

# Music subject report

2022 cohort

February 2023



ISBN

Electronic version: 978-1-74378-249-1



© State of Queensland (QCAA) 2023

**Licence:** <https://creativecommons.org/licenses/by/4.0> | **Copyright notice:** [www.qcaa.qld.edu.au/copyright](http://www.qcaa.qld.edu.au/copyright) — lists the full terms and conditions, which specify certain exceptions to the licence. |

**Attribution** (include the link): © State of Queensland (QCAA) 2023 [www.qcaa.qld.edu.au/copyright](http://www.qcaa.qld.edu.au/copyright).

Other copyright material in this publication is listed below.

1. With the exception of any third-party material contained within a student response, student responses in this report are licensed under the CC BY 4.0 licence.

Queensland Curriculum & Assessment Authority  
PO Box 307 Spring Hill QLD 4004 Australia

Phone: (07) 3864 0299

Email: [office@qcaa.qld.edu.au](mailto:office@qcaa.qld.edu.au)

Website: [www.qcaa.qld.edu.au](http://www.qcaa.qld.edu.au)

# Contents

<b>Introduction</b>	<b>1</b>
Audience and use	1
Report preparation	1
<b>Subject data summary</b>	<b>2</b>
Subject completion	2
Units 1 and 2 results	2
Units 3 and 4 internal assessment (IA) results	2
Total marks for IA	2
IA1 marks	3
IA2 marks	4
IA3 marks	5
External assessment (EA) marks	6
Final subject results	6
Final marks for IA and EA	6
Grade boundaries	7
Distribution of standards	7
<b>Internal assessment</b>	<b>8</b>
Endorsement	8
Confirmation	8
<b>Internal assessment 1 (IA1)</b>	<b>9</b>
Performance (20%)	9
Assessment design	9
Assessment decisions	11
<b>Internal assessment 2 (IA2)</b>	<b>16</b>
Composition (20%)	16
Assessment design	16
Assessment decisions	18
<b>Internal assessment 3 (IA3)</b>	<b>23</b>
Integrated project (35%)	23
Assessment design	23
Assessment decisions	25
<b>External assessment</b>	<b>30</b>
Examination (25%)	30
Assessment design	30
Assessment decisions	30

# Introduction

---

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

## Audience and use

This report should be read by school leaders, subject leaders and teachers to:

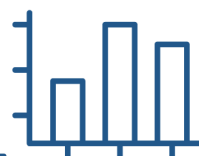
- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to 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.

**Note:** All data is correct as at 31 January 2023. 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: 289.

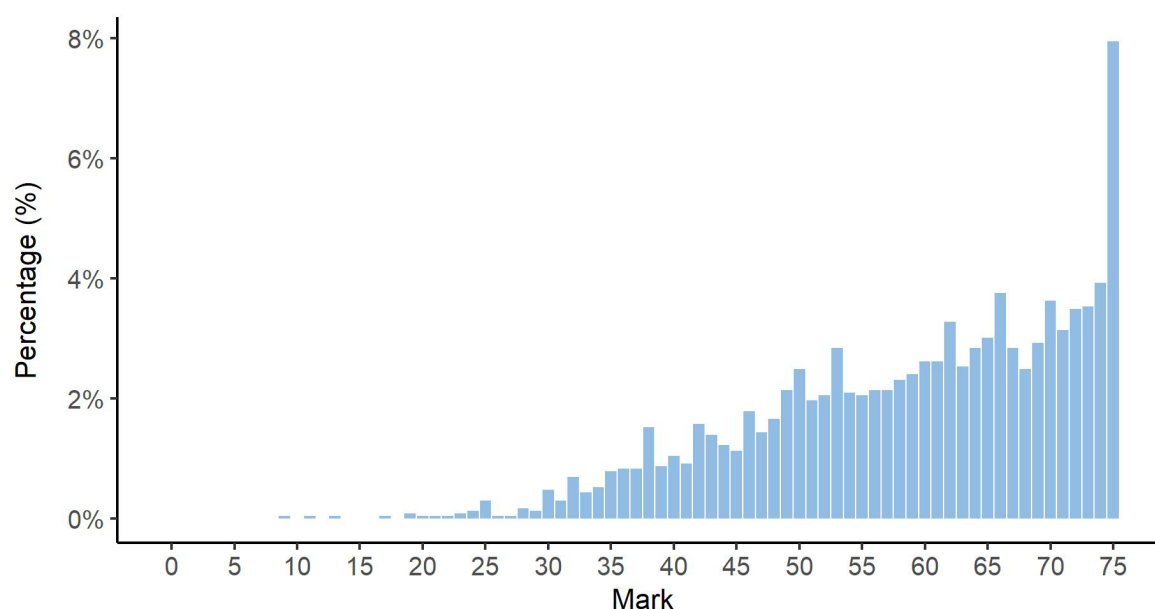
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2582	2501	2269

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2496	86
Unit 2	2380	121

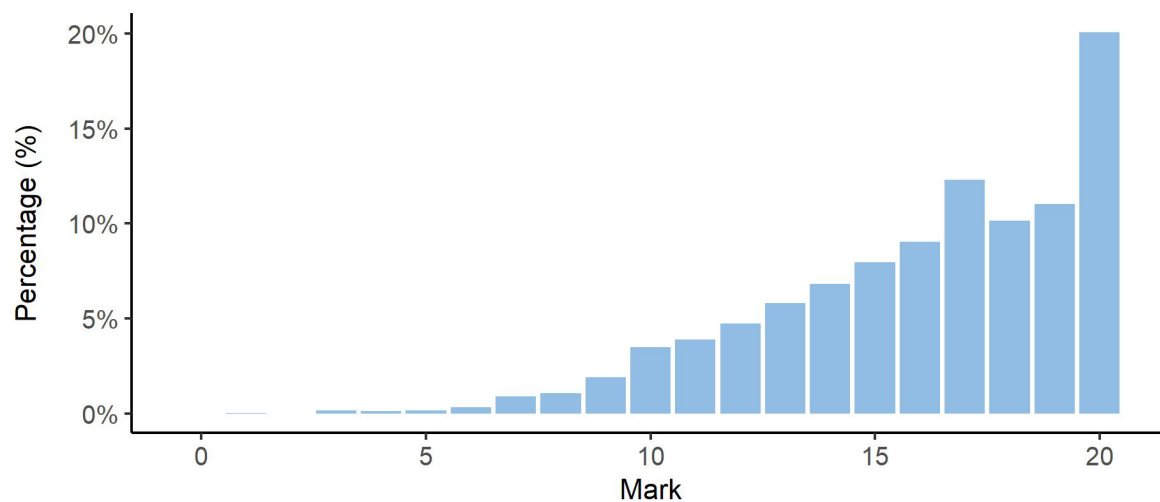
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

