

Music subject report

2023 cohort

February 2024





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

Phone: (07) 3864 0299

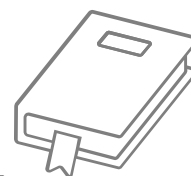
Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

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Introduction



Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes 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 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 internal and 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 senior 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 highlights

285

schools offered
Music

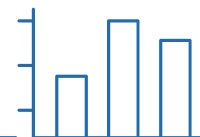


90.87%

of students
completed
4 units



Subject data summary



Subject completion

The following data includes students who completed the General subject or Alternative Sequence (AS).

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music: 285.

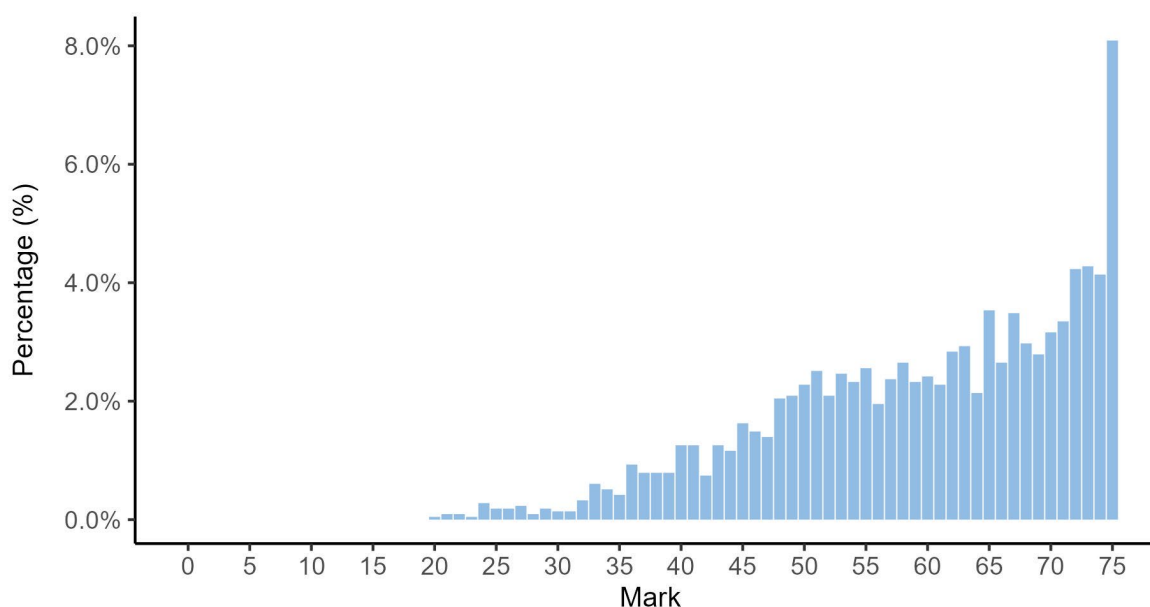
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,344	2,280	2,130

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2,248	96
Unit 2	2,143	137

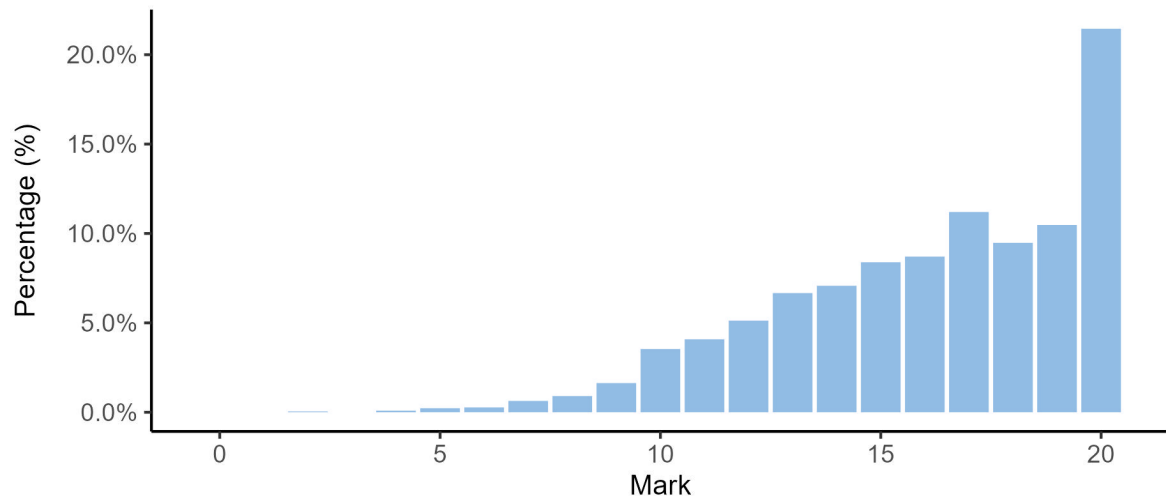
Units 3 and 4 internal assessment (IA) results

