

# Music Performance

Music Performance Units 1 to 4 aims to broaden and enrich students' musical experience, to assist students to develop personal awareness of the expressive and aesthetic qualities of music and to encourage a life-long engagement with music and music making.

Music performance involves synthesis of knowledge of the music work/s being performed including their structure, style and context and their expressive qualities. Performance also requires the use of an instrument to interpret and realise the work, and knowledge and understanding of how to use an instrument/s to produce and manipulate sound. Performers use musicianship skills along with instrumental techniques to present musically engaging performances.











Through research and analysis of performances by leading practitioners, students become aware of ways that performance conventions, musical nuance and effective communication between performers and audience can facilitate engaging, exciting and meaningful performances. Students expand their musical vocabulary and develop language to articulate their awareness and understanding of the impact that interpretative decisions have on the music they perform, listen to and analyse.

## Music language chart

Depending on the prior experience of students, concepts may be introduced in a particular order to support students' analyses of works being prepared for performance. Knowledge listed in the following table provides a basis for the development of aural awareness. This chart should be read with the key knowledge and key skills for Outcome 3 in Units 1 to 4. For further information see *Advice for teachers*.

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Aural awareness	Systems for critical listening, aural identification of music characteristics, singing and re-creating fundamental music language	✓	✓
Intervals	Diatonic intervals	✓	✓
	Naming conventions used to identify size and quality	✓	✓
	Sound and structure – major, minor, perfect: 4ths, 5ths, 8ves	✓	✓
	Sound and structure – diminished, augmented	✓	✓
	Sound and structure – tritone (aural contexts only)	✓	✓
	Sound and structure – 2nds, 3rds, 6ths, 7ths	✓	✓
Scales	Sound and structure – major	✓	✓
	Sound and structure – natural minor	✓	✓
	Sound and structure – harmonic minor	✓	✓
	Sound and structure – melodic minor	✓	✓
	Sound and structure – chromatic scale	✓	
	Sound and structure – blues scale	✓	✓
	Sound and structure – major pentatonic	✓	✓
	Sound and structure – minor pentatonic	✓	✓
Modes	Sound and structure – dorian		✓
	Sound and structure – mixolydian		✓
	Sound and structure – lydian		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Triads and chords in root position	Naming conventions used to identify quality and diatonic function of chords within a key	✓	✓
	Sound and structure – major, minor, diminished, augmented	✓	✓
	Sound and structure – dominant 7th (dom7 or V7), for example G7	✓	✓
	Sound and structure – major 7th (maj7), for example G <sup>A</sup>	✓	✓
	Sound and structure – minor 7th (min7), for example Gmin7	✓	✓
	Sound and structure – minor 7th flat 5 (min7flat5 or half diminished), for example G <sup>o</sup> or G <sup>o</sup> 7		✓
	Sound and structure – full diminished 7th, for example G <sup>o</sup>		✓
	Sound and structure – suspended 4th (sus4), for example Gsus4	✓	✓
	Sound and structure – scale tone triads in major and harmonic minor keys	✓	✓
	Sound and structure – scale tone 7th chords in major and harmonic minor keys except for i7 and III7 in harmonic minor scales		✓
Meter	Concepts of beat, pulse, feel, accent, syncopation and subdivision	✓	✓
	Simple time-signatures – duple, triple, quadruple	✓	✓
	Compound time-signatures – duple, triple, quadruple		✓
	Asymmetric time-signatures in groups of 5 and 7, including metrical organisation that moves between symmetric and asymmetric such as $\frac{4}{4}$ – $\frac{7}{4}$ (Note: these meters will not be assessed in transcription questions in the aural and written examination.)		✓
Notation conventions	Pitch notation in treble and bass clef	✓	✓
	Stem direction	✓	✓
	Ledger lines	✓	✓
	Key signatures	✓	✓
	Accidentals	✓	✓
	Chord names/symbols	✓	✓
	Stems, beaming, dots and ties	✓	✓
	Notation of: <ul style="list-style-type: none"> <li>time signatures</li> <li>semibreve, minim, crotchet, quaver and semiquaver notes and equivalent rests</li> </ul>	✓	✓
	Triplets and duplets		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
	Rhythmic groupings: for crotchet and minim beats including as follows:	✓	✓
Crotchet beat for example: 2 3 4 4	 		
Minim beat for example: 2 3 2 2	 		
Dotted crotchet beat for example: 3 6 9 8 8 8	  		
Dotted minim beat for example: 6 9 4 4	  		

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Interpretation	Elements of music (see Cross-study specifications)	✓	✓
	Compositional devices (see Cross-study specifications)	✓	✓
	Ways of creating interpretations of works by manipulating and making decisions about tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation.	✓	✓
	Language to substantiate, discuss and describe: <ul style="list-style-type: none"> <li>ways in which treatment of elements of music by performers contributes to creating structural, stylistic and expressive qualities of music works</li> <li>ways in which treatment of compositional devices by performers contributes to creating structural, stylistic and expressive qualities of music works</li> <li>ways in which manipulation of tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation contribute to creating interpretations of works.</li> </ul>	✓	✓