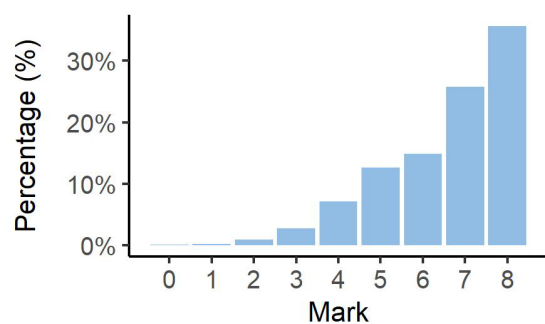


## IA1 marks

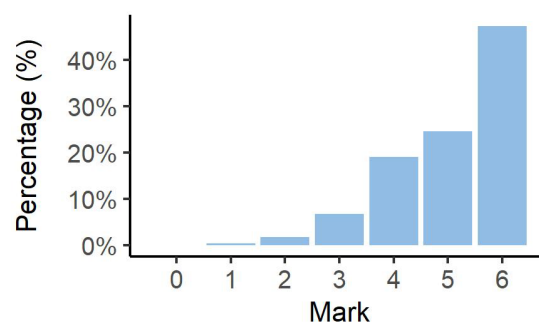
### IA1 total



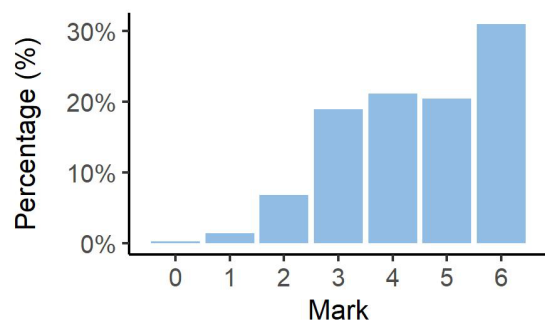
### IA1 Criterion: Demonstrating technique



### IA1 Criterion: Interpreting music elements and concepts

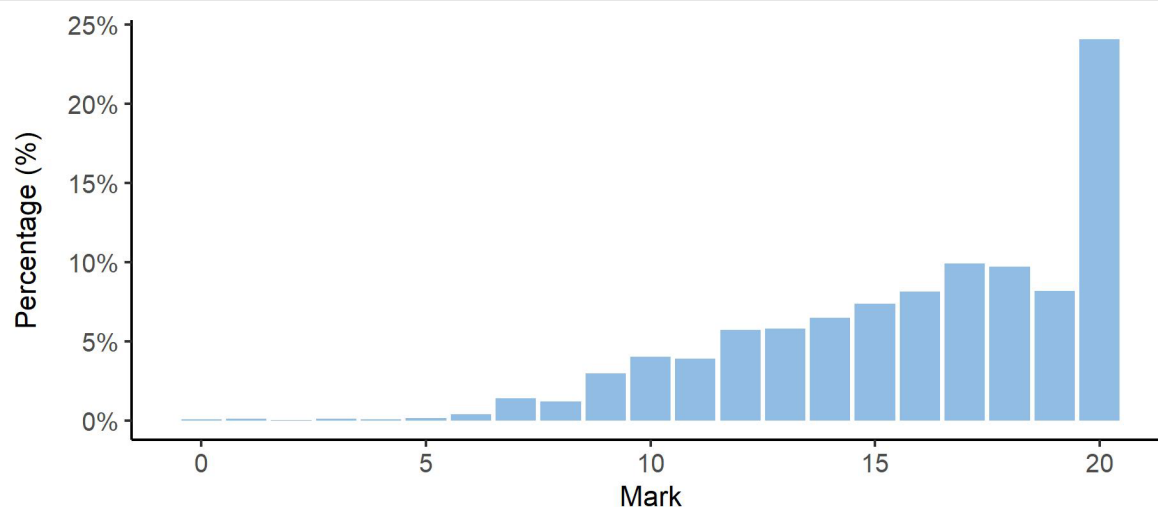


### IA1 Criterion: Communicating meaning

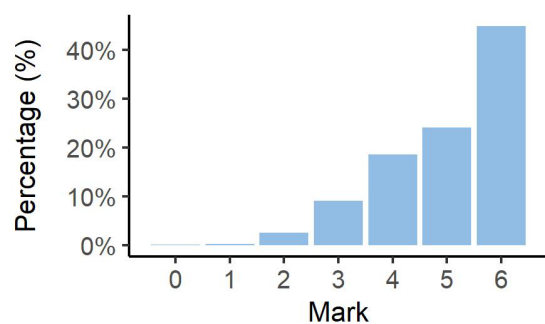


## IA2 marks

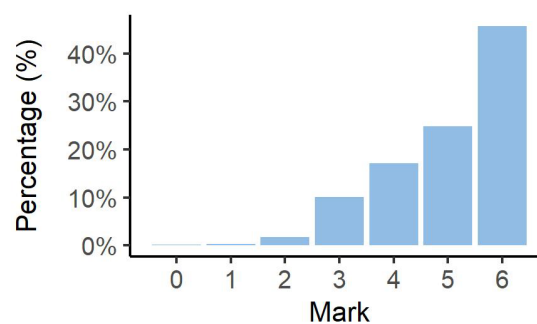
### IA2 total



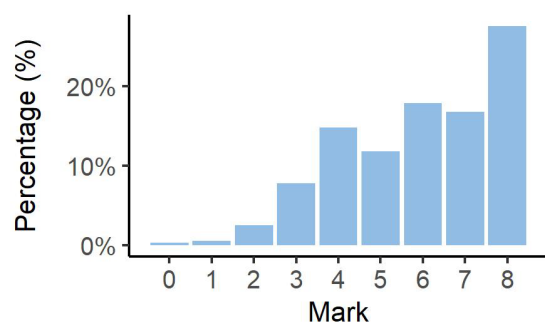
### IA2 Criterion: Using music elements and concepts