Total marks for IA

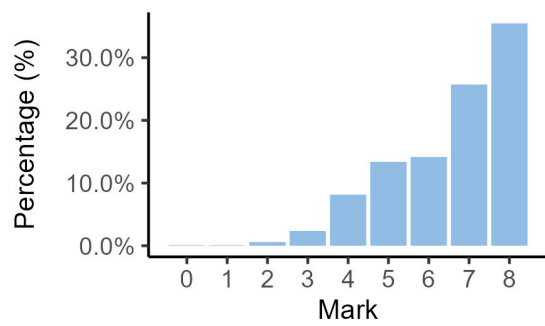


IA1 marks

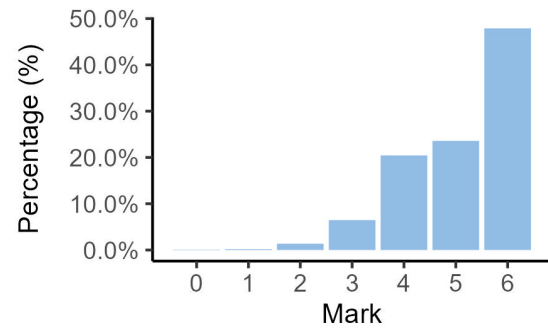
IA1 total



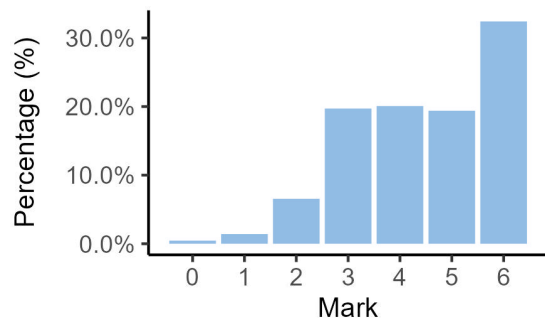
IA1 Criterion: Demonstrating technique



IA1 Criterion: Interpreting music elements and concepts

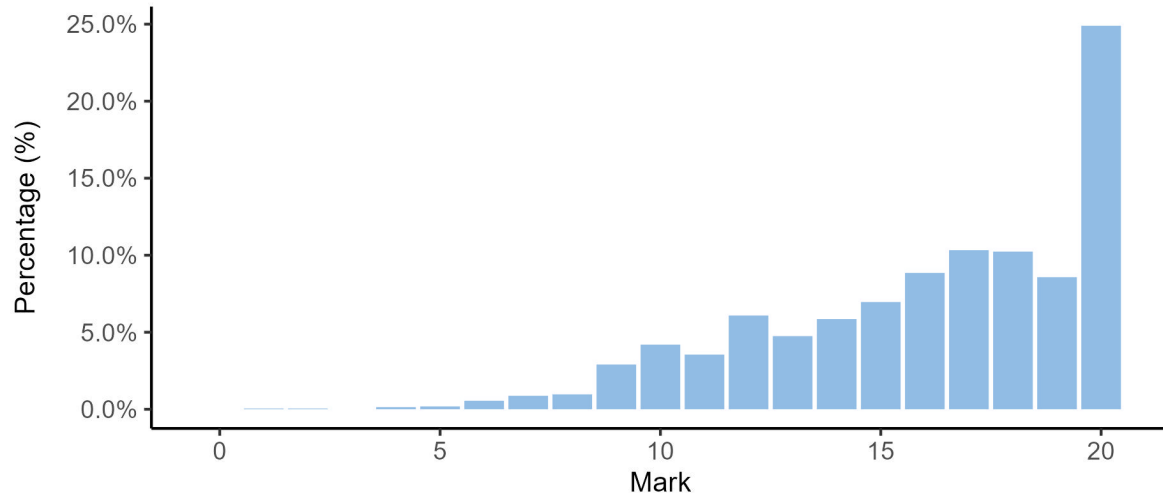


IA1 Criterion: Communicating meaning

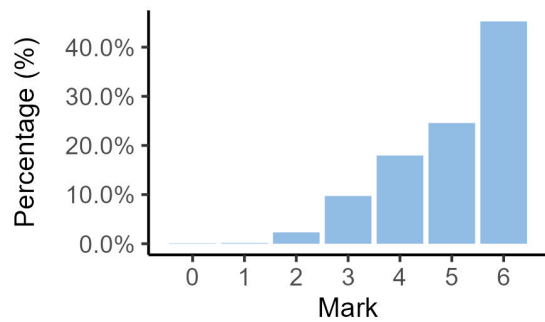


IA2 marks

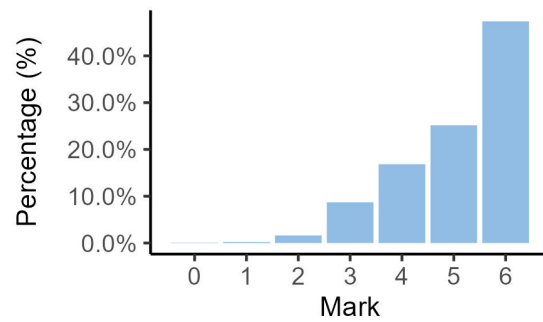
IA2 total



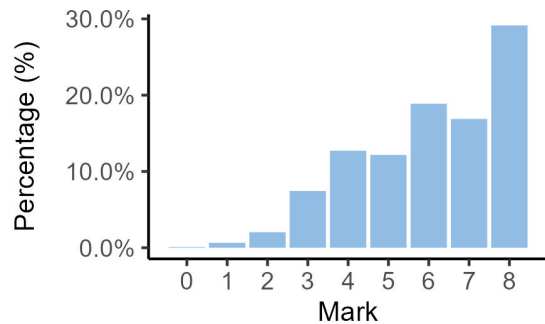
IA2 Criterion: Using music elements and concepts



IA2 Criterion: Applying techniques and processes

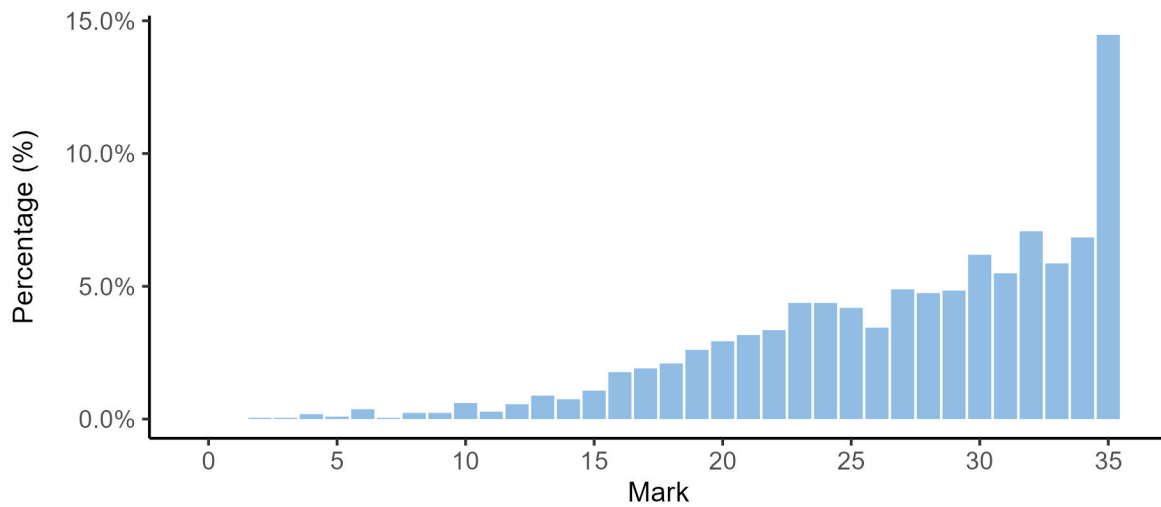


IA2 Criterion: Communicating meaning

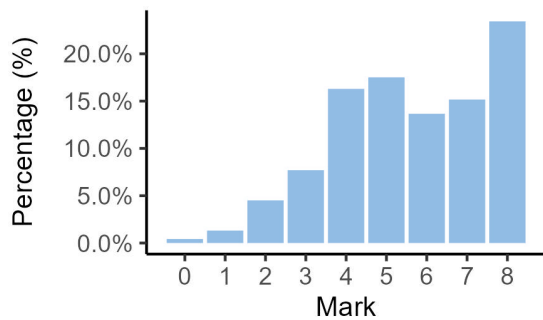


IA3 marks

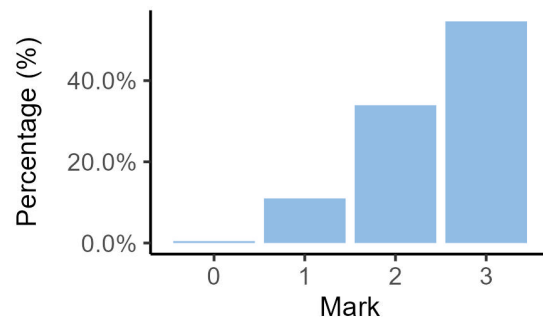
IA3 total



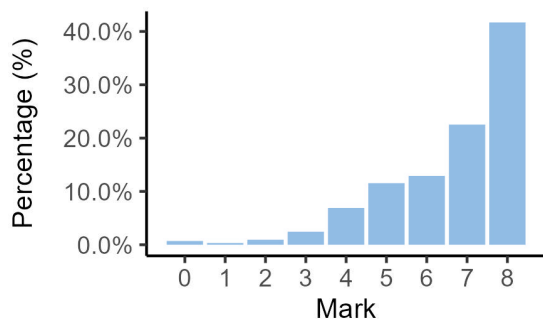
IA3 Criterion: Analysing and evaluating music



