

Music subject report

2021 cohort

February 2022

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Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing 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
- assist in assessment design practice
- assist in making assessment decisions
- help prepare 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 (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes 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 completion

The following data includes students who completed the General subject or AS.

For the purposes of this report, while the 2021 summative units for the AS are AS units 1 and 2, this information will be included with the General summative Units 3 and 4.

Note: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

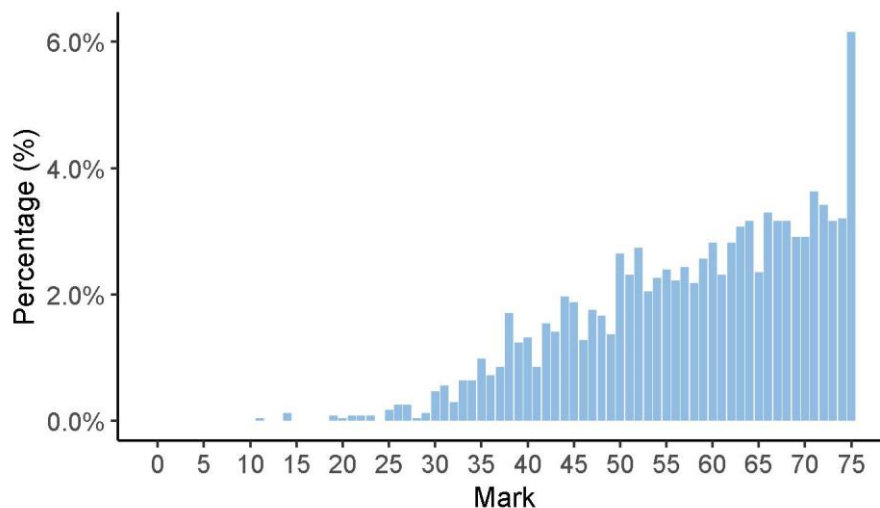
Number of schools that offered the subject: 292.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2548	2448	2326

Number of students	Satisfactory	Unsatisfactory
Unit 1	2446	102
Unit 2	2328	120

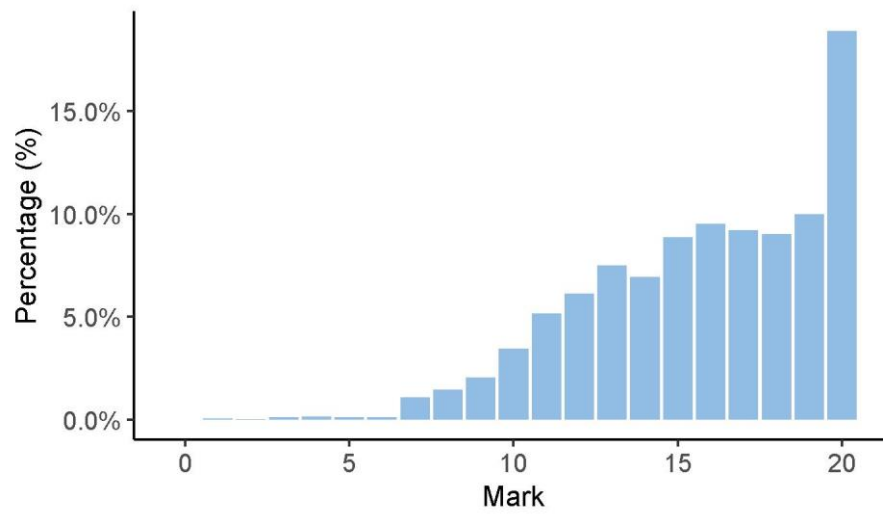
Units 3 and 4 internal assessment (IA) results