### IA2 Criterion: Applying techniques and processes

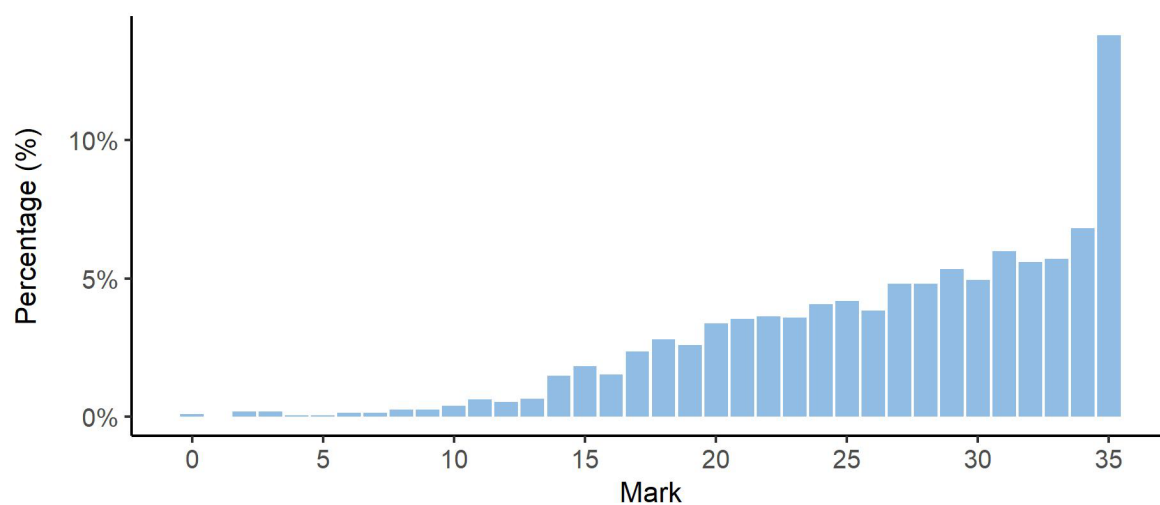


### IA2 Criterion: Communicating meaning

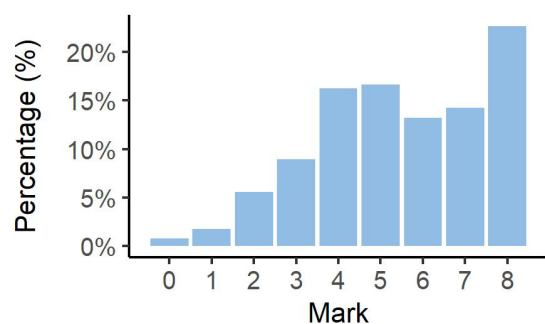


## IA3 marks

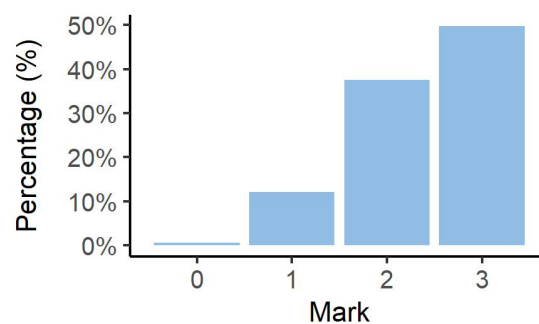
### IA3 total



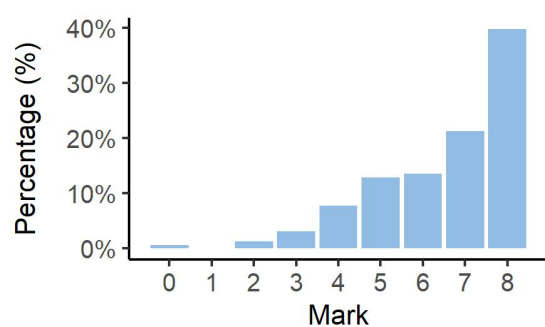
### IA3 Criterion: Analysing and evaluating music



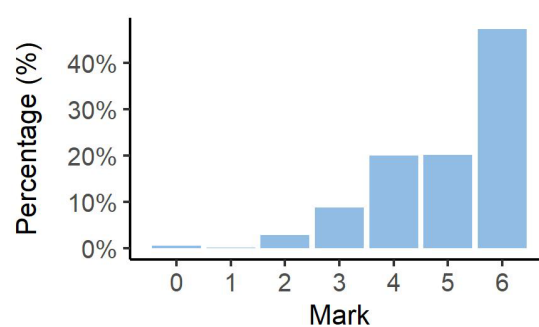
### IA3 Criterion: Applying literacy skills



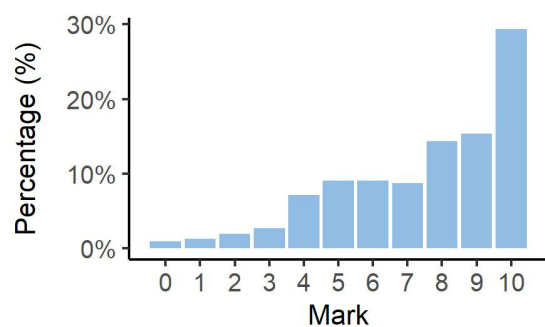
### IA3 Criterion: Using music elements and concepts or Demonstrating technique