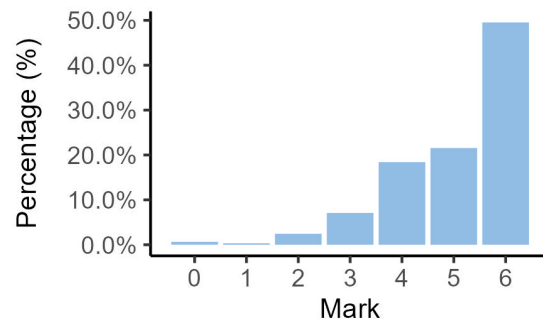
IA3 Criterion: Applying literacy skills



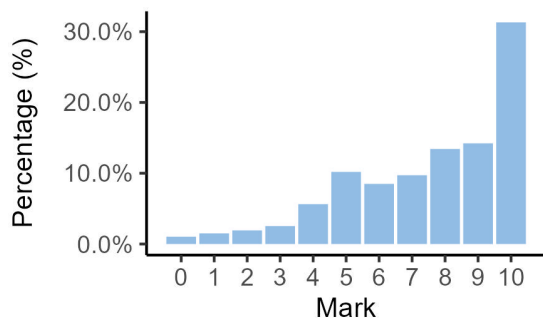
IA3 Criterion: Using music elements and concepts



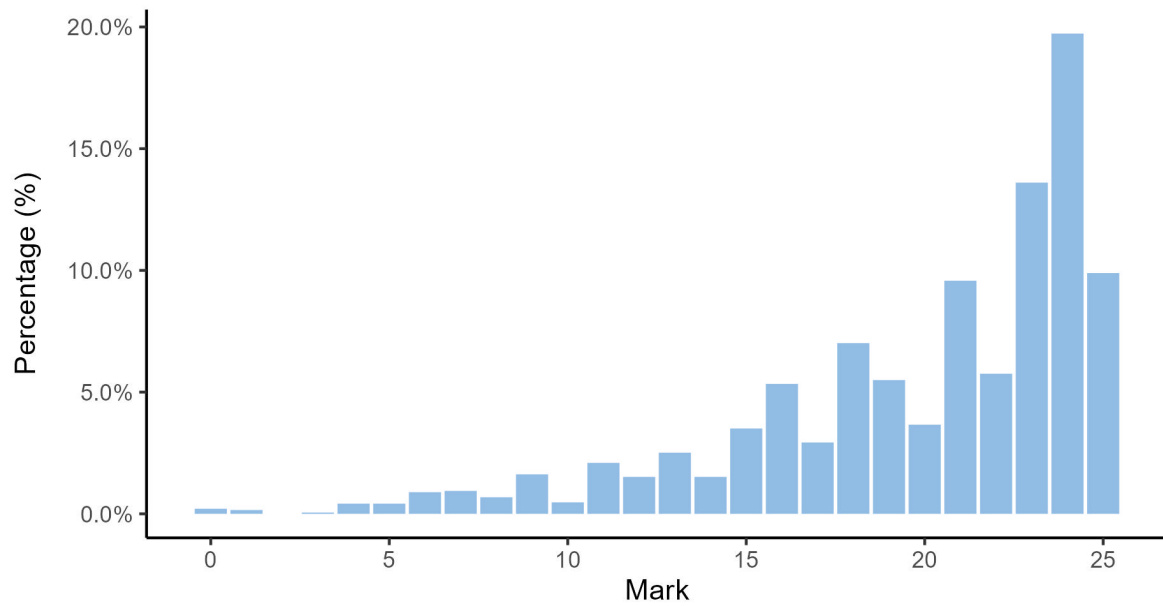
IA3 Criterion: Applying techniques and processes



IA3 Criterion: Communicating meaning

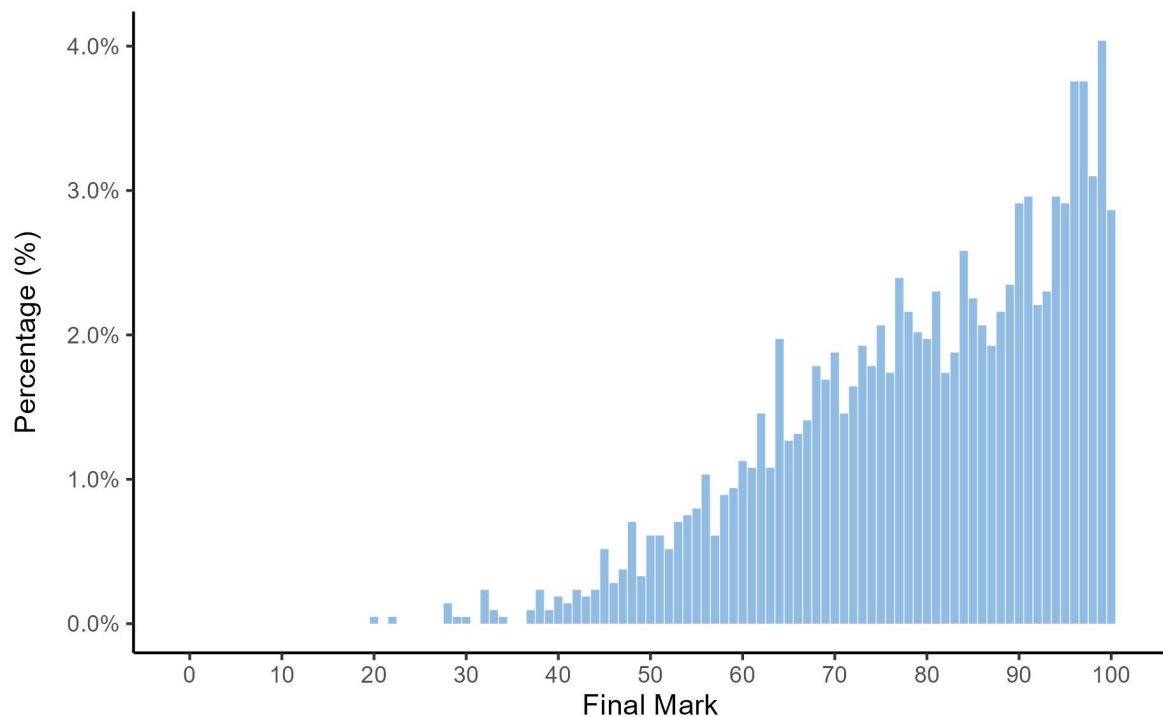


External assessment (EA) marks



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	100–86	85–66	65–46	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	900	809	365	56	0

Internal assessment



The following information and advice relate to the assessment design and assessment decisions for each IA in Units 3 and 4 and AS Units 1 and 2. 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 v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	285	285	283
Percentage endorsed in Application 1	87%	88%	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 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 v5.0*, Section 9.7.