Total marks for IA

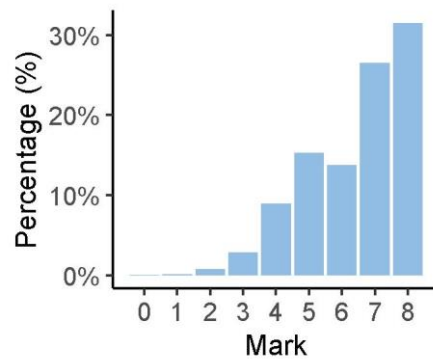


IA1 marks

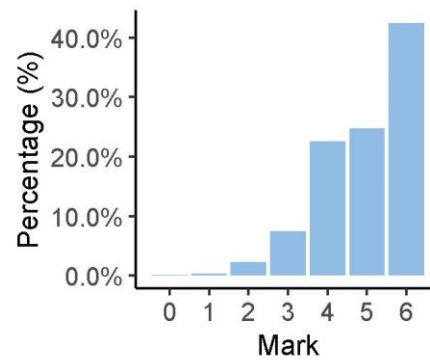
IA1 total



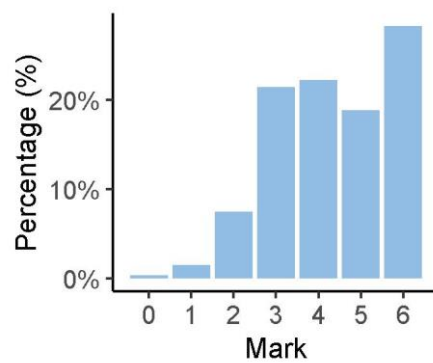
IA1 Criterion: Demonstrating technique



IA1 Criterion: Interpreting music elements and concepts

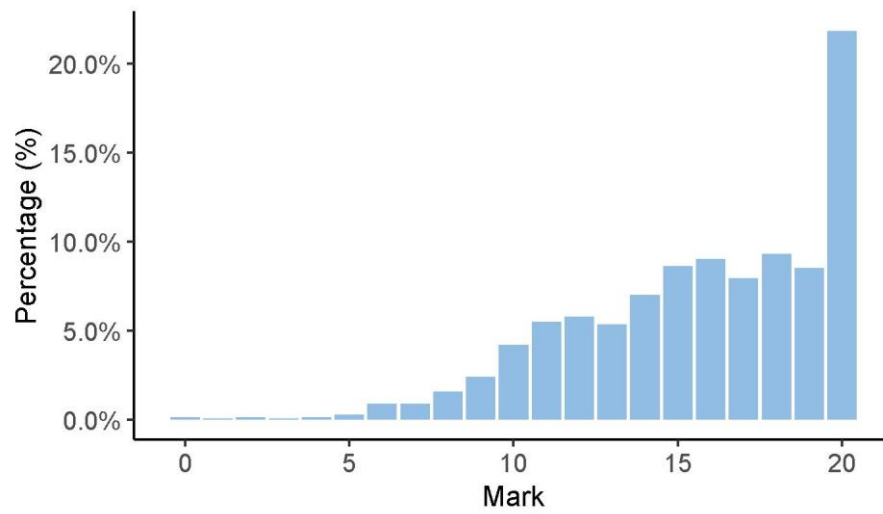


IA1 Criterion: Communicating meaning

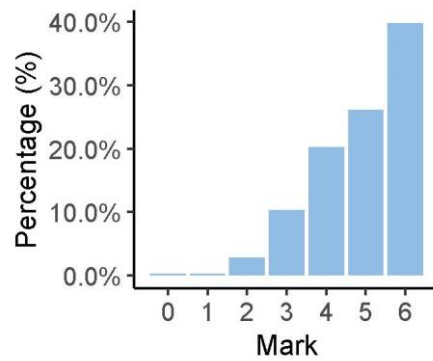


IA2 marks

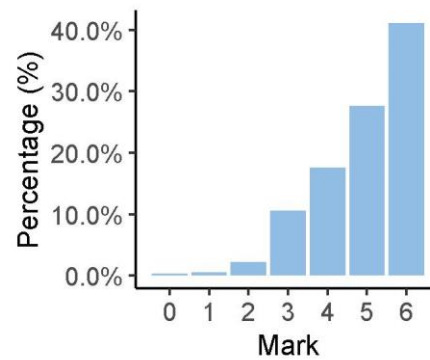
IA2 total



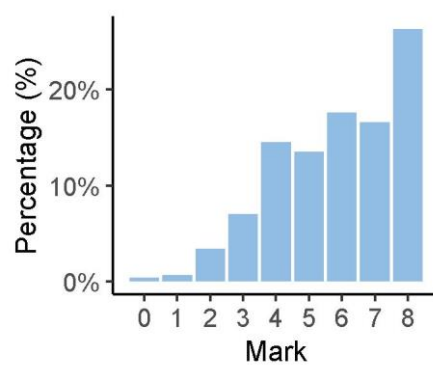
IA2 Criterion: Using music elements and concepts



IA2 Criterion: Applying techniques and processes

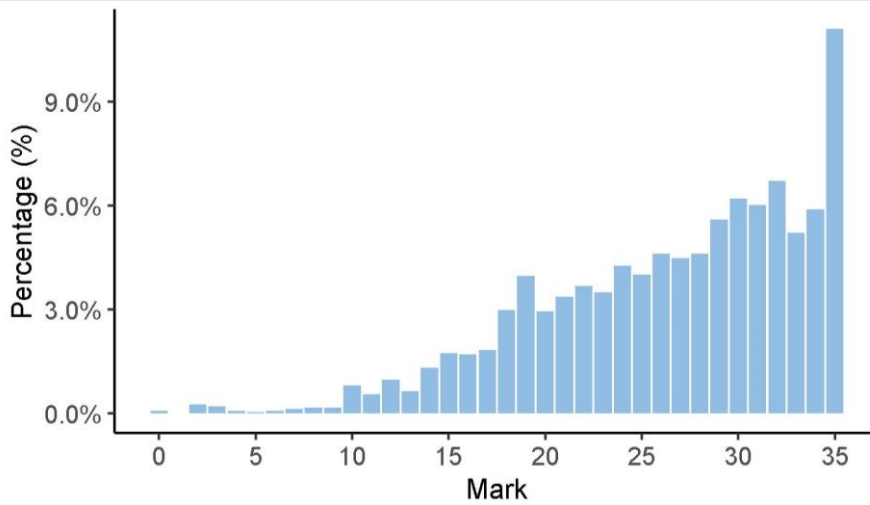


IA2 Criterion: Communicating meaning

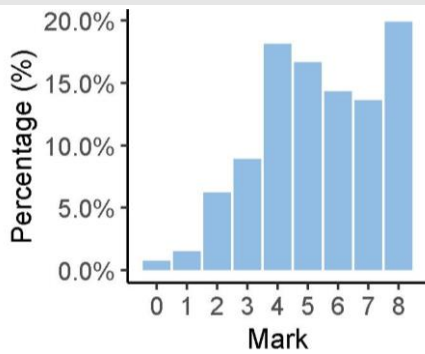


IA3 marks

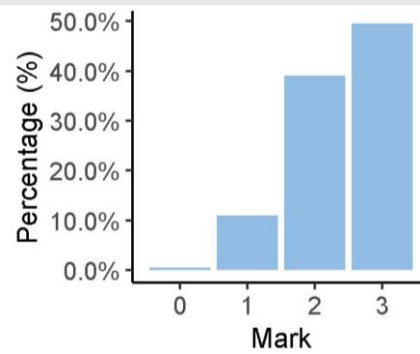
IA3 total



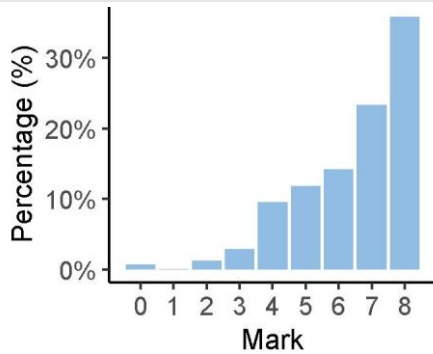
IA3 Criterion: Analysing and evaluating music



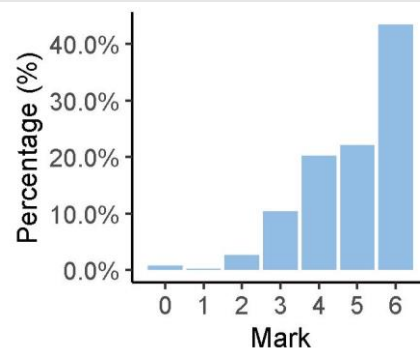
IA3 Criterion: Applying literacy skills



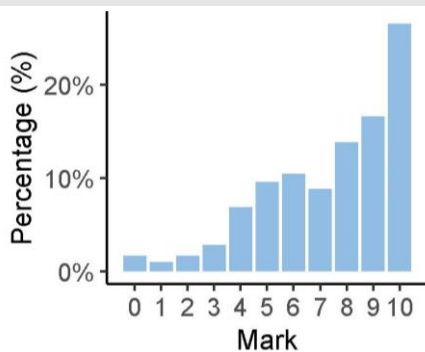
IA3 Criterion: Using music elements and concepts or Demonstrating technique