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

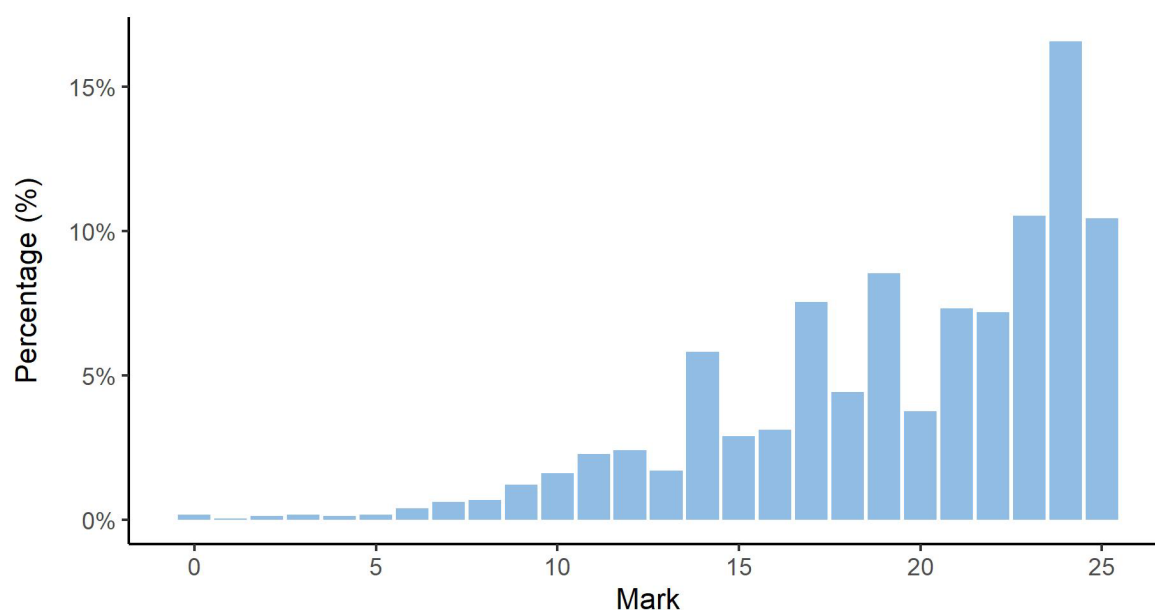


### IA3 Criterion: Communicating meaning



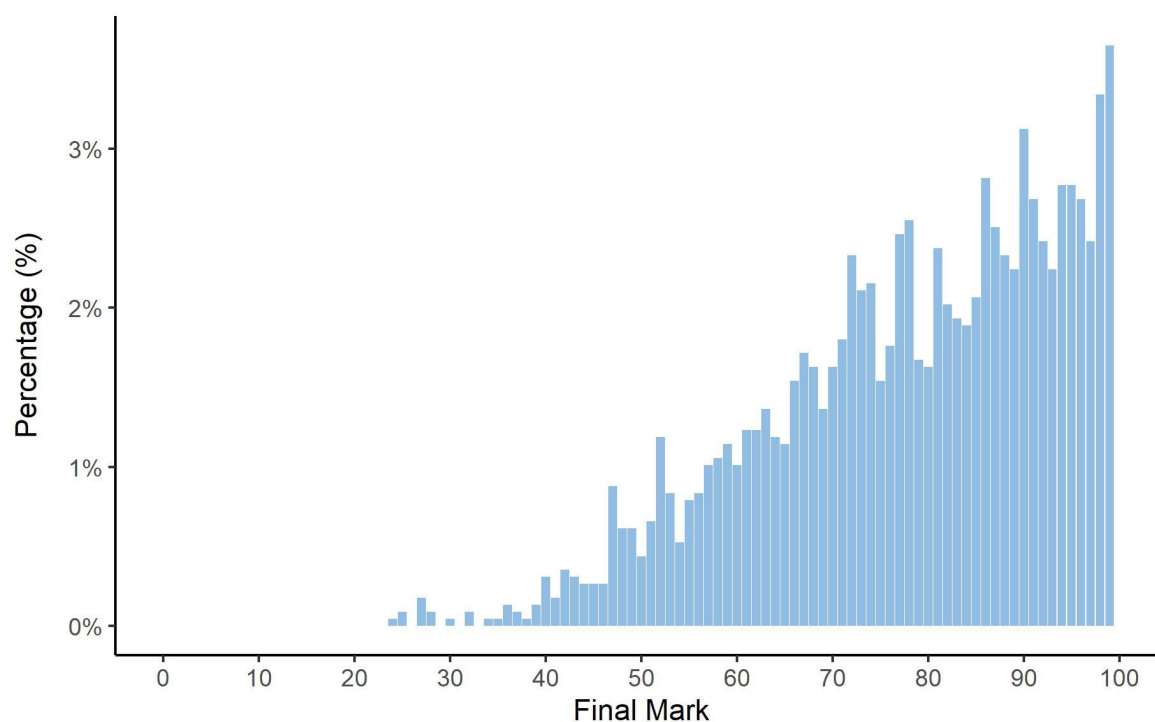


## External assessment (EA) marks



## 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	100–85	84–65	64–46	45–16	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	983	843	383	60	0

# Internal assessment



The following information and advice relate 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 *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

### Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	288	288	285
Percentage endorsed in Application 1	93%	84%	83%

## 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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.6.

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	282	1405	39	82.27%
2	282	1387	65	79.43%
3	282	1365	54	68.44%

# Internal assessment 1 (IA1)



## Performance (20%)

This assessment is the demonstration of a range of cognitive, technical, creative and expressive skills, and the application of theoretical and conceptual understandings through the psychomotor domain (Marzano & Kendall 2007<sup>1</sup>, 2008<sup>2</sup>). It involves students' application of identified skills when communicating meaning.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a 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	11
Authentication	2
Authenticity	0
Item construction	2
Scope and scale	1

\*Each priority might contain up to four assessment practices.

Total number of submissions: 288.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- 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
- embedded all assessable objectives in the task description or clearly identified these under the heading 'To complete this task, you must'
- used considered and unique context statements relevant to Unit 3 and a meaningful scenario, situation or inquiry question for students to engage with

<sup>1</sup> Marzano, RJ & Kendall, JS 2007, *The New Taxonomy of Educational Objectives*, 2nd edn, Corwin Press, USA.

<sup>2</sup> Marzano, RJ & Kendall, JS 2008, *Designing and Assessing Educational Objectives: Applying the new taxonomy*, Corwin Press, USA.

- afforded opportunities for unique responses in the context of a range of styles and genres associated with innovation in music and/or musical practice/s.

### 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
- rather than instructing students to 'analyse' or 'evaluate' the music, or provide program notes or procedural and preparatory aspects, clearly state that students need to 'explain' their use of music elements and concepts to communicate meaning through the performance choices made (Syllabus section 4.4.1)
- when schools elect to draft the performance and performance statement separately, clearly identify the component that is drafted and observe the distinction between the provision of feedback and drafting through provided checkpoints (*QCE and QCIA policy and procedures handbook v4.0*, Section 8.2.5)
- avoid repeating information between sections (e.g. context, task and scaffolding) or restating information listed in the pre-populated conditions section of the instrument.

### 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	1

\*Each priority might contain up to four assessment practices.

Total number of submissions: 288.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- afforded opportunities for students to demonstrate a wide range of innovation/s in music from a range of periods, styles and genres pre- and post-1950, through innovative means and performance modes
- used clear and concise language, identifying each aspect of the task in the task description, i.e. the performance and the performance statement, the interrelationship between them and the associated assessable objectives.

### Practices to strengthen

It is recommended that assessment instruments:

- demonstrate clear alignment with the assessable objectives associated with the instrument

- include clear and 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 to ensure readability and consistency.

### Additional advice

- Ensure that the assessment instrument reflects the school's own context and this is communicated clearly in the context description of the instrument.
- There is no need for task or scaffolding sections to explicitly state, 'If conducting, be totally responsible for directing all rehearsals of the repertoire', as this is already included the syllabus specifications of the instrument (Syllabus section 4.4.1).

## 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	88.65%	5.67%	4.96%	0.71%
2	Interpreting music elements and concepts	90.78%	4.61%	4.61%	0%
3	Communicating meaning	89.72%	6.74%	3.55%	0%

### Effective practices

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

- for Demonstrating technique
  - the recording ensured that
    - the technique demonstrated by the student was clearly visible
    - each student could be identified, regardless of the ensemble size
  - the chosen repertoire matched the student's technical ability
  - the ISMG was used to make judgments on the student's technical control of their instrument or sound source
  - at the performance level
    - for 5–6 marks, technical skills were well managed. The descriptor allows for inconsequential note inaccuracies if the technique is secure

- for 7–8 marks, technical skills enabled the student to play the piece fluently and cohesively
- when a performance exceeded the time limit, annotations indicated the section of the performance used to determine a result
- for Interpreting music elements
  - the repertoire chosen allowed the student to demonstrate style
  - at the performance level
    - for 4 marks, the style of the performance was clearly established
    - for 5–6 marks, the student demonstrated distinct shaping of music elements within the style
- for Communicating meaning
  - the performance statement focused on performance choices made, rather than discussing the rehearsal process or analysing the work performed
  - performance choices made were clearly connected to communication of meaning and style, as well as individualisation of style
  - the performance statement was written in a sequenced and connected manner
  - at the performance level
    - for 4 marks, both the performance statement and the performance showed evidence of expressive devices
    - for 5–6 marks, in the performance, the expressive devices and performance choices were sustained to communicate meaning.

