound duple, triple and quadruple meters, presented by a non-pitched percussion instrument, where not more than two of the bars to be transcribed are consecutive, using conventional music notation, with and/or without a list of options provided, with a time signature provided. Count-ins will be provided as required.
	C	<ul style="list-style-type: none"> Identify and/or write the correct time signature(s) to a given simple or compound rhythm.