

# Music General Senior Syllabus 2019 v1.2

Subject report 2020

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# Contents

<b>Introduction</b>	<b>1</b>
<b>Background</b>	<b>2</b>
Purpose .....	2
Audience and use .....	2
Report preparation .....	2
<b>Subject data summary</b>	<b>3</b>
Subject enrolments .....	3
Units 1 and 2 results .....	3
Units 3 and 4 internal assessment results .....	3
Total results for internal assessment .....	3
IA1 results .....	4
IA2 results .....	5
IA3 results .....	6
External assessment results .....	7
Final standards allocation .....	7
Grade boundaries .....	7
<b>Internal assessment</b>	<b>8</b>
Endorsement .....	8
Confirmation .....	8
Internal assessment 1 (IA1) .....	9
Performance (20%) .....	9
Assessment design .....	9
Assessment decisions .....	10
Internal assessment 2 (IA2) .....	14
Composition (20%) .....	14
Assessment design .....	14
Assessment decisions .....	15
Internal assessment 3 (IA3) .....	20
Integrated project (35%) .....	20
Assessment design .....	20
Assessment decisions .....	22
<b>External assessment</b>	<b>27</b>
Examination — extended response (25%) .....	27
Assessment design .....	27
Assessment decisions .....	28

# Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

# Background

## Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

## Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice, in making assessment decisions and in preparing students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences and Senior External Examination subjects, where relevant) and General (Extension) subjects.

## Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

# Subject data summary

## Subject enrolments

- Number of schools offering the subject: 288.

Completion of units	Unit 1	Unit 2	Units 3 and 4*
Number of students completed	2334	2424	2473

\*Units 3 and 4 figure includes students who were not rated.

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory	Not rated
Unit 1	2309	24	1
Unit 2	2345	77	2

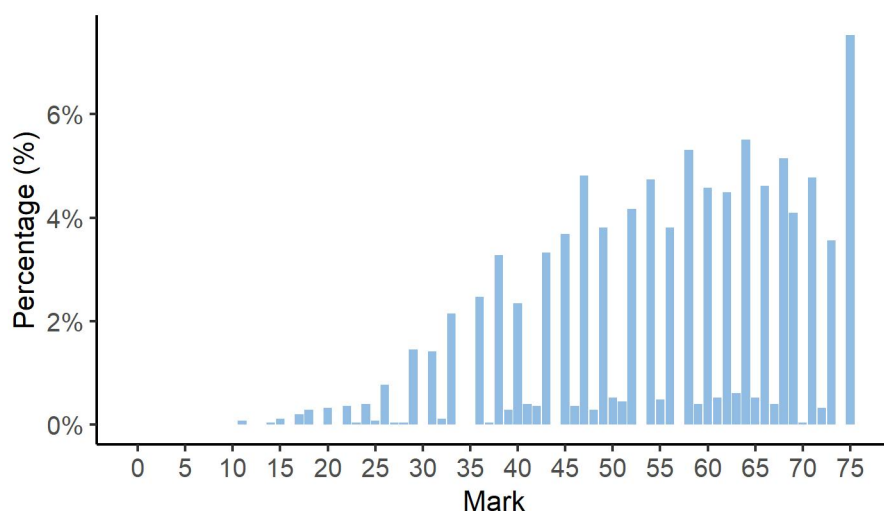
## Units 3 and 4 internal assessment results

### 2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

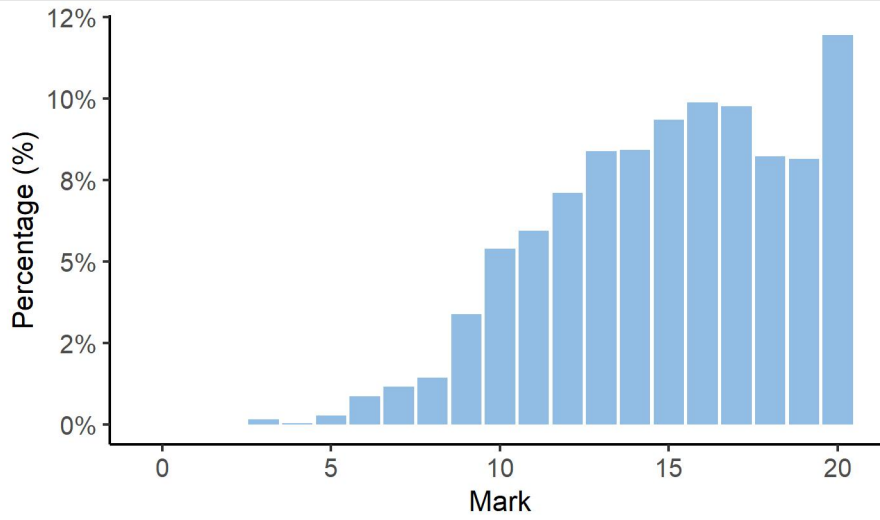
In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