#### Samples of effective practices

This student response excerpt has been included to provide evidence of:

- Demonstrating technique at 8 marks, as it provides evidence of technical skills that are highly developed and polished to accomplish a fluent and cohesive performance
- Interpreting music elements and concepts at 6 marks, as it shows and consistently applies dynamics, articulation and rubato to demonstrate individualised style and communicate the meaning of the music.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

**Excerpt 1: Performance, Section 1:04 – 2:34**

Video content: (1 min, 34 secs) <https://youtu.be/o4Nj9psJXYE>

This student response excerpt has been included to provide evidence of:

- Communicating meaning at 6 marks, as the performance statement
  - provides evidence of the explanation of performance choices made by the student that conveys their knowledge and understanding of the style
  - demonstrates applied literacy skills through sequenced and connected ideas that express ideas and meaning in their own work.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.



I have stripped the original instrumentation to a virtual instrument (controlled by a MIDI keyboard) and my own vocals. The *adagietto* tempo (80bpm) facilitates my portrayal of how fear seems to slow time, and the lengthy journey of overcoming it. Similarly, I have transposed the key down to G# minor, creating a darker atmosphere. Consequently, three *sostenuto* notes, G#, E and F#, form the first layer and the foundation of the piece. To create depth within the pitch range, the notes are played in octaves. This broadening alludes to the 'surrounding' nature of fears. The rich, low tones of the virtual electric piano I have programmed darken the atmosphere, leaving the audience with a sense of anticipation. Five layers of vocals are recorded throughout the introduction, and additional layers are recorded from my live performance, particularly in the bridge where this complexity is most prominent. Each layer, except the first, features a short melisma on 'oh'. Layers are paired harmonically, interwoven with one another, as opposed to a single wall of sound. During the introduction, the layers appear overwhelming, representing the lack of control in the character's mind. However, using the DAW, layers can be muted, soloed, and mixed, live. While the layers themselves remain unchanged, this control symbolises the growing confidence of the character and their gradual control over their own thoughts. My texturally driven approach allows me to manipulate the atmosphere at will and convey different aspects of the narrative. For example, in the introduction, a gradual build of texture showcases individual layers of sound. These are then suddenly withdrawn at the beginning of the first verse on the words 'all my life...'. The stripped timbre portrays a character worthy of attention; the way a crowd silences when an important person is about to speak.

### Practices to strengthen

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

- for Demonstrating technique
  - while developing their response, students should be given the opportunity to demonstrate that they have an appropriate technique
  - students who sing and accompany themselves for their performance assessment are not disadvantaged. If the student does not play and sing equally well in both modes of performance, they should be advised to perform using the sound source that best demonstrates their ability
  - if students perform in an ensemble, all students should have an equitable opportunity to demonstrate a match of technical skills to the ISMG
- for Interpreting music elements and concepts
  - while developing their response, students should be given the opportunity to demonstrate how the style can be individualised appropriately in its context
  - the ISMG should be applied only to the stylistic application of the student, regardless of the technique demonstrated or the communication of meaning

- for Communicating meaning
  - performance statements should focus on the performance choices made by the student to communicate meaning. Students do not need to reflect on their rehearsal process or analyse the work.

### **Additional advice**

- Students may submit performances of compositions they have submitted for IA2.
- Assessment length in performance tasks should be monitored as part of the checkpoint process.
- Where student work exceeds the length required, the school assessment policy for managing response length must be applied. Strategies should be suitable for the school context, assessment technique and response type. Note that
  - this may include marking only the evidence in the student response that meets the assessment conditions for response length, and not marking material that exceeds these conditions
  - teachers should indicate the material that was marked in performances by annotating time codes on the ISMG. Performance statements can also be used by teachers to highlight the material used to determine provisional marks.
- Video samples must be submitted in the approved formats so that the evidence is accessible at confirmation. From Event 1 2023, all video samples must be uploaded only in MP4 format.



## Composition (20%)

This assessment focuses on the output or result of a process that requires the application of a range of cognitive, physical, technical, creative and expressive skills, and theoretical and conceptual understandings.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

## 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	19
Authentication	3
Authenticity	16
Item construction	4
Scope and scale	3

\*Each priority might contain up to four assessment practices.

Total number of submissions: 288.

### 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, and allowed students to explore an innovation studied in class, an innovation located through their own research, or their own innovation
- embedded all assessable objectives in the task description or clearly identified these under the heading 'To complete this task, you must'
- provided an authentic 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
- make clear to students that they may demonstrate their own innovation or one studied in the unit
- clearly state 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 stating they should 'discuss', 'analyse' or 'evaluate' their use of music elements and devices or other features not related to their choices
- avoid repeating information between sections (e.g. context, task and scaffolding) or restating 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	0
Layout	0
Transparency	2

\*Each priority might contain up to four assessment practices.

Total number of submissions: 288.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- afforded opportunities for students to compose in any style or genre in the context of innovation, or explore their own innovation
- used clear and concise language, identifying each aspect of the task in the task description, i.e. the composition and the statement of compositional intent, the interrelationship between them and the associated assessable objectives.

## Practices to strengthen

It is recommended that assessment instruments:

- cue for students the procedures of the task (in the task and scaffolding sections) and what they are required to demonstrate, including the assessable objectives
- are carefully checked for any layout issues that result from copying text from another source into the instrument-specific assessment template in the Endorsement application.

## Additional advice

- Ensure that the assessment instrument reflects the school's own context and this is communicated clearly in the context description of the 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 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	88.3%	7.09%	3.9%	0.71%
2	Applying techniques and processes	89.36%	6.03%	4.61%	0%
3	Communicating meaning	84.75%	10.64%	3.9%	0.71%

### Effective practices

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

- compositions were presented in the most appropriate mode for their style and genre
- for Using music elements and concepts, at the performance level for
  - 3 marks, the composition showed evidence of compositional practices typical of the style and genre
  - 4 marks, the style and genre of the composition were evident because of the integrated use of music elements and concepts
  - 5–6 marks, the style and genre of the composition were clearly and distinctly expressed because of the synthesis of the music ideas.
- for Applying techniques and processes, at the performance level for
  - 4 marks, there was clear evidence that the idiomatic or appropriate ideas in the work had been developed
  - 5–6 marks, there was evidence of cohesion and unity in the composition by adoption of an appropriate form, or by repetition and development of music ideas

- for Communicating meaning, at the performance level for
  - 4 marks
    - appropriate terminology for the style and context was used in the statement of compositional intent, to explain how music elements and concepts communicate the meaning of the piece
    - in the resolution of music ideas, the composition achieved its purpose of communicating meaning in some way
  - 5–6 marks
    - the statement of compositional intent explained the communication of meaning in a sequenced and connected manner
    - the composition showed resolution of a number of ideas working together that were necessary to communicate meaning
  - 7–8 marks, the composition showed music ideas that were combined into a whole and showed an awareness of meaning.