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	280	1,520	14	84.29%
2	279	1,515	11	89.25%
3	277	1,489	21	74.37%

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, 2008). 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	14
Authentication	2
Authenticity	10
Item construction	1
Scope and scale	11

*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:

- contained a considered and unique context description relevant to the unit (General syllabus — Unit 3: Innovations or AS — Unit 1: Designs) and offered a meaningful scenario, situation or inquiry question that reflected the school context and student experience/s
- afforded opportunities for unique responses in a range of styles and genres
- offered clear alignment between the syllabus subject matter and assessment requirements and conditions, with opportunities for students to explore innovations both pre-1950 and post-1950, as guided by the teacher or through student choice
- clearly identified all assessment objectives as a list under a section entitled 'To complete this task, you must' located below the task description, or clearly embedded the objectives within the task description (often using bold or italic font style to highlight them for students).

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
- clearly identify that students
 - ‘explain’ their use of music elements and concepts to communicate meaning through the performance choices made, rather than ‘analyse’ or ‘evaluate’ the music
 - provide program notes
 - state procedural and preparatory aspects
- clearly identify the component that is drafted (when schools elect to draft the performance and performance statement separately) and observe and clarify the distinction between the provision of feedback and drafting through provided checkpoints (as outlined in the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.5)
- do not unnecessarily repeat information in the scaffolding section that is already contained in the task conditions or description.

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	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:

- used clear and concise language in the task description, identifying each aspect of the task — the performance and the performance statement — the interrelationship between them, and the assessment objectives associated with each
- afforded opportunities for students to demonstrate a wide range of innovation/s in music (for General syllabus — Unit 3: Innovations) from a range of periods, styles and genres pre- and post-1950, and through innovative means and performance modes.

Practices to strengthen

It is recommended that assessment instruments:

- offer opportunities for students to engage in the depth and breadth of innovative musical styles and genres through the performance of repertoire of both pre- and post-1950 domains (General syllabus — Unit 3: Innovations)

- include clear and explicit instructions and cues to students concerning the procedures of the task (task description and scaffolding sections) and what they are required to demonstrate
- are carefully checked for layout and formatting issues (especially in the transferring of copied information in the Endorsement application (app)) to enhance readability and consistency of task information. This can be done by using the print preview function before submitting the instrument for endorsement.

Additional advice

- To ensure connectivity to their own contexts and allow students the opportunity to produce authentic responses, schools should ensure that their assessment instruments are not a direct copy of the QCAA sample assessment instrument.
- For Unit 3: Innovations, schools are encouraged to create tasks that allow opportunities for students to explore innovative repertoire (as guided by the examples listed in the Subject matter table in Section 4.3 of the General syllabus), as well as innovative approaches to the performance of repertoire.
- Assessment tasks do not need to explicitly state 'if conducting, be totally responsible for directing all rehearsals of the repertoire' as this is included in the syllabus specifications (General Senior 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	89.64%	4.64%	5.36%	0.36%
2	Interpreting music elements and concepts	95%	2.5%	2.5%	0%
3	Communicating meaning	90%	4.29%	4.64%	1.07%

Effective practices

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

- for the Demonstrating technique criterion
 - the recording
 - showed an uninterrupted performance rather than sections of the performance edited together
 - clearly and correctly identified the student when performing in an ensemble

- allowed the student's technique to be clearly visible and audible regardless of ensemble size
- demonstrated the student's technical skills regardless of chosen performance mode
- the chosen repertoire enabled technical skills to be assessed
- at the 5–6 marks performance level, technical skills were secure. The descriptor allows for minor slips or errors in intonation that do not result from technical problems
- at the 7–8 marks performance level, technical skills enabled the student to play the piece adroitly
- for the Interpreting music elements and concepts criterion
 - the recording of the performance was clear and undistorted, enabling the stylistic choices made by the student to be clearly seen and heard
 - at the 4-mark performance level, the intended style of the performance was clear
 - at the 5–6 marks performance level, the student demonstrated distinct shaping of music elements within the style.

Samples of effective practices

The following excerpt has been included to demonstrate:

- Communicating meaning at 6 marks, as the performance statement
 - explains the use of dynamics and the sustain pedal
 - demonstrates well-sequenced ideas with clear topic sentences, and the use of cohesive ties such as 'resultingly', 'additionally' and 'moreover' to enhance clarity.

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

Contrasting dynamics have been utilised to craft a light atmosphere and a sense of nostalgia. In Section A (m.5-15), the left-hand chords were played mezzo-piano as opposed to the right-hand melody played mezzo-forte. This was performed to support the lyrical melody. Resultingly, an 'airy' and 'floating' sensation is created, almost as if Chihiro's memories from that "One Summer's Day" are of such quality. In measures 19 to 23, a gradual crescendo to forte was employed to accentuate the ascending chord progression of Dm9 -> C/E -> Fm9. Additionally, the crescendo brews intensity, representing Chihiro's apprehensions upon entering the spirit world. However, they soon clear as she finds herself in a place that's oddly nostalgic and home-like, which is reflected in m.27 via a sudden drop to piano.

Pedal was utilised in particular sections to emulate a feeling of suspension and floating, connecting phrases like nostalgic memories. In measures 1 to 4, half-peddalling was applied to blur the sound of the chord changes, creating a sustained phrase. The sustain pedal was fully depressed in passages like m.42-47 to give the right-hand melody a soaring quality over the gently rolled left-hand chords. Moreover, pedalling helped resonate particular tones of Hisaishi's modal harmony, which I have interpreted as long-lost memories popping in and out of the Chihiro's mind. This furthers the light atmosphere Hisaishi intended.

There are no student response excerpts because either the student/s did not provide permission or there were third-party copyright issues in the response/s.

Practices to strengthen

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

- for the Communicating meaning criterion
 - performance statements explain the performance choices the student made to communicate meaning. Discussion of the rehearsal process and detailed analysis of the repertoire are not syllabus requirements
 - students should be encouraged to reflect on how they can logically communicate their ideas by planning the organisation of information and using cohesive ties in their performance statement
 - the performance statement is only assessed using the descriptors up to 4 marks, with the remaining marks referring to the realisation of the performance itself.

Additional advice

- Students should be encouraged to choose the instrument or sound source that best enables them to demonstrate their ability.
- Students should reflect on the need to communicate meaning to their audience, real or virtual, when choosing repertoire.
- When students perform in an ensemble, they should ensure that each student performs a separate part and that they can demonstrate achievement across each criterion in the ISMG.
- Schools are responsible for ensuring the quality, accuracy and accessibility of the required files (see *QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). Recorded evidence should be in MP4 format and be clear and undistorted visually and aurally so that the evidence supporting the marks awarded can be clearly identified. Schools should refer to the *Further confirmation submission advice for internal assessment* resource (available in the Confirmation sub-section of the Resources section of the Syllabuses app in the QCAA Portal) for advice on how to convert AVI or MOV files to MP4 format.
- Students may submit performances of compositions they have submitted for IA2.
- School-based assessment policies and procedures for managing response length must be applied clearly and consistently when making judgments about student responses to assessment. Note that
 - schools are responsible for ensuring that students are aware of the school-based assessment policy and procedures, particularly regarding management of response length
 - assessment length in performance tasks should be monitored as part of the checkpoint process, i.e.
 - 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. 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. Further information about managing assessment response length is in the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6.

