**Margaret Arnold -** This study has performance as its primary focus and the title refers to the approach being the contemporary one as described in the first dot point. The instrument does not have to be contemporary. This approach could be taken by a string quartet if they so desired. They would need to reimagine an existing work and perform a range of works that incorporated the approaches to learning described above rather than performing a notated four-part work or arrangement. A flute and guitar duo could be contemporary if they approach the performing in the way as described. A student is not confined to using one instrument in this study. The opportunity is there for music of a range of cultures to be incorporated in traditional or non-traditional ways and for digital instruments to the extent that they're able to meet the criteria for performance assessment.

There's no prescribed list for music contemporary performance but some sample programmes will be included in support materials. Examination criteria are to be published later in the year. Look at the key knowledge and skills to see that the programme addresses these. One of the key skills requires a student to align with another musician, note that that's the performing with a live musician. These don't all have to be separate works. The Australian work might also be the reimagined work and/or the work with another live musician. Original works may be included but are marked for their performance, not for their composition and each student must supply a performer's Statement of Intent in relation to their own performance even when it is mainly or entirely an ensemble performance.

These points are all drawn from the Study Design description. Specific examination conditions will be published and these will form the basis for the examination. In the current 2017 to '22 music study, the group performance lists reference recording for listed works to be used as the basis for research to inform a student's decision making about how they will interpret a work. Notation may also be used as a reference. This would continue to be the practise for contemporary performance in the new study. It is the one reimagined work which is required to depart from that practise. It's up to the student how much more reimagining they might include in a performance programme.

The opportunity for appropriate embellishment and/or improvisation is part of the study and can be one of the ways a student can begin to develop a personal voice. The performance programme shouldn't be just a grab bag of pieces but something thought out with a view to demonstrating a coherent programme. Look at the key skills required for the outcome to check that the potential programme will allow the student the opportunity to demonstrate those key skills. This is what will form the basis of assessment criteria. Currently, drama students provide a Statement of Intention and theatre studies students provide an Interpretation Statement to assist the assessors. Current music investigations students have completed a performer's Statement in the past. So like these studies, the Statement of Intention will be a set form which students will complete to assist assessors to place their performance in a context.

When the exam specifications are finalised, sample statements will be provided for guidance. You can see that key words in the description of the Outcome 1 Key Skills are going to be the sorts of aspects that will form the criteria for assessment and note that the demonstration of a range of music styles and character, and a variation and control of duration, tone production, ensemble skills, and interpretation So that range remains important whether it's within one style or genre or whether it's across a number. A range of style and character can be found in just one genre, jazz or country music for instance. Just the students have been able to select a music investigation programme focusing on one area or even on one performer, this is possible in the contemporary performance study. Students will need to listen to a range of performers performing the same work in different ways. This will assist in the process of reimagining which forms part of the key skills for Outcome 2.

Students will also need to be listening to works for Area of Study 3, responding and identifying treatment of elements, concepts, and the use of compositional devices in a range of contemporary music excerpts. Listening diaries can also be useful in conjunction with make-it-yourself glossary of terms. Getting students to find music examples that fit particular skill parameters is also a possibility, say finding something in your genre with a triple time feeling that has a change of metric feel or something that has a particular structure or that makes heavy use of embellishment, or that features a modulation or includes repetition of melodic or rhythmic ideas and so on. So you can see that the outcomes are united across Areas of Study 1, 2, and 3 and that activities that you do for one can also be suggested and worked on as contributing to other areas of study. Notice how the key skills here in Outcome 2 are skills set students are learning and demonstrating across each unit.

This is a rich opportunity to scaffold the preparation of works to be performed in Outcome 1. Identifying challenges and developing ways to approach useful practise and rehearsal are not just the domain of the instrumental teacher of each individual student but very much a part of making a class of diverse instruments. Students in both contemporary and repertoire streams would see where their preparation can be similar and where it is different. Reflection and constant reevaluation of progress is an important process for every performer. Metacognition is a powerful area that is quite tangible in music and transfers very usefully to other studies and endeavours. In classes, make use of a wide range of examples. The music elements and compositional devices listed in the Study Design pages 15 to 19 are expected to be known.

The long list of possible concepts are possible ways to explore music that is being performed and music in listening tasks. Making use of the variety of students, instruments, styles, interests in your class will assist in gathering material to respond to, students or the class can compile their own playlists and their own glossaries of suitable words to use when describing concepts. There's no reason why students shouldn't be developing and using these skills when listening to other students performing their works too. Note also that there's no need for a listening task to be a complete work. Target a short example sometimes. Don't forget to include your digital music performers and some of their particular concepts. You might be familiar with describing these as music language skills. There are a few differences here in which scales and modes used and which chords and progressions, et cetera. This is the distinction between the contemporary and repertoire areas but there's still much that is similar and that students could benefit from in a combined class. Relating all these aspects to other areas of study help students to understand the relationship to real music. Find those very common modes, chord progressions, and rhythmic feels in music that they're playing or listening to.

Be sure to make full use of the recreate opportunities with instrument and voice to build aural skills. Don't just rely on banks of aural examples in the commercial programmes but use all the live opportunities too. More detail and performance descriptors will be available later this year. Note that Outcome 1 is assessed and should assist students to understand the reasoning behind the selection of works for study that would include being familiar with the key knowledge and skills and being able to research different approaches and so on. It is a very similar task though different focus to the one that repertoire students would do and demonstration on the instrument could be used to assist in the explanation. Again, sample tasks and performance descriptors will be made available a little later in the year and this should be an opportunity for students to discuss, explain, demonstrate their approaches to reimagining and their techniques in performance development. The examination specifications and sample exams will be released after the 2022 examination period.