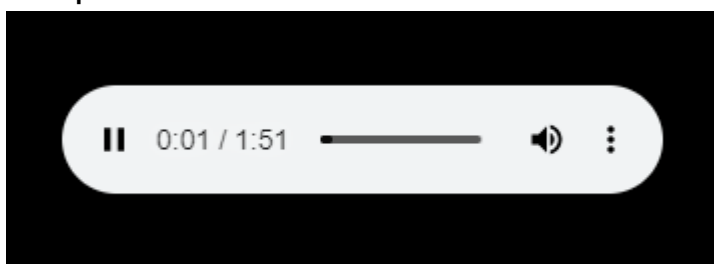
#### Samples of effective practices

This student response excerpt has been included to provide evidence of:

- Communicating meaning at 8 marks, as
  - the composition provides evidence of the consolidation of music ideas that are a combination of different and interconnected parts, to demonstrate awareness of meaning and intent, e.g.
    - use of rubato, timbre, range, complex harmony including b9 chords to express poignancy
    - use of diminution of the rhythm to create drama and contrast
    - use of sparse texture, rubato and range to communicate reverie
  - the statement of compositional intent provides evidence of the application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

#### Excerpt 1



Audio content: (1 min, 51 secs) [https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr\\_music\\_22\\_subj\\_rpt\\_ia2\\_1.mp3](https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_music_22_subj_rpt_ia2_1.mp3)



**Excerpt 2**

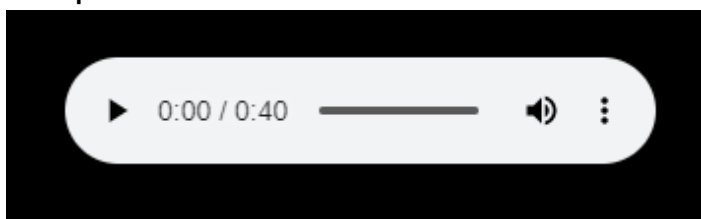
I have chosen to compose in ternary form to narrate the love and kiss that the couple shares. The beginning of love is narrated in section A (0.00-1.15). I captured the beginning emotion of delicate love and admiration using the long lyrical melody, at a *piano* dynamic, in the right hand during 0.00-0.56. The broken chord accompaniment in the left hand created the homophonic texture which facilitated the focus on the melody; capturing the romantic style of the piece. I used significant rubato in the melody lines (0.15-0.20, 0.27-0.32, 0.54-0.57) to evoke the consistency of love, as it changes when people grow closer together. This allowed me to change the phrasing and shape of the melody to portray the growing emotions of love.

The vivid contrast in mood in section B (1.15-1.52) portrays the kiss and the strongest feelings of love. The accelerating *allegro* semiquaver runs in the right hand builds the climax as it portrays the feeling of a racing heartbeat before the kiss. The homophonic texture was thick with full block chords (1.20-1.35) which provided richness in the sound. This depicted the image of strong love compared to the arpeggio accompaniment within section A when love just began. Additionally, the dramatic contrast in dynamics at 1.19 (*Forte*) and the crescendo to *Fortissimo* (1.29-1.32) also depicts the intensity of love. The pinnacle point of the kiss was captured by the extensive use of chromaticism at 1.29-1.32, a characteristic of romanticism, which builds tension that leads to the demi-semi-quaver run at 1.40-1.48. The demi-semi-quaver run was used to enhance the image of the kiss as well as highlighting the strongest feelings of love.

This student response excerpt has been included to provide evidence of:

- Communicating meaning at 8 marks, as
  - the composition provides evidence of the consolidation of music ideas that are a combination of different and interconnected parts in a minimalist style to communicate meaning and intent
  - the statement of compositional intent provides evidence of the explanation of the use of music elements and concepts that the student made to communicate meaning in the composition.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

**Excerpt 1**

Video content: (40 secs) [https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr\\_music\\_22\\_subj\\_rpt\\_ia2\\_2.mp3](https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_music_22_subj_rpt_ia2_2.mp3)

**Excerpt 2**

The piece begins using a repeated, descending Cm7 chord, each time this pattern is played the notes get longer which creates the feeling of the piece slowing down. This creates the feeling of time slowing down. The instrument used is a vibraphone to mimic the sound of clock bells to represent time. The introduction contrasts with the next section as the rhythm is dramatically changed and creates an uplifting mood that continues to push forward. The main motif, which is repeated throughout the piece, can be seen in bar 8. This motif uses syncopated rhythms and a disjunct melody to create a forward momentum while the disjunct melody creates a sporadic feel. An upbeat feel is created due to the use of the marimba which has a bright, staccato-like timbre that adds to the forward momentum of the piece. The use of polyrhythms creates forward momentum and represents the chaos that often comes with fun while still being beautiful.

**Practices to strengthen**

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

- for Communicating meaning, only performance-level descriptors for 1–6 marks are applied to the statement of compositional intent. The upper performance level (7–8 marks) is applied only to the resolution of music ideas
- it is understood that styles or genres that might be considered ‘simple’ (e.g. in terms of their rhythm, melody, harmony, or instrumentation) can still demonstrate the resolution of complex music ideas in other music elements and concepts, e.g. timbre, articulation, form, dynamics, range and tessitura
- it is understood that statements of compositional intent should focus on explaining how music ideas have been used to communicate meaning. It is not necessary to reflect on the compositional process
- it is understood that, for students composing an arrangement, a substantial reworking of the music elements is required so that the piece is well removed, but derived from, the original composition. Note that
  - for the purposes of assessment, reusing the melody of an existing composition and simply adding a vertical accompaniment is not considered an arrangement
  - if the arrangement does not meet the requirements, the work will be flagged for plagiarism at confirmation.

**Additional advice**

- When plagiarism occurs, the school assessment policy should be applied to student work. 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.



- The school assessment policy must 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 should 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 response (*QCE and QCIA policy and procedures handbook v4.0*, 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.
- Keep files separate when uploading for confirmation, i.e. one file for the composition and a separate file for the statement of compositional intent.

# Internal assessment 3 (IA3)



## Integrated project (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills, and theoretical understandings. The response is a coherent work that includes composing or performing, and musicology, and documents the iterative process undertaken to develop a solution in response to a stimulus.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop their project.

## 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	30
Authentication	6
Authenticity	0
Item construction	13
Scope and scale	5

\*Each priority might contain up to four assessment practices.

Total number of submissions: 285.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- showed clear alignment to the subject matter of the respective unit, with opportunities for students to explore a range of styles and genres related to Unit 4
- in the task description, embedded all assessable objectives for the respective instrument (musicology and composition or musicology and performance), or clearly identified these under the heading 'To complete this task, you must'
- clearly stated that students need to analyse and evaluate music repertoire to justify a viewpoint related to the expressive powers of music
- used sequencing of checkpoints and scaffolding that reflected the nature of the project workflow, specifically that the musicological component precedes the composition or performance (as the musicological investigation informs, guides and shapes the creative work).