Internal assessment 2 (IA2)



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	10
Authentication	2
Authenticity	10
Item construction	2
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:

- provided an authentic scenario or context relevant to the school/students, e.g. local composition/songwriting competition, commissioned work, provision of music for local or school-based events
- provided opportunities for students to respond in any style or genre of the unit, and for Unit 3: Innovations, allowed students to explore an innovation studied in class, an innovation located through their own research, or their own innovation
- clearly identified all assessment objectives as a list under a section titled 'To complete this task, you must' located below the task description, or clearly embedded the objectives within the task description itself (often highlighted through the use of bold or italic font style)
- contained considered scaffolding, 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 that students may demonstrate their own innovation or one studied in the unit (for Unit 3: Innovations)
- 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' the use of music elements and devices or describe other musical, contextual or historical features not related to their choices
- do not restate information listed in the pre-populated conditions section of the assessment instrument within the scaffolding section.

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: 285.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear and concise language in the task description, identifying each aspect of the task — the composition and the statement of compositional intent — the interrelationship between them and the associated assessment objectives
- allowed opportunities for students to compose in any style or genre in the context of innovation or explore their own innovation (for General syllabus — Unit 3: Innovations).

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit cues for students about the procedures of the task (in the task and scaffolding sections) and assessment objectives.

Additional advice

- Schools should ensure that their assessment instruments are distinctly different from the QCAA sample assessment instrument to ensure connectivity to their own unique contexts and to allow students to prepare unique responses.

- Assessment instruments should be carefully checked for layout issues resulting from text copied into the assessment template from another source. This can be checked by using the print preview function in the Endorsement app.

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	95.34%	3.23%	1.43%	0%
2	Applying techniques and processes	91.76%	5.02%	2.87%	0.36%
3	Communicating meaning	93.19%	3.58%	2.87%	0.36%

Effective practices

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

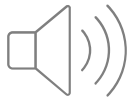
- students chose a style and genre that enabled them to fully demonstrate the use of music elements and concepts together with the application of techniques and processes, e.g. compositions with unpitched sounds and spoken words were organised in a way that clearly demonstrated the characteristics in the ISMG
- students had developed their work to reflect the characteristics in the ISMG, regardless of the style and genre chosen
- compositions were presented using a mode that best enabled the demonstration of characteristics in the ISMG
- for the Using music elements and concepts criterion
 - at the 4-mark performance level, the composition showed evidence of more than the employment of typical compositional practices for the style. The practices were integrated and developed to achieve this result
 - at the 5–6 marks performance level, the composition showed synthesis of ideas and an explicit representation of the style and genre
- for the Applying techniques and processes criterion
 - at the 4-mark performance level, the composition showed evidence of more than the presence of idiomatic ideas. The ideas were developed to achieve this result
 - at the 5–6 marks performance level, appropriate cohesion and unity were evident.

Samples of effective practices

The following excerpt has been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - the stylistic melody was foregrounded by a thinning of the texture, and underpinned by an idiomatic progression of appropriately voiced chords
- Applying techniques and processes at 6 marks, as the percussion and basslines were unified and well developed, creating a cohesive work that explicitly demonstrated the style.

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



Audio content: (46 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ia2_e1.mp3

The following excerpt has been included to demonstrate:

- Communicating meaning at 8 marks, as the statement of compositional intent
 - explains the connection between the use of the major chord IV and the wind's unpredictable movement
 - demonstrates a chronological approach that ensures the ideas are sequenced and connected.

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

Sound of The Wind is a vocal soundscape depicting the meandering ever-changing winds of a cold Nordic forest. The piece intended to fuse Nordic folk music with a contemporary choral genre, with inspiration drawn from AURORA's 'call' in *Into the Unknown* from *Frozen 2*. To communicate the wind's brisk coolness, I have used a minor key, long rhythms, a homophonic texture, and open vowel sounds.

The piece begins with a drone note at piano dynamic in the bass with subtle harmonic movement in the tenor, and the harmony sung by the sopranos with a light, airy timbre. In commencing the piece with this homophonic texture and soft dynamics, the wind is understood to be light and caressing. The melody's contour establishes unpredictable wind-like movement. Notes initially follow a linear pattern, then suddenly, wider intervals such as fifth (bar 4) and fourths (bar 15) are used, depicting the wind's unpredictable movement. Despite the A minor tonality, D major chording is frequently used. This unusual harmonic movement reflects that of the wind, unpredictable and free willed. Throughout the piece, most melodic or counter-melodic phrases are articulated with legato and phrased with crescendos and decrescendos to convey the flowing sensation of wind.

The following excerpt has been included to demonstrate:

- Communicating meaning at 8 marks, as
 - the interplay between the Lydian mode influenced flute melody and the piano and harp countermelodies in bars 7–9 suggest the Dover Strait, which is also referenced in the title of the piece

- the substantially reworked Marseillaise melody in the cello and trombone, supported by the C pedal point in the double bass and Mixolydian harmony, evocatively convey the French coast.

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

The image displays a musical score for a piece titled "The Cliffs of England". The score is divided into two systems. The first system covers measures 3 through 10, and the second system covers measures 11 through 15. The instruments listed on the left include Flutes 1 & 2, Clarinets 1 & 2, Bassoon 1, Horns 1 & 2, Trombone 1, Piano, Harp 1 & 2, Violins 1 & 2, Viola, Violoncello, Double Bass, and Percussion. The percussion part includes Snare Bells, Wind Chimes, Cymbals, and Glockenspiel. The score includes various musical notations such as dynamics (e.g., *pp*, *mp*, *f*, *ff*), articulation (e.g., *acc*, *stacc*), and performance instructions (e.g., "The side is full, the moon lies fair", "The Dove Strait", "The Cliffs of England", "Slough Bells", "Wind Chimes Use all chimes moving downwards", "To Glock.", "Glockenspiel", "To Cym.", "Cymbals"). The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Practices to strengthen

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

- for the Communicating meaning criterion
 - for the statement of compositional intent
 - a mark of 1 must be awarded if a composition is submitted without a statement of compositional intent, as demonstration of music ideas is evident in the composition
 - for 4 marks, style- and context-appropriate terminology must be demonstrated
 - for 5–6 marks, ideas must be sequenced and connected
 - the explanation of ideas relate directly to the requirements of the descriptors in the ISMG
 - for the composition
 - for 4 marks, the composition must communicate a meaning
 - for 5–6 marks, several essential, integral music ideas must be used together to communicate meaning
 - for 7–8 marks, complex music ideas must be brought together to communicate meaning with sensitivity to attitudes, feelings or circumstances (General syllabus). Complex does not mean technically difficult, but instead means the music ideas are characterised by an involved combination of parts (General syllabus).
- teachers guide students to choose genres and styles that best enable them to satisfy all the expectations of the task, considering syllabus requirements, student skills and student preferences
- if students perform their compositions, the performance may be used to demonstrate the synthesis of complex music ideas and the sensitive communication of meaning, but it is equally valid for this achievement to be evident in the composition itself, without regard to the performance
- compositions that are arrangements must involve a substantial reworking of the original material so that the piece is well removed, though derived from, the original composition. Adding an accompaniment to an existing melody is not considered an arrangement for the purposes of assessment in this syllabus. If the arrangement does not meet these requirements, it will be flagged for plagiarism at confirmation.