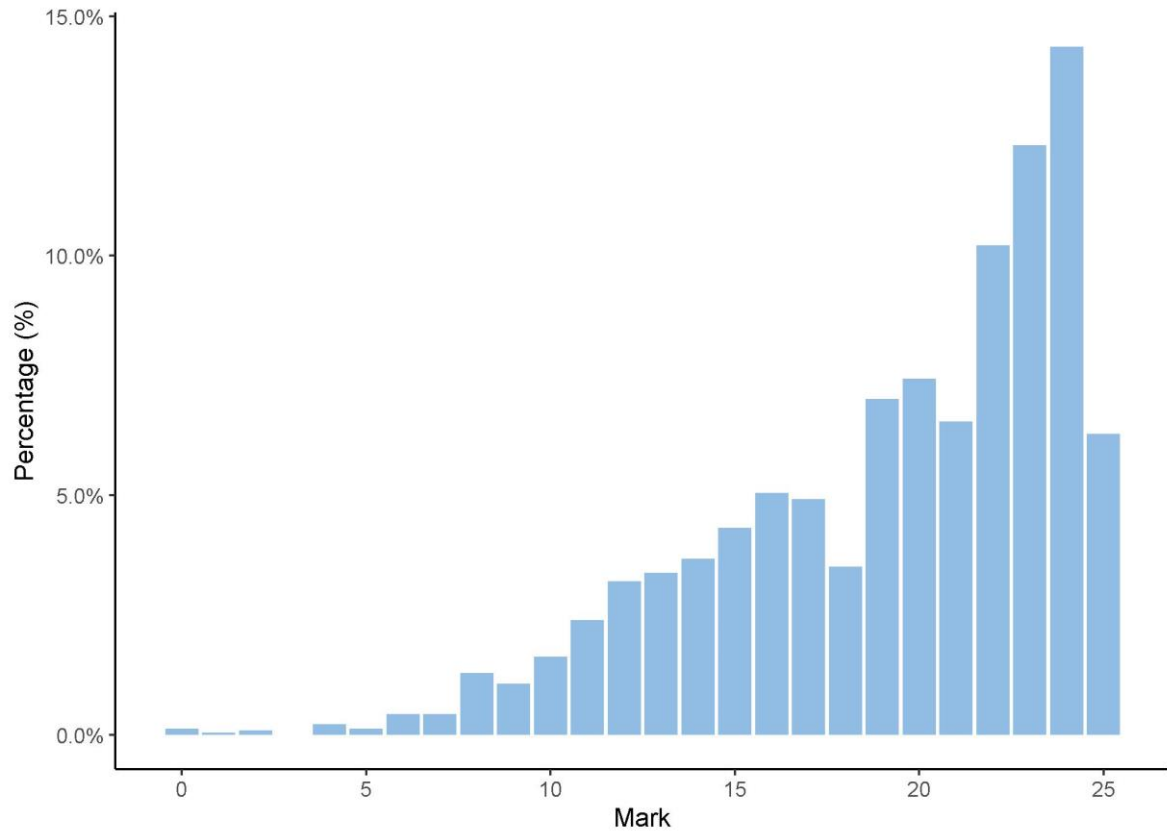
IA3 Criterion: Applying techniques and processes or Interpreting music elements and concepts



IA3 Criterion: Communicating meaning

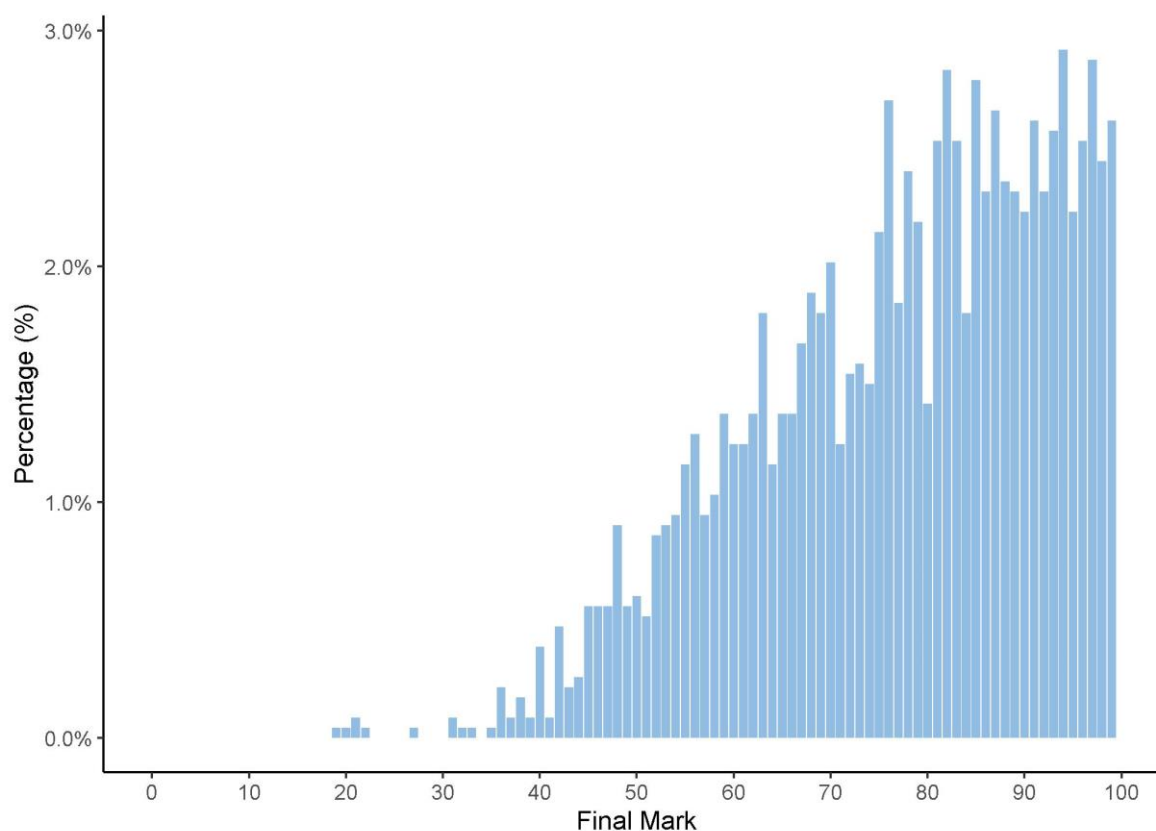


External assessment (EA) marks



Final subject results

Final marks for IA and EA



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
Marks achieved	100–84	83–65	64–45	44–16	15–0

Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	964	851	454	58	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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	293	293	290
Percentage endorsed in Application 1	87%	83%	81%

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	289	1343	126	78.2%
2	288	1315	59	87.15%
3	288	1322	118	67.71%



Internal assessment 1 (IA1)

Performance (20%)

In IA1, the Performance task assesses the presentation of repertoire 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 priority	Number of times priority was identified in decisions*
Alignment	24
Authentication	10
Authenticity	3
Item construction	8
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 293.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- contained context statements that were relevant to the unit (Unit 3: Innovations, General syllabus, or AS unit 1: Designs, Alternative Sequence) 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)
- offered clear alignment between the subject matter and requirements of the unit, with opportunities for students to explore innovations both pre-1950 and post-1950 (Unit 3: Innovations, General syllabus) or the nature of design in music (AS unit 1: Designs, Alternative Sequence)
- clearly identified all assessment objectives listed under a 'To complete this task, you must' section below the description of the task or, alternatively, embedded in the task description itself

- allowed opportunities for unique responses in the context of a range of styles and genres associated with innovation in music and/or musical practice/s (Unit 3: Innovations, General syllabus) or the way in which music is designed (AS unit 1: Designs, Alternative Sequence).

Practices to strengthen

It is recommended that assessment instruments:

- are contextualised to the school through the context, task and scaffolding sections of the assessment instrument to display distinct difference from the QCAA sample task
- clearly identify the component that is drafted when schools elect to draft the Performance and performance statement separately
- do not repeat information between sections (e.g. context, task, scaffolding) or restate information listed in the pre-populated conditions section of the task sheet
- do not require that students include aspects outside of the syllabus specifications/conditions (e.g. wear specific costumes, analyse or evaluate the use of music elements and concepts, discuss the preparation of the performance to an audience).

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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	5
Layout	2
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 293.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- allowed opportunities for students to demonstrate an innovation in music from a range of periods, styles and genres pre- and post-1950 (General syllabus) or design in music (Alternative Sequence)
- were clear and concise in language use in task description, identifying each aspect of the task and the interrelationship between.

Practices to strengthen

It is recommended that assessment instruments:

- clearly align with the assessment objectives through the identification of assessment objectives associated with the instrument

- offer opportunities for students to engage in the breadth of musical style and genre through the performance rather than be limited to specific styles and practices
- include explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate
- are carefully checked for layout and formatting issues resulting from text that is copied into the form from another source, which affected readability and consistency.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Demonstrating technique	86.51%	8.65%	4.15%	0.69%
2	Interpreting music elements and concepts	89.62%	5.54%	3.81%	1.04%
3	Communicating meaning	82.35%	10.38%	3.46%	3.81%

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 technical skills was clearly identifiable, regardless of the size of the ensemble
 - technical skills were assessed, rather than requirement of the performance to be ‘note perfect’
 - in the performance-level descriptor
 - for 5–6 marks, technical skills were ‘free from error’ and ‘well-managed’. It is possible for a well-managed performance to include note inaccuracies
 - for 7–8 marks, technical skills allowed for a performance to ‘flow smoothly’ and create a ‘united whole’
 - there were annotations to indicate the section that was used to determine a result where the performance went over the time limit
- for the Interpreting music elements criterion
 - in the performance-level descriptor

- for 4 marks, the shaping of music elements and concepts showed ‘stylistic awareness’
- for 5–6 marks, ‘individualised style’, which allowed for the meaning to be brought out
- there were annotations to indicate the section that was used to determine a result where the performance went over the time limit
- for the Communicating meaning criterion
 - the performance statement clearly explained the performance choices the student made to communicate meaning, understanding of style and the individualisation of the performance
 - the responses used literacy skills to sequence and connect their ideas
 - there were annotations to indicate the section that was used to determine a result where the statement exceeded the word limit.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criterion at the performance level indicated. The excerpt may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

This student response excerpt has been included:

- to demonstrate applied literacy skills through sequenced and connected ideas that express ideas and meaning in their own work
- to provide evidence of the explanation of performance choices made by the student that conveys their knowledge and understanding of the style.

<p>Communicating meaning (4 marks)</p> <ul style="list-style-type: none"> • application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work • explanation of the use of music elements and concepts to communicate meaning through the performance choices made 	<p>Excerpt 1</p> <p>From the suggestive title, <i>The Little Shepherd</i>, I aimed to create an ethereal atmosphere to reveal the narrative of a little boy playing his flute as he watches over his sheep. Conforming to impressionism’s avoidance of traditional form, the piece is structured through two motifs: improvisatory flute-like melodies and lively, rhythmic dance melodies.</p> <p>The first four measures unfold an expressive cadenza representing the musical motif of the shepherd’s flute. By not following the precise rhythmic structure of the piece, I was able to give the phrase a feeling of freedom and improvisation. Additionally, I considered the <i>très doux et délicatement expressif</i> markings by applying a lighter touch, particularly on the faster semi-quavers.</p> <p>Along with an unhurried tempo, the depiction of a shepherd with his gentle flute improvisation has been established in the piece. The flute motifs at bars 12 and 18 have been approached with a similar musical intent.</p> <p>In bar 5, the piece moves on to a contrastingly livelier and playful flute melody which is achieved through dotted semiquaver runs and an increase in tempo. Though it is unmarked on the score, introducing subtle dynamic shifts in conjunction with the rising and falling points of the melody emphasise the image of the youthful and good-humoured shepherd. Moreover, lightly applying the sustain pedal blends the notes of the runs together to give the piece a vague and dissonant tonality which is in keeping with the characteristics of impressionism. Finally, drastically slowing the piece down at <i>cédez</i> accentuates the cadence point at the end of the tense and energetic runs. Additionally, playing the cadence chord slightly out of time reintroduces the feeling spontaneous and natural feelings of the cadenza. The piece once again returns to a serene image of resting sheep and a young boy playing his flute.</p> <p>Overall, my manipulation of rhythm and articulation in my performance <i>The Little Shepherd</i> was with the consideration of impressionistic characteristics to allude to Debussy’s intended narrative of a young shepherd playing his flute.</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 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 of technical skills to the ISMG, it is recommended that a student performs only the sound source that best demonstrates their technical ability
- for the Interpreting music elements and concepts criterion
 - how a student has performed in another criterion does not impact on the marks awarded in this criterion, 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
- for the Communicating meaning criterion
 - performance statements should focus on the performance choices made by the students to communicate meaning. Students do not need to reflect on their rehearsal process or write an in-depth musicological analysis of the work.

