**Margaret Arnold** - The new music study design in units one and two leads to a music making unit three and four called "Music Inquiry," two specialist performance units three and four and a specialist composition unit three and four study. This short video relates to the two specialist performance studies, music contemporary performance and music repertoire performance. It explains the difference between re-imagining works and recreating music works from fully notated sources. Contemporary performance and repertoire performance are two different studies coming from very different ways at arriving at performance material, and although they have many music techniques in common, there are also fundamental differences.

In our music study design, these two separate studies, while running alongside each other in areas of study and sharing many aspects, do also have different ways of expressing the key knowledge and key skills related to each outcome. This short presentation focuses on the differences in outcomes one and two. Contemporary performance involves re-imagining works. The extent of the re-imagination can be conceived of on a continuum with a cover version or re-interpretation that minimally changes the original, perhaps a change in instrumentation to suit the student cohort through to a change in style, perhaps with additional material, such as an improvised solo section added. Re-imagining can be demonstrated in several ways.

It can be interpretation, structure, instrumentation, or sound, even changes in feel. Triple J's "Like a Version" is a great source of re-imagined works. Only one work in a contemporary programme is required to be designated the re-imagined work. Although many students in this study, as they often have in the previous music group performance A-list, will be re-imagining most or all of their programme. Their method or intention needs to be documented or explained in school assessed coursework, and some information about the re-imagining of one work will be required in the paperwork presented to the assessors at the final performance assessment. Recreating involves replicating and imitating an existing work and aiming to reproduce it faithfully. In music repertoire performance, students are required to work from an existing score and reproduce it according to the composer's directions. This does not mean that all performances sound identical.

It is the performer who determines just how much time is taken and then made up in a rubato, or how jarring a sforzando might be or how much time to wait at a pause. Particularly in classical, baroque, and earlier music, the instructions are not as specific. Various editors have added their dynamics and articulations, but the Urtext versions give performers an opportunity to think for themselves and to weigh up the pros and cons of the various approaches that they have explored. What is appropriate for the period? Should the history and development of the instrument be considered? The performer makes many decisions when recreating works. Don't assume that the instrumental teacher just takes care of area of study one, performing, and that the classroom teacher takes on areas of study two and three.

This is a study in which the areas of study are never completely separate from each other. Area of study two, analysing for performance, is a critical part of the preparation of the performance programme and requires a great deal more than a few technical exercises. Instrumental teachers can be really heavily involved in directing students to good sources for their investigation of how to develop their performances. The instrumental or voice teacher can also play an important role in area of study three. While not limited to the performance programme, the listening that students do in preparing their works for performance is also allowing them a great opportunity to respond.

So thinking about the elements of music, the concepts, the compositional devices, and how they're interpreted or manipulated in contemporary performance or by groups of musicians, these are applicable to both music contemporary performance and music repertoire performance. A journal can be used for the listening, you know, and it is also useful in preserving thoughts and ideas about performance, and it sits well alongside a journal relating to practise and the development of a performance programme.

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2022