Additional advice

- If the statement of compositional intent exceeds the length identified in the syllabus, the school assessment policy needs to be enacted and this action needs to be noted on the student work to assist with confirmation processes.
- Two separate files should be submitted for IA2 — one for the composition and one for the statement of compositional intent — to facilitate the confirmation of the samples.
- Further information about authenticating student responses can be found in the *QCE and QCIA policy and procedures handbook v5.0*, Sections 8.2.8 and 11.1.5. Schools are responsible for promoting academic integrity and ensuring that students are aware of the school-based assessment policy and procedures, particularly regarding plagiarism. Authentication strategies should be employed in the drafting process to enable student work to

be validated and to avoid plagiarism. If work is plagiarised, the school assessment policy should be applied and

- teachers should mark only the student's own work
- the response should be annotated to indicate the original material that was assessed to assist in determining the result given.

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	32
Authentication	4
Authenticity	6
Item construction	12
Scope and scale	4

*Each priority might contain up to four assessment practices.

Total number of submissions: 283.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- evidenced clear alignment to the subject matter of the respective unit, with opportunities for students to explore a range of styles and genres related to the unit (General syllabus — Unit 4: Narratives or AS — Unit 2: Identities)
- explicitly included all assessment objectives relevant to the respective assessment technique (musicology and composition, or musicology and performance) as a list under a section titled 'To complete this task, you must' located below the task description, or clearly embedded the objectives within the task description (often using bold or italic font style to highlight them)
- clearly stated that students need to analyse and evaluate music repertoire to justify a viewpoint related to the expressive powers of music
- employed considered checkpoint sequences 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:

- specify that identity can include personal, social, political or cultural aspects for the musicological investigation for the AS — Unit 2: Identities
- 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 their interrelationship/s, as they contribute 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	1
Layout	1
Transparency	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 283.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear and concise task descriptions that assisted students to engage with the task
- clearly aligned relevant assessment objectives to each component of the task, e.g. musicology component, performance statement/statement of compositional intent, and composition/performance
- provided clear and considered scaffolding for each component to assist students to realise or resolve each component of the integrated project.

Practices to strengthen

It is recommended that assessment instruments:

- share the same or similar contexts and comparable task descriptions for each of the two assessment techniques to ensure accessibility and equity between students completing the different assessment techniques
- are carefully checked for layout issues resulting from text copied into the assessment template from another source. This can be checked by using the print preview function in the Endorsement app
- provide explicit instruction and cues to students concerning the procedures of the two assessment techniques and what they are required to demonstrate in each
- provide the same scaffolding in the musicology component for each of the two assessment instruments.

Additional advice

- Schools should ensure that their assessment instruments are distinctly different from the QCAA sample assessment instrument to ensure connectivity to their unique contexts and to allow students to produce unique responses.
- Schools should continue to take active steps to manage the scope and scale of the functions of narrative music that students may engage with in the General Syllabus — Unit 4: Narratives, e.g. no more than two of the following: setting, characterisation, drama and/or action, and mood or atmosphere.
- Schools should take care when populating each of the instruments (musicology and composition, and musicology and performance) in the Endorsement app, particularly when copying information between instruments, to ensure that only information relevant to the task is included.

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	80.87%	16.61%	2.17%	0.36%
2	Applying literacy skills	91.34%	7.22%	1.44%	0%
3	Using music elements and concepts	98.19%	1.44%	0.36%	0%
4	Applying techniques and processes	97.11%	1.08%	1.81%	0%
5	Communicating meaning	93.14%	2.89%	3.61%	0.36%

Effective practices

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

- for the Applying literacy skills criterion
 - at the 2-mark performance level, the response showed evidence of referencing and appropriate music terminology
 - at the 3-mark performance level, the response was logically sequenced and structured for clarity

- for the Interpreting music elements and concepts criterion
 - at the 4-mark performance level, the intended style of the performance was clear
 - at the 5–6 marks performance level, the student demonstrated distinct shaping of music elements within the style
- for the Applying techniques and processes criterion
 - at the 4-mark performance level, the composition showed evidence of more than the presence of idiomatic ideas. The ideas were developed to achieve this result
 - at the 5–6 marks performance level, appropriate cohesion and unity were present.

Samples of effective practices

The following excerpt has been included to demonstrate:

- Analysing and evaluating music at 8 marks, as
 - the interconnections between pitch, timbre and texture are analysed in detail
 - key relationships and harmonic material are accurately deconstructed
 - judgments convincingly support the viewpoint that the music underscores the danger that the characters face.

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

B Section – Bars 25-51 (Part 1)

The B section features a similar melody to the A section, only in C minor rather than D minor. The main motif is restated from bars 25-35; This time, the clarinet, horn and violin 1 parts now play, when they initially didn't from bars 4-13 in the A section, and violin 2 and cello parts are now doubling the melody. This growing in texture suggests the growth of Anakin's feelings for Padme over time.

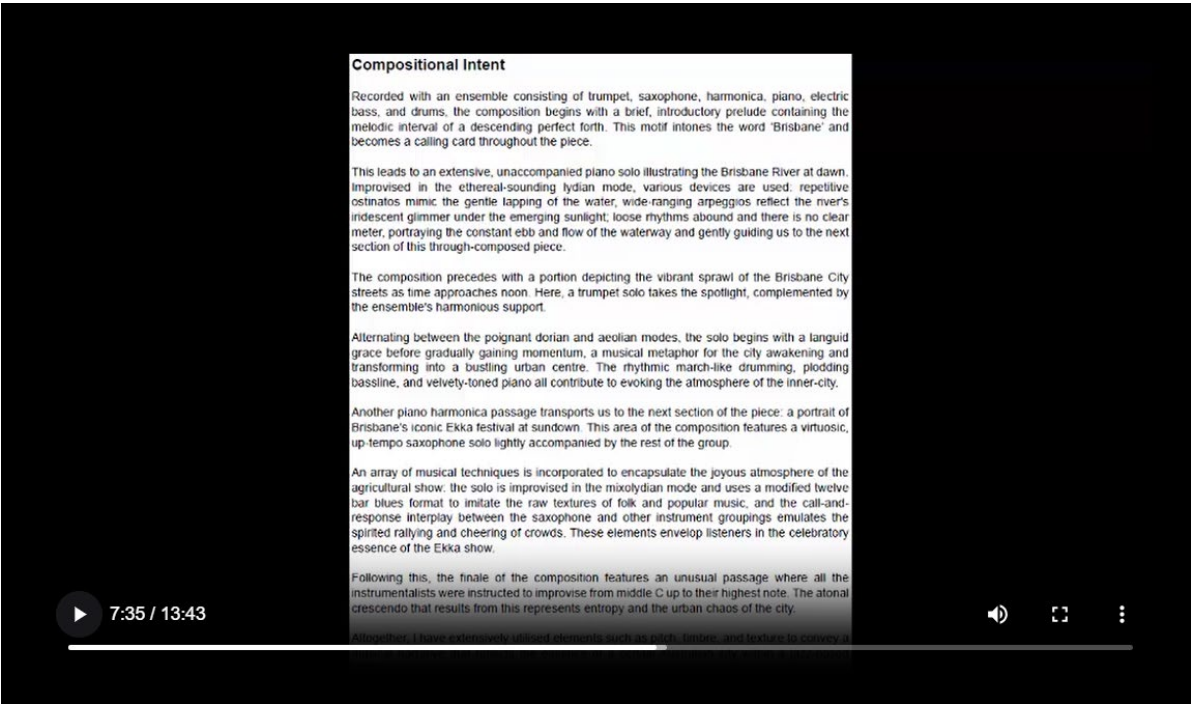
The horns enter at bar 38 with a harsh, brassy timbre, contrasting the sweeter timbre of the violins and oboe from bars 25-35. Additionally, the violins and violas play descending broken B flat minor chords from bar 39, suggesting a modulation down from C minor to B flat minor.