Additional advice

- The school assessment policy needs to be enacted when marking student responses that go beyond the length identified in the syllabus. Strategies should be suitable for the school context, assessment technique and response type, and may include
 - marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length. When a performance exceeds the time conditions, teachers should indicate clearly where marking began and ended by annotating time codes on the ISMG, i.e. the 2–3 minutes of work that was used to determine the awarded marks
 - annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing the response length of performance tasks through the use of authentication strategies.
- 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.



Internal assessment 2 (IA2)

Composition (20%)

In IA2, the Composition task assesses the creation of a musical work 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 priority	Number of times priority was identified in decisions*
Alignment	31
Authentication	16
Authenticity	5
Item construction	8
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 293.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided opportunities for students to respond in any style or genre of the unit
- clearly identified all assessment objectives listed under a 'To complete this task, you must' section below the description of the task or alternatively embedded in the task description itself
- provided a realistic scenario or context relevant to the school/students (e.g. local composition/song-writing competition, commissioned work, provision of music for local or school-based events)
- contained scaffolding that was authored by the school and relevant to the iterative and non-linear nature of compositional procedures and practices.

Practices to strengthen

It is recommended that assessment instruments:

- are contextualised to the unit through the context, task and scaffolding sections of the assessment instrument, and display distinct difference from the QCAA sample instrument
- clearly identify that students 'explain' the use of music elements and compositional devices in shaping the purpose and execution of the composition in the statement of compositional intent, rather than 'discuss', 'analyse' or 'evaluate' their use of music elements and devices or other features not related to their choices
- make clear to students that they may demonstrate their own innovation, or one studied in the unit (General syllabus)
- do not contain unnecessarily repeated information between sections (e.g. context, task, 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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	3
Layout	4
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 293.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- allowed opportunities for students to compose in any style or genre, or explore their own innovation (Unit 3: Innovations, General syllabus)
- used clear and concise language, and grouped like-information and description to small paragraphs, breaking instruction of the two components into smaller, separate blocks of text.

Practices to strengthen

It is recommended that assessment instruments:

- provide cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate
- are carefully checked for layout issues resulting from text that was copied into the online form from another source
- do not repeat information between the context, task and scaffolding.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Using music elements and concepts	91.67%	5.21%	3.13%	0%
2	Applying techniques and processes	90.97%	5.56%	3.47%	0%
3	Communicating meaning	91.32%	4.86%	3.47%	0.35%

Effective practices

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

- compositions were performed in the most appropriate mode for their chosen style or genre (recording and/or score)
- for the Using music elements and concepts criterion, the chosen style and genre was made clear and distinct through the use of music elements and concepts, and the combination of innovative compositional practices
- for the Applying techniques and processes criterion, compositional devices worked together to form a united composition
- for the Communicating meaning criterion
 - compositional choices were clearly explained
 - how the compositional choices contributed to style and meaning were outlined in their statement of compositional intent
 - many different and interconnected parts were combined to show awareness of the meaning and intent.

Samples of effective practices

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

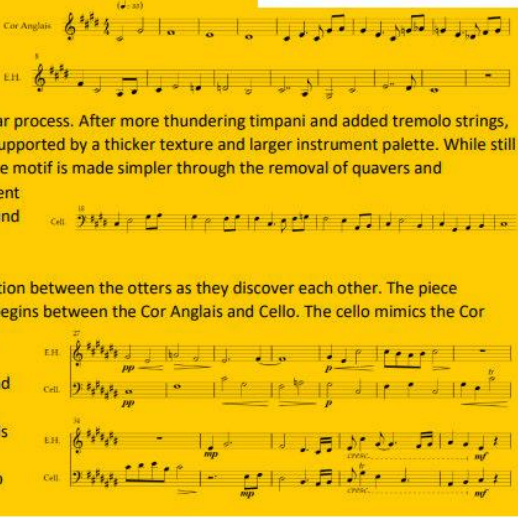
This student response excerpt has been included:

- to provide evidence of the consolidation of music ideas that are a combination of different and interconnected parts to demonstrate awareness of the meaning and intent.

<p>Communicating meaning (8 marks)</p> <ul style="list-style-type: none"> resolution of composition shows a synthesis of complex music ideas that communicate meaning with sensitivity 	<p>Excerpt 1</p> 
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This student response excerpt has been included:

- to provide evidence of the application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work.

<p>Communicating meaning (6 marks)</p> <ul style="list-style-type: none"> application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work 	<p>Excerpt 2</p> <p>"A Natural Love Story" is a symphonic poem that derives its story from an illustration posted by <i>ffioneiraeavans</i>. This piece follows the tale of two otters through loneliness and desperation as they come to embrace each other.</p> <p>The piece begins with thundering timpani, followed by thinly textured strings underneath a Cor Anglais. The use of a limited instrument palette in a minor key portrays a distinct loneliness representative of the first otter being lost in the world. This otter is symbolised by a motif that features a slowly descending wave-like contour representative of its initial call of desperation. The use of non-diatonic chords underneath, such as augmented and diminished 7ths, creates significant tension as the otter's call is not answered. An eventual acceptance of loneliness is then provoked as the melody ends on the tonic.</p> <p>The second otter's introduction follows a similar process. After more thundering timpani and added tremolo strings, a solo cello now carries a similar motif that is supported by a thicker texture and larger instrument palette. While still following the wave-like descending contour, the motif is made simpler through the removal of quavers and shortening of its overall length. This development shows a different otter that is still similarly bound by loneliness.</p> <p>The proceeding section begins the communication between the otters as they discover each other. The piece modulates to C# major as a call and response begins between the Cor Anglais and Cello. The cello mimics the Cor Anglais as the otters begin to play around, and their growing comfort is illustrated through a gradual increase in dynamics to <i>mezzo-forte</i> and the development of richer harmony. Ornamentation is further added to enhance this developing atmosphere. Bar 45 begins a crescendo across all instruments in a lead up to the next section.</p> 
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This student response excerpt has been included:

- to provide evidence of the style and genre being made clear and distinct through the use of music elements and concepts, and the combination of innovative compositional practices.