## Practices to strengthen

It is recommended that assessment instruments:

- are designed to manage the scope and scale of the functions of narrative music that students may engage with
- contain task descriptions that clearly identify all components of the project (e.g. musicology component, statement of compositional intent/performance statement, and the composition/performance) and their interrelationship/s, recognising their contribution to a single body of work that shows the development of the creative work from the musicological investigation.

## 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	1
Transparency	3

\*Each priority might contain up to four assessment practices.

Total number of submissions: 285.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear and refined task descriptions that assisted students to engage with each component of the task
- made clear which assessable objectives related to each task component, e.g. musicology component, performance statement/statement of compositional intent, and composition/performance
- provided clear and considered scaffolding of each component to assist students in realising/resolving each as part of an integrated task.

## Practices to strengthen

It is recommended that assessment instruments:

- for both musicology and composition and musicology and performance
  - share similar contexts and comparable task descriptions, and provide the same scaffolding in the musicology component, to ensure accessibility and equity between students completing different techniques
  - provide explicit instruction and cues on the procedures for different techniques and what students are required to demonstrate in each
- are carefully checked for layout issues resulting from text copied into the form from another source.

## Additional advice

- Ensure that the assessment instrument reflects the school's own context and this is communicated clearly in the context description of the instrument.
- Care should be taken when populating instrument-specific assessment templates in the Endorsement application to ensure that only information relevant to the task is included. Note that
  - this is particularly important when copying information between musicology and composition and musicology and performance instruments
  - accessibility may be compromised when information from one instrument is copied without changes to the other, especially in task and scaffolding descriptions.

## 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	78.37%	18.79%	2.48%	0.35%
2	Applying literacy skills	83.69%	11.7%	2.84%	1.77%
3	Using music elements and concepts	88.3%	8.87%	2.48%	0.35%
4	Applying techniques and processes	92.91%	5.67%	1.06%	0.35%
5	Communicating meaning	83.33%	9.22%	4.96%	2.48%

### Effective practices

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

- for Analysing and evaluating music
  - the topic related to one of the categories, e.g. film and television music, video game music, music theatre, opera and program music
  - the repertoire was analysed and evaluated with detailed reference to music elements and concepts
  - analysis was supported using evidence of MP3, MP4 or PDF excerpts

- for Applying literacy skills
  - task components were integrated coherently
  - the project was supported by literacy skills that demonstrated correct use of music terminology.

#### Samples of effective practices

This student response excerpt has been included to provide evidence of:

- Analysing and evaluating music at 8 marks, as
  - the elements of harmony, melody and duration are analysed accurately and in detail, with attention to the finer points
  - findings are valid and establish the interconnectivity between the elements and their contribution to the communication of meaning
  - claims are supported by clear evidence in the form of annotated score excerpts and sound files, which are contained in the submission and do not require access to external sources.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

The B section is exhibited at bat 11-18 (0.38sec-1.02sec). The B section narrates the second stanza of the poem which further elaborates the beauty the women possess. The B section describes the women's "delicate curls" and mouth being "heavenly colours" after their kiss. In order to discover whether Debussy has accurately captured the narrative of the second stanza, the elements of harmony, melody and duration will be analysed.

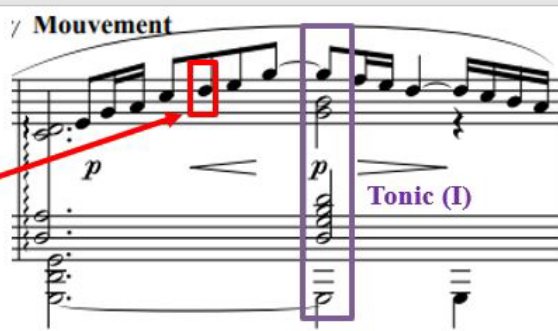
The key centre of section B still remains in G $\flat$  major. In bar 12-13, the notes in the ascending melody traces a G $\sharp$ -7 pentatonic as there is a C $\flat$  which is not in the G $\flat$  pentatonic scale (figure 10). While the melody is ascending, the lower G in the left hand is a pedal tone which leads to the resolution to the tonic (G $\flat$ ) in bar 13. This tension and release were used to capture the kiss of the beautiful women as the line states, "*Your mouth has heavenly colours, my love, and invited kisses!*".

In bar 14-15, Debussy has used the complex and irregular chord progression of IV, V, IV, III-, II-, I (figure 11). This impressionist use of complex harmonies was to create a sonorous and rich atmosphere. This sonorous feeling links back to the narrative to the women's "delicate curls". Additionally, Debussy used polyrhythms as the melody in the right hand has a 3/4 feel (bar 14-15). Whereas, the left hand has lower cross rhythms which implies a 2/4 feel. The use of polyrhythms creates ambiguity in the piece which links to the last line, "*Would you like to converse on the flowering grass?*". This line is ambiguous as it can be interpreted in a variety of ways on what "conversing" is referring to.

During bar 16-18, the same descending melody is echoed an octave below to depict the interlude which leads to the next section. Therefore, it is evident that Debussy's use of complex harmonies and rhythms (cross rhythms and polyrhythms) has accurately reflected the narrative of the second stanza.

**Figure 10 – Bar 12-13**

This is a C<sub>b</sub>  
as there is a  
flat in the  
key signature



Top line in 3/4

**Figure 11 – Bar 14-15**

Repeated  
melody

**Figure 12 – Bar 16-18**

### Practices to strengthen

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

- for the Musicology component
  - the viewpoint
    - should relate to the expressive powers of music to convey narrative through setting (time and place), characterisation, drama and/or action, mood or atmosphere
    - should be proven with logical well-argued judgments using MP3, MP4 or PDF excerpts of the repertoire as evidence. The evidence must be embedded in the response and must not use links to external sources such as YouTube. Links to external sites will not be accepted as evidence for confirmation
  - song lyrics should be used in analysis only to the extent that they explain meaning. In-depth explanation of the meaning of the lyrics may prevent students from fully engaging with the music elements on which they are being assessed



- analysis of timbre requires more than simply naming instruments if students are to show evidence of the mark range 5–6 for detailed analysis
- for Applying literacy skills, referencing is required to indicate sources of information. While referencing can be in any form, a standard referencing system is recommended.

### **Additional advice**

- For the Musicology component, checkpoint processes can be used to ensure that student repertoire choices for analysis are appropriate in terms of scope and scale. It can be difficult for students to achieve detailed analysis if too many pieces are chosen.
- For students composing an arrangement, a substantial reworking of the music elements is required so that the piece is well removed from, but still derived from, the original composition. If the arrangement does not meet these requirements, the work will be flagged for plagiarism at confirmation.
- Responses must be submitted in the approved formats
  - from Confirmation Event 1 2023, all video samples must be uploaded only in MP4 format
  - students and teachers should exercise care when converting material from one format to another, to ensure that audio or video evidence is not lost in the process
  - Musicology and Composition projects should be presented as a single file with the composition embedded
  - 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 (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 three extended response questions and stimulus items specific to each question.

