**Margaret Arnold -** In undertaking this study, students should be demonstrating recreation and interpretation of notated music works. It is about the approach taken to learning and performing. Should the majority of expected performance of these works involve embellishment, improvisation, or otherwise moving further from the printed score and composer's original intention, then contemporary may be the more appropriate choice. Care should be taken in selecting the appropriate study as the key skills are different. And the assessment criteria will be assessing key skills for outcome one. A small prescribed list will be provided for many repertoire based instruments and where a list is not provided there will be an application process to approve a particular work. Some sample programmes will be provided in support materials. Note that the works don't all have to be separate works, the Australian work might also be the work from the list and/or the work with another live musician.

There's just no specified total number of works. The other live musician might be the piano accompanist as currently is often the case. It is specifically though ensuring that pianists, harpists, guitarists, et cetera, must perform with another live musician who might be their teacher or could be another student in the examination for at least one work. It is an opportunity to encourage more group work in the course of the whole study, but there's no need to overcomplicate it for the examination. Specific conditions relating to the examination will be made in the examination specifications to be provided by the assessment side of the VCAA after the 2022 exams. Students should be actively involved in the planning and be fully engaged in developing their approaches to the key knowledge and key skills so that they really are making informed selections of their VCE music performance programme.

Note that range can be achieved within a specific area. For instance, a programme might have the sort of variety that students have managed to achieve in music investigation where their study has been very specific to a genre or historical period. It can still have a wide range of styles, techniques and so on. Or it might be a more wide variety of many different styles as explored in the previous music performance programmes. The examination specifications will explain the conditions around performance with other musicians. The assessment criteria for the examination will derive from the key skills for outcome one. The outcome two key skills require more than a technical demonstration. It's not scales and arpeggios, unless they're a part of that approach to practise and rehearsal. Note the use of the words 'expressive and technical challenges', they're key concepts here. Note also research, plan and implement approaches. It is a process and these aspects should be evident when assessing the coursework for the unit.

The first part of the key skills are about responding to interpretation. Note their differences in responding expectations between the different music studies. While they're all about elements and concepts, in this study, it is primarily about the way performers handle these aspects particularly in relation to interpretation. Listening examples for this outcome will often come from recorded examples, but may also be explored in classes through listening to other students, repertoire and contemporary, or in live concerts, and so or so on. Time is precious in class and listening activities don't to be whole works or even whole sections. Isolating specific treatment in a work or in two contrasting works doesn't use long examples to draw the ear to the important considerations. Outcome two requires students to find different interpretations of the works that they're performing in outcome one.

Make use of their research too for outcome three and encourage discussion of the differences, similarities, et cetera, and develop vocabulary for the students to do so. Note that on pages 17 to 19 of the study design, the elements are defined and this is information that students should know. The examples beside them give some ideas about concepts that might be explored in the many various types of works. You will find others too. Note the use of the terms identify, recreate, and notate. There's an emphasis here on actually recreating on instrument and/or voice. Not everything can be achieved in aural apps although they can be useful as drills. Note also the third point includes site reading. This study is based on recreating notated works. So this is a natural inclusion. And do notice that the written examination is shorter only one hour plus reading time.

More detail and performance descriptors will be available later this year on the school assessed coursework. Note that outcome one 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 could be a written, an oral task that is assessed but demonstration could also assist with this outcome. Again, sample tasks and performance descriptors will be made available in the study support materials later in the year. The examination specifications and sample exams will be released after the 2022 exams.