Communicating meaning (6 marks)

- use of music elements and concepts makes the chosen style and genre explicit through the synthesis of innovative compositional practices

Excerpt 3

This student response excerpt has been included:

- to provide evidence of the explanation of the use of music elements and concepts that the student made to communicate meaning in the composition.

Communicating meaning (3 marks)

- explanation of the use of music elements and concepts to communicate meaning in composition

Excerpt 4

The piece begins with an ascending bass motif in the piano, acoustic bass and trombone which rises up into the tonic, a D minor nine chord. This is immediately followed by the melody in the vocals, beginning on an Ab and descending towards a D making use of the D blues scale. The minor key along with the strong emphasis placed on the diminished fifth, Ab, creates a deep sense of tension and melancholy. To display the vocalist's frantic psyche, in bars 28 and 63 chromatic dissonance is used in the E, D# and A dominant seven chords over the words "my mind crawling". The feelings of concern and tension seen in the lyrics "there's this thing that I heard" are heightened by the dissonance seen in bar 3, a C minor 9 (flat 6) in the piano moving back up to the original D minor nine chord.

Figure 1: Bars 1-3 Piano and Vocals

Rhythm:

In a moderate (136 bpm) swing feel, anticipated quaver chords in bar 1 commence a call and response with the vocals. After the fermata in bar 12, the tempo slows to 110 bpm but the rhythmic emphasis is faster with a straight semi-quaver feel. The swing feel and the use of anticipation in all sections clearly reflects an easy-listening jazz style, and the rhythmically short chords allow the tension in the vocals to be expressed clearly.

Instrumentation/Texture:

The instrumentation, involving a jazz rhythm section excluding guitar and a small horn section works well in reflecting the desired style of Bubié's rendition of *Feeling Good*. Furthermore, the texture at bar 39 becomes more sparse after the climatic chorus of "say it ain't so" is sung out, which represents the quiet and lost feeling after a painful argument.

Overall, these compositional devices portray a jazz piece which showcases the betrayal, unease and animosity uprisen in an unfaithful relationship.

Practices to strengthen

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

- for students performing their own compositions, it is not necessary to further innovate in the performance itself
- for students composing an arrangement, a substantial reworking of music elements is required so that the piece is well removed, but derived, from the original composition. Reusing the melody of an existing composition and adding a vertical accompaniment is not considered an arrangement. If the arrangement does not meet these requirements, the work will be flagged for plagiarism at confirmation.

Additional advice

- The school assessment policy needs to be enacted when a student's statement of compositional intent goes beyond the length identified in the syllabus. Strategies should be suitable for the school context, assessment technique and response type, and may include
 - marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length: a statement of compositional intent is to be 200–400 words
 - allowing a student to redact a response to meet the required length before a judgment is made on the evidence in the student response (*QCE and QCIA policy and procedures handbook*, Section 8.2.6)
 - annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing the response length of statements of compositional intent using authentication strategies.
- Where student work has been identified as plagiarised, the school assessment policy should be applied. Strategies may include
 - marking only the evidence in the student response that is the student's own work
 - annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation.
- Keep files separate when uploading for confirmation, i.e. a file for the composition and a separate file for the statement of compositional intent.



Internal assessment 3 (IA3)

Integrated project (35%)

In IA3, the Integrated project is focused on the synthesis of cognitive, technical and creative skills, and theoretical understandings of music. It 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 priority	Number of times priority was identified in decisions*
Alignment	45
Authentication	10
Authenticity	2
Item construction	12
Scope and scale	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 290.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- evidenced clear alignment to the subject matter of the unit, with opportunities for students to explore a range of styles and genres related to the unit (Unit 4: Narratives, General syllabus, or Unit 2: Identities, Alternate Sequence)
- contained clear explication of all assessment objectives relevant to the respective instrument (Musicology and Composition, or Musicology and Performance), listed under a 'To complete this task, you must' section below the description of the task or, alternatively, embedded in the task description itself
- clearly stated that students need to analyse and evaluate music repertoire to justify a viewpoint related to narrative (Unit 4: Narratives, General syllabus) or identity (Unit 2: Identities, Alternative Sequence)

- employed checkpoint sequences and scaffolding that reflected the nature of the project workflow, specifically that the Musicology component preceded the Composition or Performance (as the musicological investigation, informs, guides and shapes the creative work).

Practices to strengthen

It is recommended that assessment instruments:

- consider and manage scope and scale, principally through specifying that students engage with no more than two of the following: setting, characterisation, drama and/or action, and mood or atmosphere (Unit 4: Narratives, General syllabus)
- specify that identity can include personal, social, political, or cultural aspects for the musicological investigation (Unit 2: Identities, Alternative Sequence)
- contain task descriptions that clearly identify all components of the project (e.g. Musicology component, statement of compositional intent/performance statement, and Composition/Performance) and that the Musicology component of the task informs the development of the composition or the performance.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	1
Layout	0
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 290.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- clearly stated the discreet components of the task (e.g. Musicology component, performance statement/statement of compositional intent, and Composition/Performance)
- used the relevant cognitive verbs for the discreet components of the task.

Practices to strengthen

It is recommended that assessment instruments:

- share similar contexts and task descriptions for each of the two instruments to ensure accessibility and equity between students completing the different task techniques
- provide explicit instruction and cues to students concerning the procedures of the two respective task techniques and what they are required to demonstrate in each

- make clear the integrated and cohesive nature of the project
- provide the same scaffolding in the Musicology component for each of the two instruments/techniques.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Analysing and evaluating music	76.39%	20.49%	2.08%	1.04%
2	Applying literacy skills	93.75%	3.47%	2.08%	0.69%
3	Using music elements and concepts or Demonstrating technique	90.28%	7.64%	1.39%	0.69%
4	Applying techniques and processes or Integrating music elements and concepts	92.36%	4.86%	2.43%	0.35%
5	Communicating meaning	83.68%	9.38%	4.51%	2.43%

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 topic relates to one of the categories such as film and television music, video game music, music theatre, opera and program music
- for the Applying literacy skills criterion
 - there was a coherent integration of the two components (the Musicology component and either the Performance component or the Composition component)
 - the project was supported by literacy skills that demonstrated correct use of musical terminology
- for the Demonstrating technique (performance component) criterion