## Total results for internal assessment

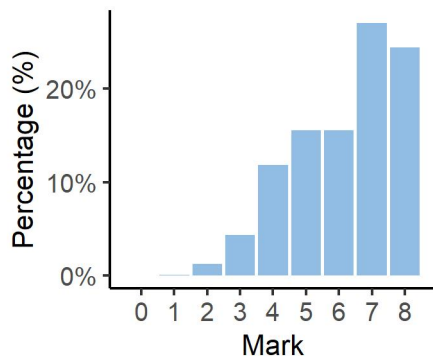


# IA1 results

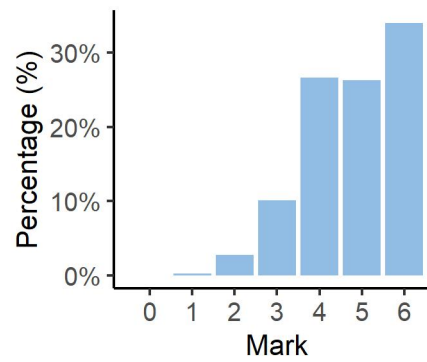
## IA1 total



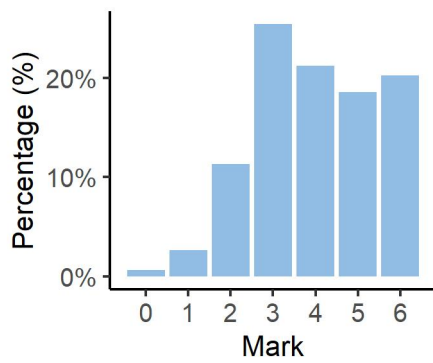
## IA1 Criterion 1



## IA1 Criterion 2

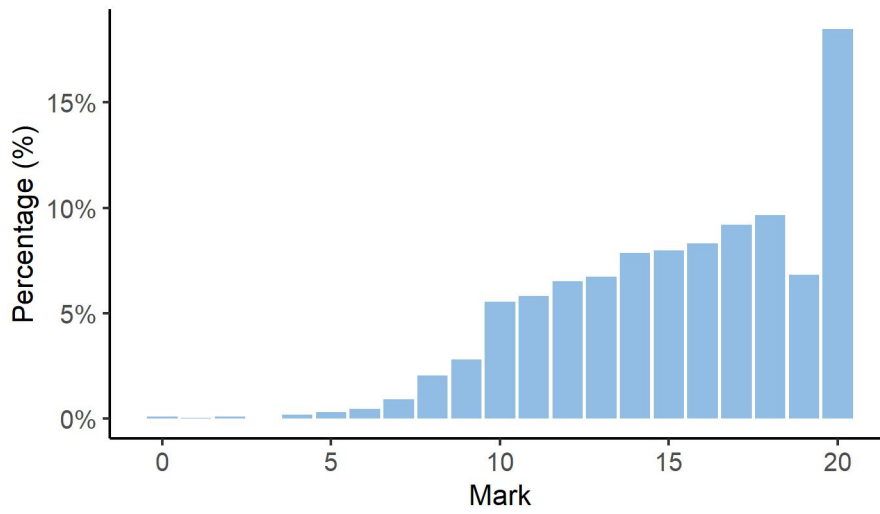


## IA1 Criterion 3

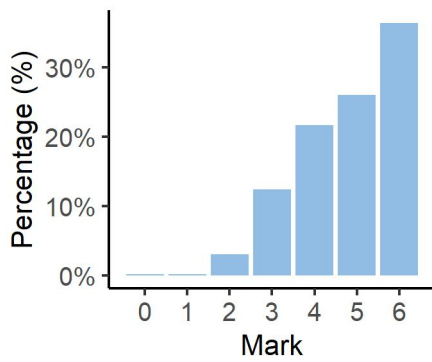


# IA2 results

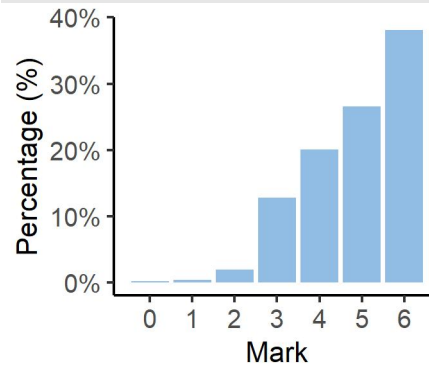
## IA2 total



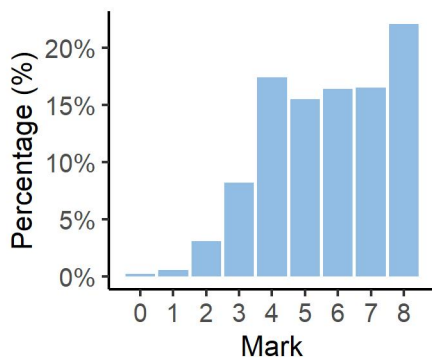
## IA2 Criterion 1



## IA2 Criterion 2



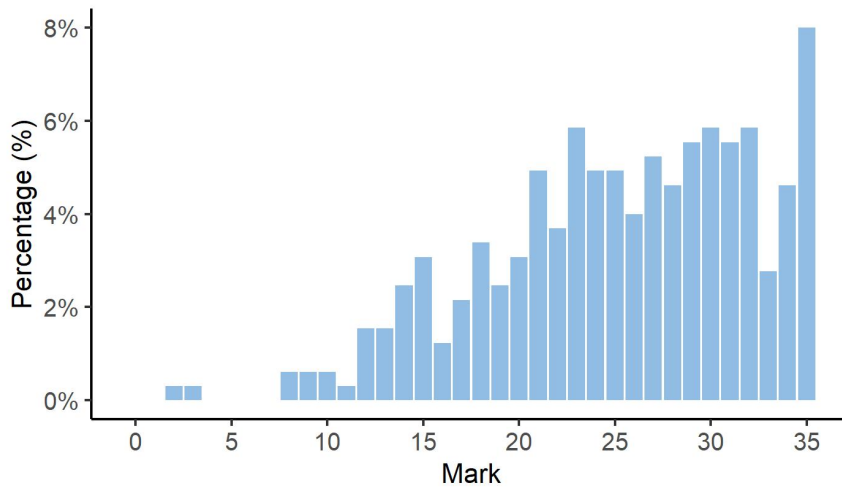
## IA2 Criterion 3



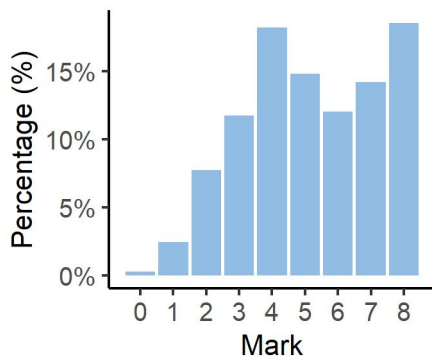


# IA3 results

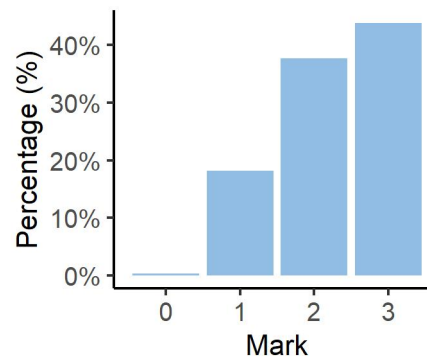
## IA3 total



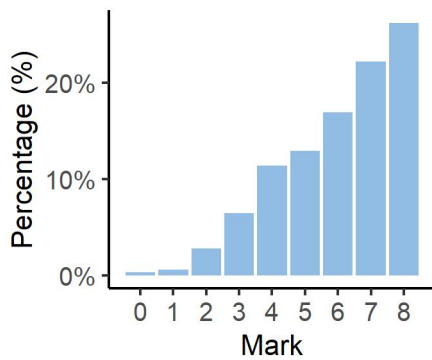
## IA3 Criterion 1



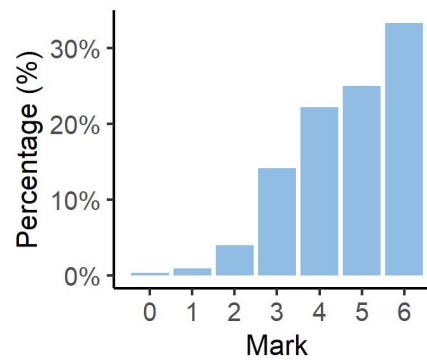
## IA3 Criterion 2



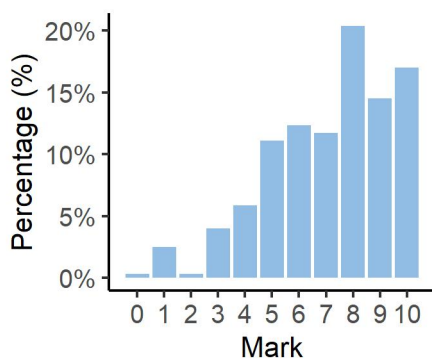
## IA3 Criterion 3



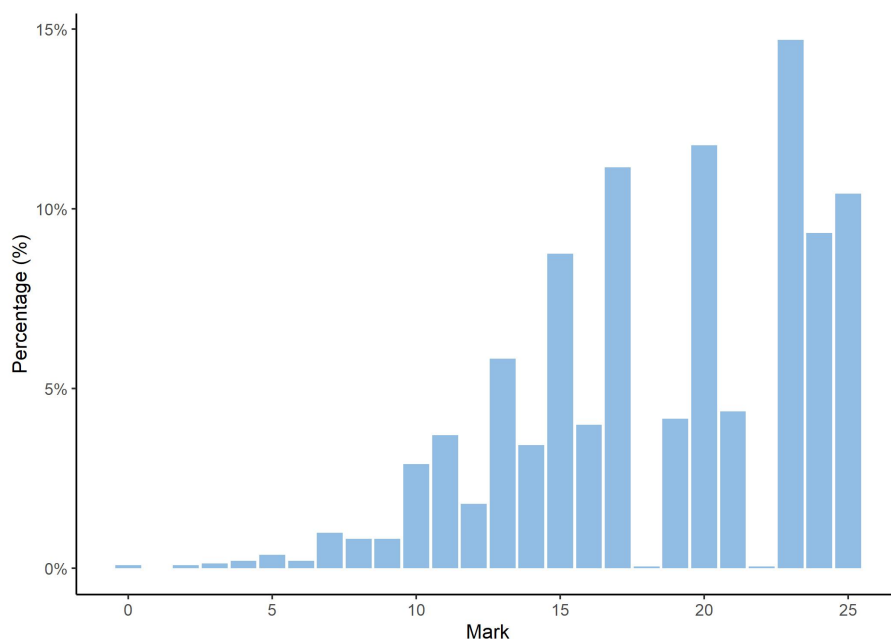
## IA3 Criterion 4



## IA3 Criterion 5



## External assessment results



## Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
<b>Number of students</b>	966	842	543	99	1

## Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
<b>Marks achieved</b>	100–82	81–64	63–44	43–16	15–0

# Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

## Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

### Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
<b>Total number of instruments</b>	298	298	298
<b>Percentage endorsed in Application 1</b>	60	51	57

## Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

### Number of samples reviewed at initial, supplementary and extraordinary review

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
<b>1</b>	287	1302	153	38	31	96.03
<b>2</b>	244	1162	91	2	20	96.8
<b>3</b>	45	214	16	0	5	91.33

# Internal assessment 1 (IA1)

## Performance (20%)

The performance task assesses the presentation of repertoire in the context of innovation and is focused on the demonstration of technical skills, interpretation of music elements and concepts, and the realisation of music ideas. The performance is accompanied by a performance statement that explains the use of music elements and concepts to communicate meaning through the performance choices made.