The examination assessed learning from the course of study. Questions were related to the concepts of an uplifting mood, optimism and inspiration.

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 are 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:

- the stimulus, selecting two key moments from the stimulus as required by the question
- the question they chose, making their choice clear and marking this accurately on the paper
- the requirement to write an analytical essay, using written literacy skills in a logical and organised manner and using accurate music terminology.

### Samples of effective practices

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 and concepts

Effective student responses:

- selected two key moments that allowed for depth and breadth of analysis of music elements and concepts
- deconstructed multiple music elements and concepts in the two key moments, providing layers of detail and specificity.

These excerpts have been included to demonstrate deconstruction of:

- tonality, harmony and melody that provides detail, specificity and accuracy
- word painting that provides detail, specificity and accuracy.

#### Excerpt 1

ending in bar 60 similarly conveys the idea of optimism through the manipulation of musical elements. Bar 48 begins in F<sup>♯</sup> major, with the primary melody beginning on the tonic note of this key, - F<sup>♯</sup>4. This bar was preceded by a tonality of E major, indicative of a modulation through the use of a secondary dominant, (V/V). Similarly, in bar 30, the chorus begins with a secondary dominant modulation from D major to E major. This harmonic progression allows the melody to get gradually higher and higher, that is, in bar 11, the melody began on D4, in bar 30 an E4, and now in bar 48, this pattern peaks at an F<sup>♯</sup>4. Such an

#### Excerpt 2

The <sup>one</sup> opening verse of the song, from bar 1 to ten, <sup>successfully</sup> expresses the idea of optimism through the combination of various musical elements. This verse begins with a solo female vocalist going from a B3 to F<sup>♯</sup>4 in bar 2, a perfect fifth which quickly leads back down to the initial B3. This melodic contour, combined with the underlying B2 from the bass establishes a B minor tonality. This remains the case until bar 6, where the minor tonality is ~~temporarily~~ greatly contrasted by the use of a B major chord, as indicated by the D<sup>♯</sup>4. In addition, following this bar, many more major chords become present, as A major

## Excerpt 3

is also indicative of the idea of optimism. Bar 8 features the use of word painting - the rise in pitch from a B3 to B4 reflective of the word 'mountain'; landscapes generally known for rising above their surroundings. Similarly, in bar 4 this B3-B4 pattern is also present, demonstrating the word 'hopeful'. Word painting is also implemented through the use of rhythm in bar 5. <sup>During</sup> ~~Following~~ the words, 'we barely understood', a triplet is used, itself an anomaly within a 4 metre. These instances

Criterion: Analysing relationships

Effective student responses consistently made valid connections between the characteristics within music elements and concepts to identify their purpose for working together.

This excerpt has been included to demonstrate the connection made between texture, harmony and rhythm in order to communicate the idea that the vocalist is not alone.

Initially, the lead vocalist is accompanied only by a stagnant bass part, however, over time new layers are added which further establish the harmony and thicken the texture, such as the addition of soprano, tenor and alto parts in bar 4. This change in texture becomes most evident in bar 6, where each of the accompanying parts becomes more rhythmically active, going from minims and dotted minims to three individual crotchets. As a result of the added parts, the piece as a whole also increases in dynamics at this moment. The interconnectedness of texture, rhythm and dynamics culminates in presenting the idea that the vocalist is not alone - she is supported by her people and can thus inherently be more optimistic. The manipulation of pitch



Criterion: Evaluating the use of music elements and concepts

Effective student responses consistently made insightful judgments about the purpose of music elements and concepts to communicate the meaning in relation to the chosen question.

These excerpts have been included to demonstrate perceptive judgments about:

- the contrast in tonality representing the idea of hope and optimism
- the rising increments in pitch representing the future always looking brighter and brighter.

#### Excerpt 1

in bar seven and G major in bar 8, for example. The contrast in tonality perfectly represents the idea of optimism. Although their conditions have remained the same, represented by the prolonged bass note <sup>being</sup> over the B major bar, the piece transitions to portraying the Israelis situation as one of hope and optimism.

#### Excerpt 2

in bar 48, this pattern peaks at an F#4. Such an incremental change of tonality allows the piece to continuously rise in pitch, without becoming impossible to sing. Optimism is therefore represented through this technique, as the future always looks brighter and brighter. The impact

Criterion: Justifying the use of music elements and concepts

Effective student responses:

- consistently provided credible examples to support the judgments made about the use of music elements or concepts
- used bar numbers or time codes to reference examples.

This excerpt has been included to demonstrate:

- examples from the key moment that convincingly support judgments made about pitch to convey the idea of optimism
- referencing an example using bar numbers.

The final chorus of the piece, beginning at bar 48 and ending in bar 60 similarly conveys the idea of optimism through the manipulation of musical elements.

Bar 48 begins in F# major, with the primary melody beginning on the tonic note of this key, - F# 4. This bar was preceded by a toning of E major, indicative of a modulation through the use of a secondary dominant, (V/V). Similarly, in bar 30, the chorus began with a secondary dominant modulation from D major to E major. This harmonic progression allows the melody to get gradually higher and higher, that is, in bar 11, the

Criterion: Applying written literacy skills

Effective student responses:

- expressed ideas in a sustained, sequenced and organised manner
- organised body paragraphs to discuss each of the two chosen key moments.

This excerpt has been included to demonstrate language conventions that were used consistently and with clarity.

The texture is therefore extremely thick and the resultant timbre evokes a feeling of strength within the listener.

As a consequence of the instrumentation of various choral parts, this piece would likely be great for congregational singing. The various octaves and limited <sup>vocal</sup> range from bar 48 to bar 51 (A#3 to C#5, an 11th) <sup>make</sup> it extremely easy for anyone to sing, especially with the hand claps on the second and fourth beat present in this section. Therefore, this would hypothetically make the

## Practices to strengthen

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

- strategies to support students in selecting
  - key moments (if required) to best justify their judgments about the focus of the question
  - the most relevant music elements and concepts to analyse in each key moment
- how students can
  - deconstruct the music elements and concepts in each key moment, showing specificity and detail so that the analysis does not overlook important aspects
  - analyse relationships between music elements and concepts rather than unpacking each element separately
- strategies to support students in
  - choosing examples that convincingly support judgments made about the focus of the question
  - using accurate music terminology, i.e. writing time signatures without a vinculum.

## Additional advice

- If the question requires selection of a key moment:
  - there is no required number of bars. Students should be advised to choose the most relevant bars that allow for breadth and depth of analysis and that can be used as evidence to convincingly support their judgments
  - students should be advised to analyse more than one element or concept in each key moment. Demonstrating depth and breadth of analysis and making connections between music elements and concepts are achieved most effectively when multiple music elements are analysed.