- the demonstration of technical skills was clearly identifiable, regardless of the size of the ensemble
- technical skills were assessed, rather than requirement of the performance to be ‘note perfect’
- in the performance-level descriptor
 - for 5–6 marks, technical skills were ‘free from error’ and ‘well-managed’. It is possible for a well-managed performance to include note inaccuracies
 - for 7–8 marks, technical skills allowed for a performance to ‘flow smoothly’ and create a ‘united whole’
- there were annotations to indicate the section that was used to determine a result where the performance went over the time limit
- for the Interpreting music elements (performance component) criterion
 - in the performance-level descriptor
 - for 4 marks, the shaping of music elements and concepts showed ‘stylistic awareness’
 - for 5–6 marks, there was ‘individualised style’, which allowed for the meaning to be brought out
 - there were annotations to indicate the section that was used to determine a result where the performance went over the time limit
- for the Communicating meaning (performance component) criterion
 - the performance statement clearly explained the performance choices the student made to communicate meaning, understanding of style and the individualisation of the performance
 - the student response used literacy skills to sequence and connect their ideas
 - there were annotations to indicate the section that was used to determine a result where the performance and/or the performance statement exceeded the word limit
- for the Using music elements and concepts (composition component) criterion
 - the narrative was made clear and distinct through the use of music elements and concepts and the combination of innovative compositional practices
- for the Applying techniques and processes (composition component) criterion
 - compositional devices worked together to form a united composition
- for the Communicating meaning (statement of compositional intent) criterion
 - students clearly explained their compositional choices and how these choices contributed to style and meaning
 - many different and interconnected parts were combined to show awareness of the meaning and intent
 - students communicated the literal meaning of the composition, and also communicated meaning by explaining how their compositional choices contributed to mood and style.

Samples of effective practices

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

This student response excerpt has been included:

- to provide evidence of technical skills that are highly developed and polished, and are combined to form a well-organised performance
- to demonstrate the use of the sustain pedal, rubato and dynamics that are explicitly shaped in such a way to show the meaning of the music.

<p>Demonstrating technique (8 marks)</p> <ul style="list-style-type: none"> • demonstration of technical skills that present a fluent and cohesive performance <p>Interpreting music elements and concepts (6 marks)</p> <ul style="list-style-type: none"> • interpretation of music elements and concepts shows an individualised style 	<p>Excerpt 1</p> 
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This student response excerpt has been included to provide evidence of:

- the deconstruction of pitch and duration that is executed with great attention to the fine points and shows an accurate understanding
- judgments made about the use of pitch and duration in the repertoire that are considered and defensible, and that are supported with evidence to justify the viewpoint
- connections between the characteristics of pitch and duration that are established to show purpose and meaning.

Analysing and evaluating music (8 marks)

- analysis of music establishes the interconnectivity between music elements, concepts and stylistic characteristics
- evaluation of music synthesises findings that are valid, reasoned and support a viewpoint

Excerpt 2



Figure 8: Both hands playing in treble clef



Figure 9: Sudden clef changes



Figure 10: High pitched notes ending with a tremolo broken chord



Figure 6: Long note values with tenuto and staccato



Figure 7: Repeated four-note motif

Pitch

As this work is composed for solo piano, a wide note range is available. In *The Snow is Dancing*, Debussy mainly uses very high notes, where the main motif is from **A4 to A6**. Additionally, the left hand is played in the treble clef during the first page (Figure 8), making the work sound very light and mysterious. Debussy manipulates pitch in conjunction with other musical elements to further amplify the effect of the mysterious snow. This is done with the high pitch staccato motif that creates a bell-like sound, making a unique timbre. As mentioned before, after the main theme, the rhythm becomes more complicated with polyrhythms and triplets (Figure 4). This combined with sudden pitch changes via clef changes in the two hands enhances the crowded effect, representing a blizzard and making listeners feel surprised and uneasy (Figure 9).

Debussy once again uses word painting to convey extra meaning in bars 9-10 through manipulation of pitch. This is done with the inclusion of sequentially descending semiquavers, which literally represents the snow falling. This movement is different to the opening motive, where the pitch movement is upwards (Figure 8). Therefore, Debussy's use of different stepwise movements convey dancing of the snow, as the semiquaver movement constantly changes in direction.

The last two lines and tremolo chord are very high in pitch, as indicated by the *ottava* (8va) symbol, with the last line having two hands in the treble (Figure 10). Debussy used this high pitch as the notes are light and not as sonorous compared to the bass. This indicates the snow discretely fading away. The addition of a tremolo in the last chord accentuates the imagery that the snow is drifting away, as the chord is broken up – releasing their energy one by one. This is another example of Debussy's use of word painting to convey deeper meaning.

Duration (Continued)

The Snow is Dancing does not contain just semiquavers, but long held notes as well. Throughout the work, semibreves and minims are incorporated on top of the running semiquavers, as if there is an extra voice to the mysterious melody. In the main theme (bars 1-10), Debussy made the secondary voice notes with *tenuto* and accents for extra emphasis (Figure 6). The juxtaposition between the *staccato* semiquavers and the held semibreves make for a distant "echoing" effect, representing the light shimmers of the snowflakes.

Debussy's performance indication for tempo is *Moderément animé* (Figure 6), which is approximately 120 beats per minute. This moderately animated speed combined with syncopated semiquavers results in a sense of melodic entities rapidly chasing one another (Oravitz, 2013). This represents the crowded nature of snowfall. The rapid rhythm and tempo also simulates the snow dancing with a continuous, smooth movement.

Furthermore, Debussy utilises repetition, constantly repeating the four-note motif and theme in bars 1-8, bars 30-31, bars 32-33 and bars 57-68. (figures 3 and 7). This represents the return of the calm snowfall and the end of the blizzard, conveying a story and setting.

Overall Debussy's manipulations of various duration elements successfully conveys vivid imagery of snow dancing in a snowy setting.

Practices to strengthen

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

- the viewpoint relates to expressive powers of music to convey narrative through setting (time and place), characterisation, drama and/or action, mood or atmosphere
- the viewpoint be
 - clearly stated
 - proven with logical, well-argued evidence which is supported by score excerpts or MP3s of the repertoire. This evidence is required to achieve 5–6 marks in the Analysing and evaluating criterion. Links to external sites will not be accepted as evidence for confirmation
- correct use of musical terminology and a standard referencing system for primary and/or secondary sources be evident in the Musicology component of student responses.

