



2014 VCE Music Investigation

Performance examination – End of year

Examination specifications

Overall conditions

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

- as a member of a group

OR

- as a soloist

Students will present a live performance of at least four contrasting works that relate to the Focus Area which underpins their study in Units 3 and 4. All students will complete a Focus Statement outlining their Focus Area and the relationship of the selected performance program to this area. At least one work in the program must be selected from either the current Prescribed List of Group Works or the Prescribed List of Notated Solo Works as published on the VCAA website.

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

The examination will be assessed using criteria published annually. The assessment criteria are provided on page 6.

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 examination

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

Assessed student performers remain present throughout the entire performance.

Non-assessed performers must leave the examination room when not required.

Soloists – maximum of 25 minutes

The examination begins from the assessors' announcement. If the performance is still in progress when the maximum time has been reached, the assessors will stop the performance.

Conditions for all VCE Music Investigation 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

- All VCE Music Investigation 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 for examinations on large fixed instruments, such as a pipe organ.

Other

- Students should be present for their VCE Music Investigation 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 for solo and the examination room for group.
- 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 Performance and/or VCE VET Music Industry end-of-year performance examinations must **not** be included in the VCE Music Investigation end-of-year performance examination program.
2. Students may present their end-of-year performance examination program as a member of a group or as a soloist, but not both.
3. The performers may use any musical/electronic equipment appropriate to the works being performed and to the Focus Area. Students must complete set up of all equipment within allocated times.

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 at <<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.

VCE Music Investigation: group performances

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.

Structure and composition of groups

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 ‘Conditions of inclusion of a non-student performer in VCE Music Investigation group performances’).

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 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.

Conditions of inclusion of a non-student performer in VCE Music Investigation 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.

Conditions for VCE Music Investigation group performance examinations

- Assessed performers may change instruments during the examination.
- 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 be only 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 examination may be stopped if the assessors deem the volume of the performance to be at dangerous levels.
- 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.

VCE Music Investigation: solo performances

Soloists may use only one instrument, except where further advice is provided in the introduction to an instrument list in the Prescribed List of Notated Solo Works.

Accompaniment, as appropriate to the instrument, work and Focus Area, may be provided by a single performer and/or by pre-recorded backing tracks.

Students who elect to perform as soloists and select the prescribed work from the Prescribed List of Notated Solo Works may not include accompanied works in their program for

- accordion
- bagpipes
- contemporary piano
- guitar – classical
- harp
- harpsichord
- organ – pipe
- pianoforte.

Students who elect to perform as soloists and select the prescribed work from the Prescribed List of Group Works may not include accompanied works in their program for

- accordion
- bagpipes
- contemporary piano
- guitar – classical
- harp
- harpsichord
- organ – pipe
- pianoforte.

Students who select the prescribed work from the Voice – Classical list may not use a microphone. Students who select the prescribed work from the Voice – Contemporary Popular list may, but are not required to, use a microphone. No set-up time will be available.

Repeats and/or extended sections of the work where the soloist is not performing may be omitted.

Setting up for VCE Music Investigation solo performances

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

Conditions for VCE Music Investigation solo performance examinations

- Different accompanists may accompany different works in the program.
- Students performing accompanied works will provide their own accompanist.
- 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.
- Sheet music may be used except for voice students (classical and contemporary).

VCE Music Investigation assessment criteria

1. Compliance with the requirements of the task
 - *a Focus Statement presented on the Music Investigation Focus Statement proforma provided by VCAA on VASS must be presented*
 - *at least one work from the relevant prescribed set list, that is, for a student performing as a member of a group, from Section A or Section B of the Prescribed List of Group Works, or for a student performing as a soloist, from the appropriate instrument list in the Prescribed List of Notated Solo Works or from Section A of the Prescribed List of Group Works*
2. Skill in performing accurately and with clarity
 - *precision of pitch, rhythm, articulation, dynamics and phrasing as notated or within the styles performed*
 - *clarity of passage work, tone production, timing, phrasing and articulation as appropriate to each instrument*
3. Skill in performing a range of techniques with control and fluency
 - Within the context of the Focus Area:*
 - *the program selected contains a range of instrumental or vocal techniques that reflect the instrument(s) expressiveness and versatility and are performed with control and fluency*
 - *techniques are performed securely and with dexterity.*
4. Skill in producing a range of expressive tonal qualities relevant to the Focus Area
 - *the ability to perform a range of tonal qualities throughout the program*
 - *the quality and projection of tone production throughout a large dynamic range as appropriate to the instrument and relevant to the selected repertoire*
 - *the ability to vary tone in a way that is appropriate within the Focus Area*
5. Skill in articulating and phrasing
 - Within the context of the Focus Area:*
 - *creation of purposeful shape through artistic variation of expressive elements including tonal quality, tempo, phrasing, articulation, dynamics and texture*
 - *communication beyond the source material (notation and/or reference recording of a work by using appropriate nuances and performance techniques.*
6. Skill in differentiating the structures and textures within each work of the Focus Area
 - *the performance communicates understanding of the variety of structures and textures contained in the program*
 - *effective differentiation of the structures and textures within each work of the program*
 - *the variety of structures and textures in the program is representative of structures and textures that are characteristic of the Focus Area*
7. Skill in differentiating the musical lines in the selected works as appropriate to the Focus Area
 - As appropriate to the instrument and/or instrumental context:*
 - *the delineation of the main musical ideas and balancing of the musical parts within each work*
 - *internal communication and synchronisation in the performance parts.*
8. Skill in presenting an interpretation of the works that is informed by historical and/or contemporary practices and conventions relevant to the Focus Area
 - *across the program, demonstrating understanding of performance practice(s) relevant to the Focus Area to present informed interpretations, including demonstrating an understanding of original performance practices of each work presented; and/or*
 - *interpreting works within the Focus Area using current stylistic conventions*

9. Skill in performing with musicality through creativity and individuality
 - *demonstration of individuality and creativity within performance practice appropriate to the Focus Area. This may involve improvisation and/or a new realisation or interpretation*
 - *perform in a way that demonstrates elements of personal interpretation and communicates understanding of the Focus Area*
10. Skill in demonstrating how the musical works in the program are representative of the Focus Area
 - *the cohesiveness of the program in relation to the Focus Statement*
 - *the degree to which the student succeeds through their performance in making connections between works in the program and the Focus Statement such as factors that unify the works or realising characteristics relevant to the Focus Area*
 - *the extent to which the program demonstrates diversity appropriate to the Focus Area*
11. Skills in the presentation of a cohesive program relevant to the Focus Area
 - *use of relevant musical elements of performance presentation*
 - *the flow of the program (which may include brief verbal commentary)*
 - *effective musical communication with audience*