## Assessment design

### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

### Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	71
Authentication	17
Authenticity	21
Item construction	2
Scope and scale	8

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- context statements that were relevant to the unit and offered an authentic scenario or situation for students (e.g. themed performance events, auditions for ensembles/bands, and integration of performances within the wider-school context)
- opportunities for unique responses in the context of innovation in music
- opportunities for students to engage in the breadth of innovative musical style and genre through the performance
- clear explanation of all assessment objectives embedded in the task description or listed under the 'To complete this task, you must' section below it
- checkpoints that specified a point-in-time (in weeks or hours) for students concerning milestones, feedback points or draft submissions
- scaffolding that was authored by the school for their own context and practices and informed students about processes they should use or consider in the preparation of their performance and performance statement.

## Practices to strengthen

It is recommended that assessment instruments:

- do not ask students to include aspects outside of the syllabus specifications and conditions (e.g. explain the preparation of the performance to an audience)
- do not repeat information between sections (e.g. context, task and scaffolding) or restate information listed in the pre-populated conditions section of the task sheet
- contain only one draft per component (i.e. one draft for the performance and one draft for the performance statement).

## Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

### Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	21
Language	1
Layout	0
Bias avoidance	0

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the limited use of bold, italics and other formatting features and only where relevant (e.g. cognitive verbs, important procedural information)
- the use of spacing between paragraphs to ensure that information for each section was constrained to one page
- accurate spelling, grammar and punctuation, and clear and concise language use.

## Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

## Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Demonstrating technique	95.62	3.38	1.01
2	Interpreting music elements and concepts	97.19	2.09	0.72
3	Communicating meaning	95.3	4.14	0.56

### Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Demonstrating technique criterion
  - the demonstration of technique could be seen and heard clearly, irrespective of the size of the ensemble
  - the student presented a polished performance, irrespective of style
  - there was teacher annotation to indicate the section that was used to determine a result where the performance went over the time limit
  - syllabus glossary definitions of qualifiers and characteristics were used to support the teacher's application of the ISMG, e.g. in the performance-level descriptor for 5–6 marks, 'demonstration of technical skills that display accuracy and control'
    - *demonstrate* — give a practical exhibition
    - *accurate* — precise and exact; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
    - *controlled* — shows the exercise of restraint or direction over; restrained, managed or kept within certain bounds
- for the Interpreting music elements and concepts criterion
  - it was clear that the student was able to bring out the meaning of the performance
  - there was teacher annotation to indicate the section that was used to determine a result where the performance went over the time limit
  - the syllabus glossary definition for *interpret* was used to support the teacher's understanding of the ISMG, i.e. *interpret* — bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of
- for the Communicating meaning criterion
  - the performance statement clearly referenced the performance choices the student made to communicate meaning
  - the student response used literacy skills to sequence (arrange in order) and connect their ideas
  - there was teacher annotation to indicate the section that was used to determine a result where the statement exceeded the word limit

- syllabus glossary definitions for *communicate* and *meaning* were used to support the teacher's application of the ISMG, i.e.
  - *communicate* — convey knowledge and/or understandings to others; make known; transmit
  - *meaning* — in the Arts, refers to what an artist expresses in an artwork, or what a viewer understands and interprets from an artwork.

### Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

<p><b>Communicating meaning (3 marks)</b> The performance statement clearly explains the performance choices the student made to communicate meaning. The student has communicated meaning by conveying their knowledge and/or understanding of the style through the performance.</p>	<p><b>Excerpt 1</b></p> <p>In the piece's opening groove, I aim to emphasise the swung nature of the beat by playing the bass drum pattern markedly laid back. This exaggerated swing pattern is imperative as it establishes the feel I wish to create. The following section changes the trajectory of the piece profoundly. Nilles<sup>1</sup> has stated herself that the composition transitions into a 3/4 groove; although, as a performer, I play this section in the feel of a slower 12/8. From a grouping perspective, this means every crotchet in the 3/4 interpretation of the groove is equal to every two quaver beats in the 12/8 interpretation. This allows the swing feel that is prevalent in the section prior to this perplexing groove to carry through.</p> <p>The composition then transitions into a straight 3/4 segment. The crotchet pulse that can be felt prior in the 12/8 groove is now foregrounded in a quick funk pattern. To ensure the style is successfully conveyed, I have made a conscious effort to play the ghost notes at a softer dynamic to bring out the accents in the snare drum part.</p>
	<p><b>Excerpt 2</b></p> <p>The piece is performed in the original key of G# major as it allows me to showcase the transitions between my vocal registers. However, I have chosen to manipulate the duration of the piece by choosing a slower tempo compared to the original. This allows me to explore the element of pitch through the melodic line. I have used techniques such as glissandos and slurs, which allow me to emphasise certain lyrics of the piece through the melody. Colla Voce is used, in addition to the embellishment of the melody, as it allows the lyrics to seamlessly float above the accompaniment and draw attention to the emotions of the song. This changes the mood of the piece, compared to the original where the song is quite angry. Manipulating the tempo allows me to experiment with the melodic line innovatively, producing my own unique version of the piece.</p>

### Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Demonstrating technique criterion
  - individual students who sing and play for their performance assessment as a unified whole are not disadvantaged. If the unified performance does not equally demonstrate a match to the ISMG, it is recommended that a student performs only the sound source that best demonstrates their ability

- for the Interpreting music elements and concepts criterion
  - teachers look for evidence and do not let issues in other criteria distract, e.g. a demonstration of technical skills without accuracy or control (receiving 3–4 marks in the first criterion) may not necessarily mean that the student is unable to interpret musical elements and concept and show an individualised style.

### **Additional advice**

Where there are two students or more, ensure that the student can be clearly identified, seen and heard.

All video samples should be able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music 2019* resource for all internal assessments.



# Internal assessment 2 (IA2)

## Composition (20%)

The composition task assesses the creation of a musical work influenced by the context of innovation and is focused on the use of music elements and concepts, application of compositional devices, and resolution of music ideas. The composition is accompanied by a statement of compositional intent that explains the use of music elements and compositional devices in shaping the purpose and execution of the composition.

### Assessment design

#### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

#### Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	75
Authentication	22
Authenticity	46
Item construction	0
Scope and scale	11

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the provision of a realistic scenario or context relevant to the school and students (e.g. local composition or songwriting competition, commissioned work, provision of music for local or school-based events)
- opportunities for unique compositions in the context of innovation in music
- opportunities for students to compose in any style or genre in the context of musical innovation
- clear explanation of all assessment objectives embedded in the task description or listed under the 'To complete this task, you must' section below it
- checkpoints that specified milestones, feedback points or draft submissions
- scaffolding that was authored by the school and informed the students about processes they should use or consider in the preparation of their composition and statement of compositional intent.

#### Practices to strengthen

It is recommended that assessment instruments:

- make clear that students may demonstrate their own innovation or one studied in the unit

- contain only one draft per component (i.e. one draft for the composition and one draft for the statement of compositional intent)
- do not repeat information between sections (e.g. context, task and scaffolding) or restate information listed in the pre-populated conditions section of the task sheet.

## Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

### Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	20
Language	1
Layout	0
Bias avoidance	0

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the limited use of bold, italics and other formatting features and only where relevant (e.g. cognitive verbs, important procedural information)
- the use of spacing between paragraphs to ensure that information for each section was constrained to one page
- accurate spelling, grammar and punctuation, and clear and concise language use.

### Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

## Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Using music elements and concepts	97.41	1.57	1.02
2	Applying techniques and processes	96.53	2.55	0.93
3	Communicating meaning	96.48	2.5	1.02

### Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Using music elements and concepts criterion
  - the use of music elements and concepts ensured that the chosen style and genre were clearly developed and formulated
  - the student work demonstrated synthesis (the combining of ideas and information) of innovative compositional practices
- for the Applying techniques and processes criterion
  - compositional devices worked together to create a unified ‘whole’ piece of music
- for the Communicating meaning criterion
  - the composition and the statement of compositional intent were both used to provide a match to the ISMG, e.g. resolution of music ideas is evident through the composition, and explaining the use of musical elements and concepts and applying literacy skills is evident in the statement of compositional intent by the way the student sequences (arranges in order) and connects their ideas.

Samples of effective practices

The following are excerpts from a response that illustrate the characteristics for the criteria at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

**Using music elements and concepts (6 marks)**

The use of music elements and concepts makes the chosen style and genre clearly developed and formulated.

**Excerpt 1**

4

9

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Vln. 1

Vln. 2 *mp* *f*

Vla. *mp*

Vc. *mf* *f*

Cb.

Cym.

W.Ch.

Timp.

S. D.

### Applying techniques and processes (6 marks)

Compositional devices work together to create a unified 'whole' piece of music.

### Excerpt 2

The musical score for Excerpt 2, titled "Cantabile 'Lonely'", is written for a full orchestra. It begins at measure 16 with a tempo of  $\text{♩} = 60$ . The key signature has three flats (B-flat major or D-flat minor). The score is divided into three sections: the first section (measures 16-26) is marked  $\text{♩} = 60$ ; the second section (measures 27-54) is marked "Cantabile 'Lonely'" with a tempo of  $\text{♩} = 54$ ; and the third section (measures 55-64) is marked "molto rit." with a tempo of  $\text{♩} = 54$ . The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), Wood Chimes (W.Ch.), Timpani (Timp.), and Snare Drum (S.D.). Dynamics range from *pp* to *f*. Performance markings include "Solo" for the Oboe, "legato" for the Oboe and Bassoon, and "pizz." for the Contrabass. The score features various musical techniques such as triplets, slurs, and dynamic markings.

### Communicating meaning (4 marks)

The statement of compositional intent clearly explains the use of tempo and tonality to communicate meaning in the composition.

### Excerpt 3

This piece of music was composed with thought to Claude Monet's famous painting *Impression, Sunrise*. I intend to create the impressionistic atmosphere of the tranquil ocean depicted in the painting. The piece starts marked *Tranquilamente* "Drifting" with a broken Eb Major Pentatonic scale across the woodwinds with the French Horn and Violoncello accompanying in fifths. This then leads into the main impressionistic theme at bar 8, where it modulates to Ab Major and all instruments are playing a different melody. This polyphonic texture along with the dissonant and blurred sounds of the lower string part creates a sound seemingly devoid of bar lines. The percussive timpani part creates a steady thumping sound, replicating waves on the bow of a boat. The piece then progresses to the second section marked "Lonely", where an Oboe solo is introduced as the main theme. The flowing countermelodies in the Strings accompany the cantabile melody of the Oboe and Clarinet and the use of staggered entries in the lower strings to blur the barlines.

The next section, starting at bar 27, has the intent of moving towards a more conventional film score, modulating to F Major in 6/8 with the French Horn leading a soaring melody and the high woodwinds playing a sharply articulated rhythmic pattern. The next section is a variation of this, labelled "Sailing", where majestic chords are introduced in the contrabass. The intent of the 6/8 time signature "in two" is to give the stereotypical feeling of sailing on a vast ocean. The semiquaver runs in the string part starting in bar 55 gives an increasing build-up to the new slower tempo marking *Glorioso*, which gives the impression of breaking through a wave into the sunlight, with the transcendence of the journey upon you.

## Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Using music elements and concepts criterion
  - students compose in any style/genre within the context of the unit (Unit 3: Innovations)
- for the Applying techniques and processes criterion
  - the Compositional devices table provided in the syllabus (Section 1.2.5, Subject matter) is used for exploring compositional devices in context, style and genre
- for the Communicating meaning criterion
  - students refer to time codes rather than bar numbers in the score as often only the audio file is uploaded for confirmation
  - students will make decisions about the music elements and concepts that are most relevant to explain, rather than explaining *every* music element and concept that they have used to communicate meaning in their composition. A mark is awarded based on what is evident in the statement of compositional intent and not on what has been excluded
  - when there has been no submission of a statement of compositional intent, students may be awarded 1 mark for evidence of ‘demonstration of music ideas’ in the composition, rather than 0 marks
  - the syllabus glossary definition for *resolve* is used to support teacher’s application of the ISMG, e.g. in the Arts, *resolve* means ‘to consolidate and communicate intent through a synthesis of ideas and application of media to express meaning’. Student work that does not conclude with a sense of resolution may still demonstrate the resolution of music ideas.

## Additional advice

Where a student response exceeds the length identified in the syllabus, indicate the section of work that was used to determine the awarded marks.

Where student work has been identified as plagiarised, identify the section/s of work that is the student’s own work (if any) and has been used to determine a mark.

Keep files separate when uploading for confirmation (i.e. a file for the composition and a separate file for the statement of compositional intent). To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music 2019* resource for all internal assessments.

# Internal assessment 3 (IA3)

## Integrated project (35%)

The integrated project is focused on the synthesis of cognitive, technical and creative skills, and theoretical understandings of music. It is situated in the context of narrative in music, and results in a coherent body of work consisting of two integrated components — musicology and either composition or performance — presented as a single item. The musicology component of the integrated project is focused on the analysis and evaluation of music to justify a viewpoint, which then informs the development of the composition or performance.