Modulations across tones are often surprising (Musicnotes, 2018), and the downward movement of this modulation adds darkness. The harshness of the horns and the sudden darkness of the modulation provide a stark reminder of the danger present in the two characters' lives – although their love brings many positive emotions, they are ultimately still in the middle of a war and could die at any time.

The following excerpt has been included to demonstrate:

- Using music elements and concepts at 8 marks, as
 - the repeated parallel Lydian mode influenced ostinatos are developed explicitly in a programmatic style
 - rubato and uncertain metre are synthesised to evocatively communicate dawn on the Brisbane River.

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



Compositional Intent

Recorded with an ensemble consisting of trumpet, saxophone, harmonica, piano, electric bass, and drums, the composition begins with a brief, introductory prelude containing the melodic interval of a descending perfect fourth. This motif intones the word 'Brisbane' and becomes a calling card throughout the piece.

This leads to an extensive, unaccompanied piano solo illustrating the Brisbane River at dawn, improvised in the ethereal-sounding lydian mode, various devices are used, repetitive ostinatos mimic the gentle lapping of the water, wide-ranging arpeggios reflect the river's iridescent glimmer under the emerging sunlight; loose rhythms abound and there is no clear meter, portraying the constant ebb and flow of the waterway and gently guiding us to the next section of this through-composed piece.

The composition precedes with a portion depicting the vibrant sprawl of the Brisbane City streets as time approaches noon. Here, a trumpet solo takes the spotlight, complemented by the ensemble's harmonious support.

Alternating between the poignant dorian and aeolian modes, the solo begins with a languid grace before gradually gaining momentum, a musical metaphor for the city awakening and transforming into a bustling urban centre. The rhythmic march-like drumming, plodding bassline, and velvety-toned piano all contribute to evoking the atmosphere of the inner-city.

Another piano harmonica passage transports us to the next section of the piece: a portrait of Brisbane's iconic Ekka festival at sundown. This area of the composition features a virtuosic, up-tempo saxophone solo lightly accompanied by the rest of the group.

An array of musical techniques is incorporated to encapsulate the joyous atmosphere of the agricultural show: the solo is improvised in the mixolydian mode and uses a modified twelve bar blues format to imitate the raw textures of folk and popular music, and the call-and-response interplay between the saxophone and other instrument groupings emulates the spirited rallying and cheering of crowds. These elements envelop listeners in the celebratory essence of the Ekka show.

Following this, the finale of the composition features an unusual passage where all the instrumentalists were instructed to improvise from middle C up to their highest note. The atonal crescendo that results from this represents entropy and the urban chaos of the city.

Audio content: (1 min, 9 secs)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ia3_e1.mp4

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 of the task
 - students establish a clear viewpoint that addresses how music conveys narrative through setting (time and place), characterisation, drama and/or action, mood or atmosphere
 - musicological statements are justified with score excerpts or audio clips. The evidence must be embedded in the response and must not rely on links to external sources, e.g. YouTube links. Links to external sites will not be accepted as evidence for confirmation
 - the topic relates to one of the categories mandated in the task description, i.e. film music, television music, game music, musical theatre, opera or program music
 - analysis and evaluation of the music is facilitated by in-depth analysis of one or two pieces of repertoire rather than superficial treatment of several pieces
 - students are guided to avoid including large amounts of irrelevant information and instead focus on what is relevant to the characteristics in the ISMG
 - song lyrics are only used in the analysis to the extent that they explain meaning, as lyrics are not a music element or concept. Extensive lyric analysis might prevent students from focusing on the analysis of music elements and concepts that are relevant to their viewpoint
- for the Analysing and evaluating music criterion
 - at the 5–6 marks performance level, the response must show detailed and accurate analysis and logical evaluations to justify a viewpoint
 - at the 7–8 marks performance level, the response must show the interconnections between music elements and concepts, and evaluate findings that are valid and reasoned

- for the musicology and performance task, students are guided to accompany themselves only if they can do so successfully. The performance will be judged as a whole and, in some cases, students might be more successful if they do not accompany themselves.

Additional advice

- Academic integrity requires that referencing is used to indicate the sources of information. Checkpoint processes can guide students in using standard referencing conventions.
- Teachers can only assess compositions generated by the student. Authentication strategies should be employed in the drafting process to ensure the original work of the student can be identified so that teacher judgments can be validated. This may require referencing within statements of compositional intent in some circumstances. Further information about authenticating student responses can be found in the *QCE and QCIA policy and procedures handbook v5.0*, Sections 8.2.8 and 11.1.5.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for Music (available in the Resources section of the Syllabuses app in the QCAA Portal) to check the submission requirements, including approved file formats. Students and teachers are encouraged to exercise care when converting material from one format to another to ensure that audio and video evidence is not lost.
- Musicology and composition projects should be presented as a single file with the composition embedded.
- For musicology and performance projects using PowerPoint format, the performance should be 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 (33 marks), with 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 courage, battle and strength.

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.

Samples of effective practices

Extended response

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout the response.

Criterion: Explaining and analysing music elements and concepts

Effective student responses:

- selected key moments that allowed for depth and breadth of analysis
- deconstructed multiple music elements in each key moment

- unpacked the layers of the chosen music element and/or concept to show specificity.

These excerpts have been included to demonstrate deconstruction of analysis that is accurate and detailed, providing specificity.

Excerpt 1

Finally, the manipulation of harmony causes vacillation between consonance and dissonance. For example, the melody is based ~~at~~ around the D - consonant, as this is the tonic - however the flattened 2nd, the Eb, ~~is~~ on the second quaver in bar 31, has phrygian qualities that alludes the the foreign setting of the battle, and the chromaticism creates intense dissonance. Additionally the Ab creates a ~~a~~ diminished 5th - also highly dissonant -, as is the B natural ~~*~~ which creates a raised 6th, and the raised 7th (C#), alluding to melodic minor due to the raised 6th and 7th, increasing tension.

Excerpt 2

For example, the melody is based ~~at~~ around the D - consonant, as this is the tonic - however the flattened 2nd, the Eb, ~~is~~ on the second quaver in bar 31, has phrygian qualities that alludes the the foreign setting of the battle, and the chromaticism creates intense dissonance. Additionally the Ab creates a ~~a~~ diminished 5th - also highly dissonant -, as is the B natural ~~*~~ which creates a raised 6th, and the raised 7th (C#), alluding to melodic minor due to the raised 6th and 7th, increasing tension. All of these techniques cause tension to be increased dramatically, and evoke the forward momentum, stabs, and anxiety of a battle.

Criterion: Analysing relationships

Effective student responses consistently made connections between music elements and concepts to identify how they work together to communicate meaning.

