

Music (2023-2027)

Music contemporary performance

Margaret Arnold

Acknowledgement of Country

The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.



Which instruments?

- Pathway for students whose performance practice includes embellishment and/or improvisation, uses collaborative and aural practices in learning, often takes recordings as a primary text, and projects a personal voice
- Any instrument or combination of instruments (bearing in mind that other aspects of the study use music language concepts relating to contemporary music)
- Can be ensemble or solo, but all performance examinations must include a work performed with another live musician

Performance program

- Own choice of works that allow them to meet examination requirements and conditions
- Must include at least one work with another live musician
- Must include a work by an Australian artist since 1990
- Must include a personally reimagined version of an existing work
- May include original works
- Performer's Statement of Intent
- No specified total number of works

Reimagined work

- A musical re-working of an existing piece of music, which could have been originally played by other instrument/s, with alternative harmony, with a different time signature, with a different feel, etc. Using this work to allow the performer/s an opportunity to develop a personal voice.
- Student required to draw parallels between the ‘original’ and the reimagined work
- If the work has been reimagined in a group context, **every** assessed performer would be required to explain the reimagining process from their own instrument’s perspective on the Statement of Intent which each assessed student will complete
- Only one work is required to be reimagined and the process for only one work is required to be explained in the Statement of Intent. Groups or soloists may wish to reimagine more works.

Performer's Statement of Intention

- Explain the selection of works planned for the final performance
- Explain the approach to reimagine an existing work (only one work to be explained, even if more are included in the program)
- Explain from the personal performance viewpoint (based on your own role when performed as part of a group

Outcome 1 Key skills

- complete a performer's Statement of Intention that explains the selection of works to be performed at the final performance and their approach to reimagining an existing work
- learn, practise, interpret and rehearse a program of works including at least one work that is a reimagining of an existing work
- prepare and present a program of solo and ensemble works that demonstrates a range of music styles and character
- demonstrate the achievement of a personal voice through a performed reimagining of an existing work
- perform selections from their performance program of solo and ensemble works that show control and variation of:
 - **duration** (*tempo, beat, metre and rhythm*) to render pulse and metre
 - **tone production** (*pitch, dynamics, tone colour and articulation*) to produce appropriate pitch, timbre and articulation
 - **ensemble skills to align live performance with one or more other musicians** to achieve balance, as well as providing and responding to real-time musical cues
 - **interpretation** to demonstrate an understanding of style with evidence of personal interpretative ideas.

Selection of works

- Works for performance in Outcome 1 are ‘own choice’ but should be selected to allow the student to demonstrate the key knowledge and key skills – for instance a range of styles and character
- Area of Study 2 requires listening to a range of performances to help understand the process of ‘reimagining’
- Area of Study 3 requires students to listen and identify music elements, concepts and use of compositional devices in a range of contemporary music excerpts
- Make use of the range of different musics among your students, and encourage wide ranges of listening

Outcome 2 Key skills

- describe the use of the music elements, concepts and compositional devices in works being prepared for performance
- demonstrate and discuss interpretation decisions
- demonstrate and discuss their approach to reimagining an existing work
- implement an approach to practice and rehearsal of identified performance challenges to develop instrumental and presentation techniques
- demonstrate and discuss instrumental, and presentation techniques relevant to the performance of selected works
- reflect on feedback, evaluate effectiveness of these approaches and identify issues for further development.

Outcome 3 Key skills

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare ways in which performers interpret and manipulate music elements and concepts in performance

School-assessed Coursework for Unit 3 will contribute 20 per cent to the study score.

Outcomes	Marks allocated	Assessment tasks
<p>Outcome 1</p> <p>Perform a selection of works being prepared for the performance examination, demonstrating an understanding of music style, authentic performance conventions and a range of techniques, using a Performer’s Statement of Intent to explain their choice of works for the program.</p>	10	A short written/oral task explaining the choice of the proposed program of works to be performed.
<p>Outcome 2</p> <p>Demonstrate and discuss performance development techniques and approaches relevant to performance of selected works and an intended approach to a reimagined existing work.</p>	20	A demonstration of an intended approach to reimagining an existing work.
	10	A discussion in which the development of techniques and personal voice are explained and demonstrated.
<p>Outcome 3</p> <p>Discuss a performer’s interpretation and manipulation of music elements and concepts in works.</p> <p>Identify, recreate and notate music language concepts from examples presented, both in context and in isolation.</p>	20	Response to structured questions relating to previously unheard music.
	20	Identification, recreation (on instrument) and style-appropriate notation of short music examples.
Total marks	80	

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

Outcomes	Marks allocated	Assessment tasks
Outcome 2	15	A discussion in which materials designed to assist in the development of techniques and interpretation are explained and demonstrated.
Demonstrate and discuss performance development techniques and reimagining approaches relevant to the performance of selected works.	5	A demonstration of an approach to reimagining of an existing work.
Total marks	20	

External assessment

- The level of achievement for Units 3 and 4 is also assessed by an end-of-year aural and written examination, and by a performance examination.
- **End-of-year performance examination**
- *Maximum 20 minutes (one assessed performer); 25 minutes (two or three assessed performers); 30 minutes (four assessed performers); 35 minutes (five or six assessed performers)*
- 50 per cent to the study score
- Outcome 1 in Units 3 and 4

- **End-of-year aural and written examination**
- *60 minutes*
- 20 per cent to the study score
- Outcome 3 in Units 3 and 4

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