Additional advice

- Musicology and Composition projects should be presented as a single file with the composition embedded.
- Musicology and Composition projects involving arrangements must demonstrate substantial reworking of music elements and must be well removed, but derived, from the original composition. Compositions that do not comply with this requirement will be flagged for plagiarism at confirmation.
- Musicology and Performance projects using PowerPoint format should have the performance uploaded separately.



External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

Examination — extended response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus.

The examination consisted of one paper:

- Paper 1 consisted of a choice of two extended response questions and chosen stimulus (35 marks).

The examination assessed learning from the course of study. Questions were related to the concept of on the move.

The stimulus included three score-based and aural works from different sources, which were designed to elicit an opportunity to demonstrate the assessment objectives.

Assessment decisions

Assessment decisions were made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

Effective practices

Overall, students responded well to:

- engaging with the stimulus and selecting two music elements or concepts as required by the question
- making clear their question choice and marking this accurately on the paper
- demonstrating a solid understanding of music elements and concepts
- using written literacy skills in a logical and organised manner and using accurate music terminology.

Samples of effective practice

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

Extended response

Criterion: Explaining and analysing music elements or concepts

Effective student responses:

- deconstructed only two music elements or concepts as required by the question
- clearly identified the two music elements or concepts in the question and response book
- deconstructed each music element or concept in depth and breadth, providing layers of detail, specificity and accuracy.

This student response excerpt has been included:

- to demonstrate the deconstruction of motif that provides detail, specificity and accuracy.

Explaining and analysing music elements or concepts (6 marks)

- deconstructs the music element or concept with detail, specificity and accuracy

Excerpt 1

Melody plays a significant role in creating the idea of suspense associated with the title, "Closing In". In bar 9, a motif is ~~set~~ introduced that can be heard to repeat throughout the entirety of the piece. It consists of a fluctuation between G and Bb within a triplet played by the strings, piano, harp, percussion and woodwind. As this is reflective of a G minor tonality, the use of the tonic and mediant (i, III) outlines the dark edge to the piece and sets up the rest of the suspenseful tone. In bar 11, this motif is extended, whereby the last triplet of the bar contains an F# in the flute, percussion,

and strings. This F# serves as a leading tone in this new piece of musical information, creating the sense of "sneaking". Furthermore, in bar 14, this motif changes entirely, descending from C to Cb a semitone in the first two notes of the triplet. As Cb is the Augmented 4th of the tonic (G), this further perpetuates the suspense and unease felt during the piece. Overall, the use of this relatively thin texture also plays a role in highlighting this unease.

Criterion: Analysing relationships

Effective student responses:

- consistently made connections between the characteristics of the selected music elements or concepts to identify their purpose for working together.

This student response excerpt has been included:

- to demonstrate the connection made between harmonic change and rhythm in order to create intensity.

<p>Analysing relationships (2 marks)</p> <ul style="list-style-type: none"> consistently identifies valid interrelationships between characteristics within each of the two selected music elements or concepts for the purpose of finding meaning 	<p>Excerpt 2</p> <p>The effect of increase and uncertainty. Moreover, bar 11 shows an example of how rhythm interacts with harmony. The rate of harmonic change seen in the harp and piano of bar 11 is dotted crotchets, meaning it must fall the chord change was forced to fall onto the weak ^{third} second note of the second triplet of the bar; further creating intensity in a seemingly simple i-V chord change.</p>
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Criterion: Evaluating the use of music elements or concepts

Effective student responses:

- made perceptive judgments about the use of the selected music elements or concepts to communicate the meaning in relation to the chosen question.

This student response excerpt has been included:

- to demonstrate thoughtful judgments made about the use of accented glissandos and attack between instruments to create an unrelenting and energetic sound.

<p>Evaluating the use of music elements or concepts (4 marks)</p> <ul style="list-style-type: none"> consistently makes insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	<p>Excerpt 3</p> <p>harmonically) upwards. This use of accented glissandos compliments the difference in attack between instruments to ultimately create an unrelenting and energetic sound. In fact, when considering bars 123-125 in isolation, one can appreciate the almost waiting effect the cello's glissando creates, which further adds to piece's overall movement and sense of pace. After this small section,</p>
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Criterion: Justifying the use of music elements or concepts

Effective student responses:

- consistently provided convincing examples to support the judgments about the use of selected music elements or concepts
- used bar numbers and/or time codes to reference examples.

This student response excerpt has been included:

- to demonstrate referencing an example using bar numbers
- to demonstrate a convincing example that supports the judgment made about the creation of an unrelenting and energetic sound.

<p>Justifying the use of music elements or concepts (4 marks)</p> <ul style="list-style-type: none"> • consistently uses credible examples that support the judgments • uses bar numbers or time code to reference examples 	<p>Excerpt 4</p> <p>the work. At bars 133 and 134 the cello melody is abruptly disrupted. Here, Hindson directs a 'grinding glissando' between a B → B[#] over bars 133 → 134, ^{which} then is accompanied by 'more (molto) vibrato (vibr.)' in bar 134. These expressive devices increase the energy of the cello line by encouraging a heavier - 'grinding' - attack. In fact, when paired</p>
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Criterion: Applying written literacy skills

Effective student responses:

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

This student response excerpt has been included:

- to demonstrate language conventions that were appropriate and clear
- to demonstrate ideas that are communicated in a structured and sequenced manner.

<p>Applying written literacy skills — language conventions (3 marks)</p> <ul style="list-style-type: none"> • communicates music ideas and meaning in a sustained, organised and cohesive sequencing of information • uses language conventions consistently and with clarity 	<p>Excerpt 5</p> <p>cautious atmosphere. As the figure repeats (bars 5-8), a growth of confidence is evident in bar 6 where the last two inputs are played on the third beat of bar 6, further creating a sense of anticipation and tension, furthering the action. The introduction of strings (bar 9), creates a more rustic feel as they play legato slurred notes creating a more sustained sound, contrasting the more ringing ^{timbre} tone created in the vibes and marimba. While the piece is in</p>
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Practices to strengthen

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

- strategies to support students in selecting the most relevant music elements or concepts for the selected stimulus
- strategies to support students in responding using the same order of the music elements or concepts as selected in the question and response book
- how students can make connections between music elements or concepts

- how students can unpack in-depth and specific characteristics of the selected music element or concepts so that important aspects are not overlooked
- how students can unpack music elements such as timbre and texture to show fine grained details and specificity.