These excerpts have been included to demonstrate:

- the connections between multiple music elements for the purpose of communicating the idea of a battle
- connections that are logical in relation to the context of the question
- interconnections between concepts within the one music element, e.g. within pitch, a response might connect melody and harmony.

Excerpt 1

The violins play a chromatically rising line together in unison (Bar 26-30), starting from an G# and climbing ~~away~~ with minims to a D (Bar 30). This chromatic movement uses non-diatonic tones, adding dissonance. Whilst ~~fade~~ rising the suspense with every note. This being played in the high registers of the flute and violin acts as an aural representation of the rain that comes during war, sounding similar to screams of agony and pain.

Excerpt 2

Through bars 35 to 38, a descending chromatic figure is introduced to Clarinet 1 and 2, Piano, Violin 1, and viola. The descending contour may convey the downfall of an event ~~or~~ ^{or} someone, which may be the case when someone is in the battle. The element duration also interconnects here by playing the descending chromatic figure on the weak beat of beat 2 and 5. By deliberately filling the weak beat with almost a 'surprise' figure, it once again creates a feel of unease, painting the image of a battle.

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 meaning in relation to the chosen question.

These excerpts have been included to demonstrate:

- thoughtful judgments about the use of accents and ostinato in creating the effect of a heart skipping a beat before the battle starts
- unpacking subtle layers of meaning in relation to the expansive and epic nature of a battlefield.

Excerpt 1

As well, the accents on the first note of the first two triplets of perc. 1 switches to every second note on the last two triplets of the ostinato, creating a ~~hemiola~~ hemiola effect. This hemiola-like accenting, ^{repeated throughout bars 1-30,} ~~creates a~~ ^{creates} further creates tension and anticipation, ~~providing a vivid picture of~~ as it imitates the gladiator's heart skipping a beat due to the anxious wait before the battle starts.

Excerpt 2

Additionally, most parts play a D ~~pedal~~ ^{the piece,} - the tonic of D minor - an example of pedal point used to solidify the tonality. The sparse range of D3 notes being played, ^{from bar 31 - 34} a D3 ~~to~~ in the piano and tuba to a D6 in the flute, ~~and~~ alludes to the expansive and epic nature of a battle field.

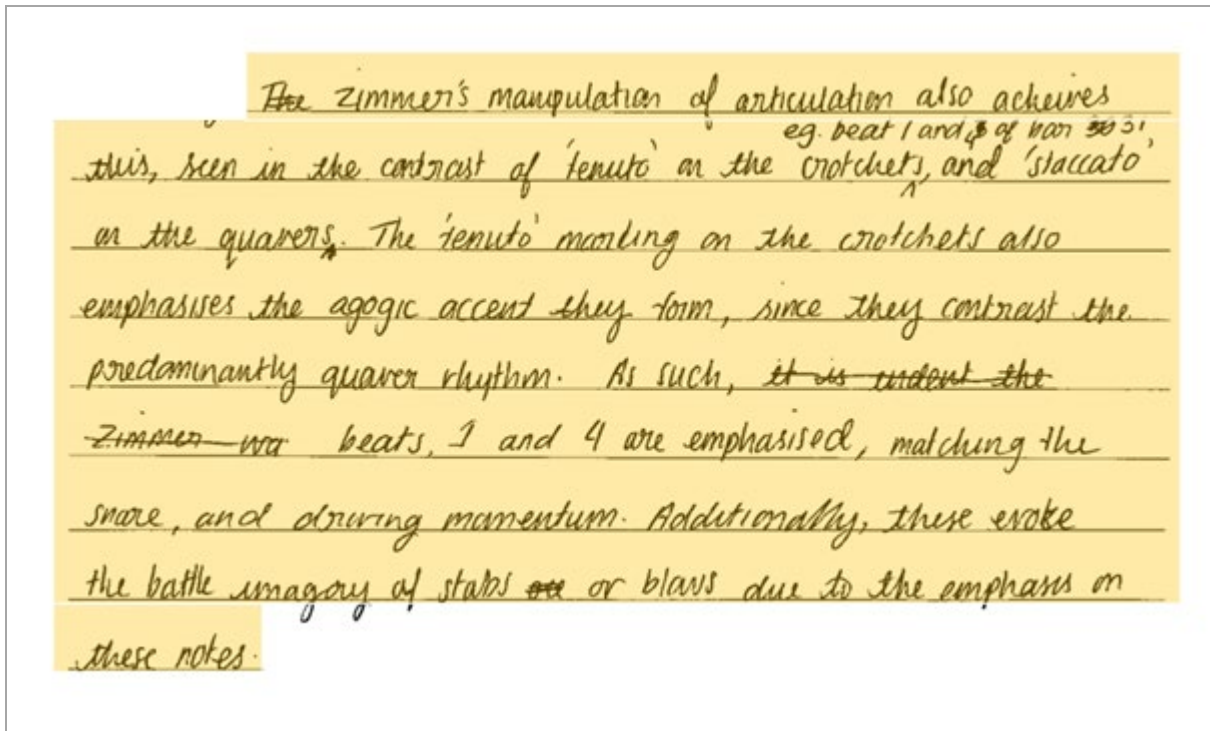
Criterion: Justifying the use of music elements and concepts

Effective student responses:

- used bar numbers or time codes to reference examination of music elements and concepts
- referenced individual beats within bars to demonstrate specificity within the analysis
- considered targeted key moments that provided sufficient opportunity to engage with the stimulus for the purpose of communicating the meaning in the question.

This excerpt has been included to demonstrate:

- examples that convincingly support the judgments
- a bar number used to reference an example.



Criterion: Applying literacy skills

Effective student responses:

- organised ideas in a sequenced and cohesive manner
- structured body paragraphs by key moments, in which each moment was unpacked in an organised manner.

This excerpt has been included to demonstrate:

- language conventions that clearly convey the expression of music ideas
- organisation of ideas into body paragraphs, showing sequence and logic.

The ostinato is two bars long, ~~repeating~~ and is used from bars 31-34.

The ostinato's repeated use of ~~chromatic~~ non-diatonic notes (E \flat , F \sharp , A \flat , B \sharp)

adds dissonance and tension, painting an image of the clash that happens

in battle. The tritone from D to A \flat (Bar 32) heightens this effect as the

highly dissonant interval acts to ratchet the suspense even higher. The addition

of the chromatic minor 2nds (Bar 31, Bar 33) from D to E \flat , ~~played~~

staccato, serves to further create dissonance.

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers consider:

- strategies to support students in
 - connecting multiple music elements and/or concepts for the purposes of communicating meaning
 - unpacking subtle layers of meaning so as to avoid only connecting to the given meaning in the question, e.g. create the image of a battle
 - referring to subtle layers of meaning, by providing the specific time or bar within the key moment
 - demonstrating a systematic and sustained sequencing of information through organised ideas
 - using language choices to convey subtleties and nuances of repertoire in connection with meaning from the question
 - ensuring that the key moment is referred to in the body of the essay, rather than only on the question page or at the outset of the analysis
- strategies to support students in selecting
 - key moments that allow for in-depth analysis
 - the most relevant music elements and concepts in each key moment. In some instances, students deconstructed the same music elements across each key moment in each stimulus.