### Assessment design

#### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

#### Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	59
Authentication	23
Authenticity	16
Item construction	17
Scope and scale	6

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the provision of an authentic context relevant to the school and students (e.g. authoring an interactive resource for future classes, contributing to a music theatre website, presenting a project showing possible themes and music ideas for a new video game)
- opportunities for students to engage with a range of styles and genres of repertoire that reflect narrative
- opportunities for students selecting musicology and composition to compose in any style or genre related to the unit
- clear explanation of all assessment objectives relevant to the respective instrument (musicology and composition, or musicology and performance) embedded in the respective task description or listed under the 'To complete this task, you must' section below it
- checkpoint sequences and dates that reflected the nature of the project workflow, specifically that the musicological component preceded the composition or performance (as the musicological component informs, guides and shapes the creative work)
- scaffolding that was authored by the school and informed the students about processes they should use or consider in the preparation of their response, relevant to the respective task techniques

- scaffolding that was grouped by use of subheadings according to the component of the task (i.e. musicology scaffolding and composition or performance scaffolding).

### Practices to strengthen

It is recommended that assessment instruments:

- in which the musicology topic is identified by the teacher still allow students to respond in any style or genre relevant to the unit for the composition and performance components of the task
- offer guidance as to the aspects of investigation (e.g. setting, characterisation, drama and/or action, mood or atmosphere) or specify the repertoire, topic or theme in the musicology component of the task
- make clear that the musicology component of the task informs the development of the composition or the performance
- contain only one draft per component (i.e. one draft for musicology, one draft for the statement and one draft for the composition or performance)
- allow sufficient time to develop each component of the project between checkpoints
- do not repeat information between sections (e.g. context, task and scaffolding) or restate information listed in the pre-populated conditions section of the task sheet.

### Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

#### Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	26
Language	7
Layout	0
Bias avoidance	0

\*Total number of submissions: 298. Each priority might contain up to four assessment practices.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- consideration of potential scope and scale concerns in the musicology component through teacher-directed topics
- attention to the organisation and sequencing of the task description due to its necessary length and complexity, and the breaking of instructions for the two components into smaller, separate blocks of text
- the limited use of bold, italics and other formatting features and only where relevant (e.g. cognitive verbs, important procedural information)
- the use of spacing between paragraphs and sections of the task sheet to ensure that information for each section was constrained to one page (where practicable).



## Practices to strengthen

It is recommended that assessment instruments:

- include only the assessment objectives and cognitive verbs relevant to the respective instrument (musicology/composition or musicology/performance)
- provide the same context for both instruments
- provide explicit instructions and cues to students concerning the procedures of the two respective task techniques and what they are required to demonstrate in each
- offer the same scaffolding in the musicology component for each of the two instruments
- contain comparable drafting and feedback opportunities between each instrument.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

### Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Analysing and evaluating	85.76	13	1.24
2	Applying literacy skills	92.26	7.43	0.31
3	Using music elements and concepts/Demonstrating technique	93.5	4.33	2.17
4	Applying techniques and processes/Interpreting music elements and concepts	94.12	3.72	2.17
4	Communicating meaning	91.02	6.19	2.79

### Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Analysing and evaluating music criterion
  - the integrated project clearly established a viewpoint (of the expressive powers of music to convey a narrative)
  - it was clear how the analysis of the music elements justified the viewpoint and related to the narrative
  - the evidence provided to justify the viewpoint was more than a bar number or time code (e.g. suitable evidence at a 5–6 mark range would include annotated snipped evidence from the score or audio)



- for the Applying literacy skills criterion
  - there was coherent integration of the two components (the musicology component and either the performance component or the composition component) and the syllabus glossary definition for *coherent* was used to support the teacher’s application of the ISMG, i.e. *coherent* — having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
  - there was use of appropriate referencing conventions, including citations, that acknowledge the expertise of others, sourced information and ideas
- for the Using music elements and concepts (composition component) criterion
  - the narrative conveyed through the use of music elements and concepts is *explicit* (clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested)
- for the Demonstrating technique (performance component) criterion
  - the demonstration of technique could be seen and heard clearly, irrespective of the size of the ensemble
  - the student presented a polished performance, irrespective of style
  - syllabus glossary definitions of qualifiers and characteristics were used to support the teacher’s application of the ISMG, e.g. in the performance-level descriptor for 5–6 marks, ‘demonstration of technical skills that display accuracy and control’
    - *demonstrate* — give a practical exhibition
    - *accurate* — precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
    - *controlled* — shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
- for the Applying techniques and processes (composition component) criterion
  - compositional devices worked together to integrate the meaning and create a unified ‘whole’ piece of music (that portrays a narrative)
- for the Interpreting music elements and concepts (performance component) criterion
  - it was clear that the student was able to bring out the meaning of the performance
  - the syllabus glossary definition for *interpret* was used to support the teacher’s understanding of the ISMG, i.e. *interpret* — bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one’s own interpretation of
- for the Communicating meaning (statement of compositional intent) criterion
  - the statement of compositional intent clearly explained the use of music elements and concepts to communicate meaning in the composition. *Meaning* defined in the syllabus glossary refers to ‘what a musician expresses in a composition; or, what an audience understands from a composition’. Students may communicate the literal meaning of the composition in their statement of compositional intent, but they may also communicate meaning by explaining how the composition is produced or carried out (executed)

- for the Communicating meaning (performance statement) criterion
  - the performance statement clearly referenced the performance choices the student made to communicate meaning
  - syllabus glossary definitions for *communicate* and *meaning* were used to support the teacher’s application of the ISMG statement, i.e.
    - *communicate* — convey knowledge and/or understandings to others; make known; transmit
    - *meaning* — in the Arts, refers to what an artist expresses in an artwork, or what a viewer understands and interprets from an artwork.

### Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

<p><b>Analysing and evaluating music (8 marks)</b></p> <p>The deconstruction of the variations shows depth and breadth using names of specific rhythmic patterns, intervals and expressive devices. The interrelationships between duration and pitch are established.</p>	<p><b>Excerpt 1</b></p> <h3 style="text-align: center;">DISCUSSION OF THE FAST VARIATIONS</h3> <p>In this piece, there are two main kinds of variations. There are light and fast variations, and also heavy and stronger variations. The light and fast variations have lots of ornamentation, semiquaver runs, rolling arpeggios and large double octaves. They also tend to increase in intensity as the piece increases, usually with the last variation to be the most complex and virtuosic. The first variation is similar to the theme. The theme is played but lots of ornamentation such as trills, turns, grace notes and glissandi. Also, the speed of this section is increased slightly. It doesn't differ from the original theme that much as you can clearly hear it being played note for note. Variation six (7:40) is more complex and intense than the first variation. It was played only using the performers right hand. This and the continuous semiquavers played shows the virtuosity of this piece. This variation is heavily contrasted to the light and simple original theme, but the emphasis on certain semiquavers shows that the theme is still played. Variation ten (11:09) is the last variation of this piece. The rolling arpeggios, double octaves, fast scales and lots of semiquavers and demisemiquavers show how amazing and virtuosic of a piano played the performer is. Gottschalk clearly didn't intend for beginner to play this piece as it is so incredibly complex. The rhythm differs completely from the original theme but the melody is still similar. It still relates to the original theme but through the variations it has become much more complex. This relates to the theme of a carnival in Venice through its use of ornamentation, fast running notes and the overall mood of the piece. An example of how Gottschalk portrays his view of a carnival is the way he sets the mood. The theme is played for jovial which shows the cheek of the performer. The added ornamentation and faster notes add a sense of happy chaos which would be seen in happy children running around at the carnival.</p>
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<p><b>Analysing and evaluating music (8 marks)</b></p> <p>The deconstruction of rhythm and tonality shows depth and breadth using names of specific rhythmic patterns, metre and scale names. The interrelationships between duration and pitch are established. Judgments made about the use of duration and pitch are plausible and justify the viewpoint.</p>	<p><b>Excerpt 2</b></p> <p>The emphatic fermata placed at the of m.2 points to the compositional significance of the first two bars and also allows the performer to allow their own interpretation for when they begin the next phrase. First bar is then repeated but a change of feeling occurs as from bar 4, the rhythm of duple time changes to triple. The comma inserted halfway through the bar divides the two different motives, it introduces a new rhythmic motive and a new primary scale.</p> <p style="text-align: center;">Très modéré</p>  <p style="text-align: center;"><i>mf</i></p> <h3 style="text-align: center;">Section A cont.</h3>  <p style="text-align: center;"><i>p</i></p> <p>The commas that occur is to differentiate the rhythms of duple to triple, this is a very common technique that Debussy had written throughout the solo. This connects with the poems' narrative and whenever there is a change of the rhythm motif, it indicates a disruption between the tonic complex. This effect disturbs the rhythm of the phrase and the tonal centre which links it to the symbolist poetry; the narrative of when the naiade's state of mind is disrupted. The 'disturbance' between duple and triple rhythmic patterns, correlates to the naiade's thoughts of emotions, disrupting her balance between conscious and subconscious. From the triplet motif at m.4 the melody rises and grows in pitch and concludes Section A with a pentatonic scale figure. This restores the internal balance between the tonic complex, with the duple rhythm returning at m.6-8, this suggests a recall of the first bar.</p>
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## Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Analysing and evaluating music criterion
  - the repertoire is deconstructed to determine which elements are relevant when analysing how narrative is communicated
- for the Applying literacy skills criterion
  - oral literacy is marked in the same way as written literacy
- for the Using music elements and concepts (composition component) criterion
  - students consider the most appropriate music elements and concepts that will explicitly convey the narrative
- for the Demonstrating technique (performance component) criterion
  - teachers look for evidence and do not let issues in other criteria distract, e.g. a performance of repertoire that does not convey a narrative does not mean a student is unable to demonstrate technique
  - individual students who sing and play for their performance assessment are not disadvantaged. If the unified performance does not equally demonstrate a match to the ISMG, it is recommended that a student performs using the sound source that best demonstrates their ability
- for the Applying techniques and processes (composition component) criterion
  - a unified and cohesive work in this context is a work that is unified and cohesive in portraying the narrative
- for the Interpreting music elements and concepts (performance component) criterion
  - teachers look for evidence of the interpretation or use of music elements and do not let issues in other criteria distract, e.g. a demonstration of technique without accuracy or control (receiving 3–4 marks) may not necessarily mean that the student is unable to interpret musical elements and concept and show an individualised style (5–6 marks)
- for the Communicating meaning (statement of compositional intent) criterion
  - literacy skills are not considered in this criterion
  - the composition and the statement of compositional intent are both used to match the student work to the ISMG (e.g. resolving music ideas is evident in the composition, while explaining the use of music elements and concepts is evident in the statement)
- for the Communicating meaning (performance statement) criterion
  - literacy skills are not considered in this criterion
  - the performance and the performance statement are both used to match the student work to the ISMG (e.g. realising music ideas is evident in the performance, while explaining the use of music elements and concepts is evident in the statement).

### **Additional advice**

Where a student response exceeds the length identified in the syllabus, indicate the section of work that was that was used to determine the awarded marks.

Where student work has been identified as plagiarised, identify the section/s of work that is the student's own work (if any) and has been used to determine a mark.

All video samples should be able to be viewed fully using correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music 2019* resource for all internal assessments.

# External assessment

## Examination — extended response (25%)

### Assessment design

#### Assessment specifications and conditions

The extended written response is based on the sustained application of students' cognitive abilities, requiring students to analyse and evaluate information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting artwork to communicate meaning, or applying concepts or theories. The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis and evaluation to fully answer a question
- an analytical essay that expresses a viewpoint.

#### Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other
  - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
  - students will be provided with contextual information during the examination to support understanding of the stimulus.

The assessment instrument consisted of one paper. Questions were derived from the context of Units 3 and 4. This assessment was used to determine student achievement in the following assessment objectives:

2. explain the use of music elements and concepts to communicate meaning in repertoire and music sources
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics in repertoire and music sources
6. apply written literacy skills using music terminology relevant to genre/style, reference to the work, and language conventions, to communicate ideas and meaning relevant to the work
8. evaluate music to justify a viewpoint related to repertoire and music sources.

The stimulus included three score-based and aural works from different sources, which were designed to elicit an extended written response.

The extended response examination required an analytical response to one unseen question with a length of 800–1000 words in two hours.

## Assessment decisions

Overall, students responded well to the following assessment aspects:

- the stimulus — students were able to engage with the range of stimulus, the digital stimulus and the stimulus book
- the assessment technique — they were well prepared for writing an analytical extended response
- communicating meaning and relating their analytical findings to the question
- using bar numbers and time codes when providing examples to justify their viewpoint
- selecting two music elements or concepts as required by the question and stating these in the opening paragraph.

## Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

### Extended response

Criterion: Explaining and analysing music elements or concepts

Effective student responses:

- deconstructed only two elements or concepts as required by the question
- clearly identified the two elements or concepts in the first paragraph
- deconstructed each element in depth and breadth, providing layers of detail and specificity, which demonstrated evidence of *thorough* analysis.

Student sample of effective responses

This excerpt has been included to demonstrate:

- a thorough deconstruction of pitch. There is a high level of detail provided with specific use of chord names, keys, details of cadence type, etc.

#### Explaining and analysing music elements or concepts (6 marks)

This response explains and analyses music elements or concepts, identifies the music element or concept revealing relevant characteristics that communicate meaning in response to the chosen question, and deconstructs the music element or concept thoroughly and accurately.

The use of the  $E_{sus}^2$  chord creates a sense of ~~musical~~ uncertainty on top of dissonance. This progression repeats through the introduction of the ~~vocalist~~ until the third beat of bar 18, where the  $B^5$  chord resolves in an imperfect cadence in  $B_{maj}$  to the dominant  $F\#_{maj}$  with an added ~~fourth~~. The lyrics "to believe you'll be okay" emphasises this resolution with the key words "believe" and "okay", both linking to ~~the~~ the concept of hope. This  $F\#_{maj}$  chord is then used in bar 23 to finally establish the  $B_{maj}$  tonality of the piece. When the main melody is

Criterion: Analysing relationships

Effective student responses:

- identified the purpose of music elements or concepts working together to communicate the intended meaning.

Student sample of effective responses

This sample has been included to:

- demonstrate the connection made between the change in tonality and the timbre of a female vocalist and acoustic guitar.

**Analysing relationships (1 mark)**

This response establishes the interconnectivity between characteristics of music elements or concepts to communicate meaning in response to the question.

This ~~the~~ link is used to go from G major to A major, which ~~is~~ is the dominant of D major, thus creating a strong and powerful perfect cadence to D major. ~~Instead~~ Instead, it goes to the relative minor (B minor) and mimics the chord progression at the start, implying the reminiscent memories of despair being turned into confidence and determination. The addition of a female vocalist and choir as well as the light timbre of an acoustic guitar emphasises the power of the modulation and emotion change. These emotions are not ~~only~~ only conveyed through pitch, but also through the ~~the~~ musical element of duration.

Criterion: Evaluating the use of music elements or concepts

Effective student responses:

- made a thoughtful and convincing judgment about the use of an element in relation to the communication of meaning in the question, demonstrating care and intent.



### Student sample of effective responses

This sample has been included to:

- demonstrate that the judgment made about syncopation and its purpose in creating the sense of a person trudging and tripping over is thoughtful and intentional.

#### Evaluating the use of music elements or concepts (3 marks)

This response makes a careful and deliberate judgment about the use of the music element or concept in relation to the communication of meaning in response to the chosen question.

to ~~be~~ establish both emotions of despair and hope. In the first section of the piece (bars ~~1-14~~<sup>1-14</sup>) the use of syncopation in the bass part of the piano is used to create the sense of ~~a~~ a person trudging and tripping and stumbling over. The additional rubato to this section allows for this imagery to be created. At bar 15, the tempo is

Criterion: Justifying the use of music elements or concepts

Effective student responses:

- provided two examples for the music element or concept to strengthen the viewpoint.

### Student sample of effective responses

This sample has been included to:

- demonstrate an example that justifies the concept of hope that is convincing and plausible.

#### Justifying the use of music elements or concepts (5 marks)

This response uses two pertinent examples to support the viewpoint, references the examples using bar numbers or time code.

to determination throughout the piece. The piece starts with a G<sup>#</sup> minor → E sus<sup>2</sup> → B major chord progression in ~~the~~ bars 1-4. The use of the minor 6th chord in the key of B major at the start of the piece subdues the establishment of the major tonality of the piece. This perhaps can be interpreted as the emotion of ~~a~~ despair being created to emphasise the emotions preceding "hope".

Criterion: Applying literacy skills

Effective student responses:

- used relevant music terminology and expressed music ideas in a logical and organised manner
- organised the body paragraphs into the two selected music elements or concepts.

Student sample of effective responses

This sample has been included to demonstrate:

- the naming of the composers and the work and use of relevant music terminology
- the selection of two music elements and concepts as required by the question and stating the elements in the opening paragraph.

<p><b>Applying literacy skills (2 marks)</b> This response uses music terms, including the title of the work and/or the name/s of the composer/s, that are relevant in response to the chosen question.</p>	<p>"You Will Be Found" is a musical <del>theatre</del> <sup>theatre</sup> masterpiece, written by Benj Pasek and Justin Paul for <del>the</del> musical 'Dear Evan Hansen'. The musical itself follows <del>the</del> <sup>unique and</sup> lovable characters as they navigate through young adulthood, <del>and</del> <sup>and</sup> the choices they make as they mature and grow, whether those choices are intelligent or not. 'You Will Be Found' <del>expresses</del> <sup>expresses</sup> Evan's (the musical's protagonist's) <del>big</del> <sup>big</sup> feelings of hope surrounding a better future. Evan is singing this <del>at</del> <sup>at</sup> a low point in his life, and <del>his</del> <sup>his</sup> optimism and hope grow throughout the work, while still reflecting <del>on</del> <sup>on</sup> his current situation. Pasek and Paul communicate Evan's emotions through <del>some</del> <sup>some</sup> clever manipulation of musical elements; notably, their implementation of pitch and duration cultivates <del>the</del> <sup>the</sup> character's growing hope throughout the piece.</p>
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### Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- how students can demonstrate fine-grained detail when deconstructing a music element or concept so that important aspects of the element are not overlooked
- a wide range of genres and styles
- what strategies they can provide to support students in selecting significant examples to justify their evaluations
- how students can establish the interconnectivity between elements or concepts.