

Music subject report

2024 cohort

January 2025





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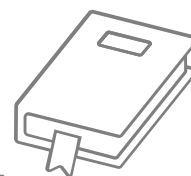
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Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 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 General and General (Extension) subjects. 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 2025.

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.

Subject highlights

96%
of IA2
endorsed at
Application 1



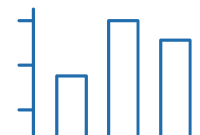
94.24%
agreement with
provisional
marks
for IA2



97.34%
of students
received a
C or higher



Subject data summary



Subject completion

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

Note: All data is correct as at January 2025. 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: 283.

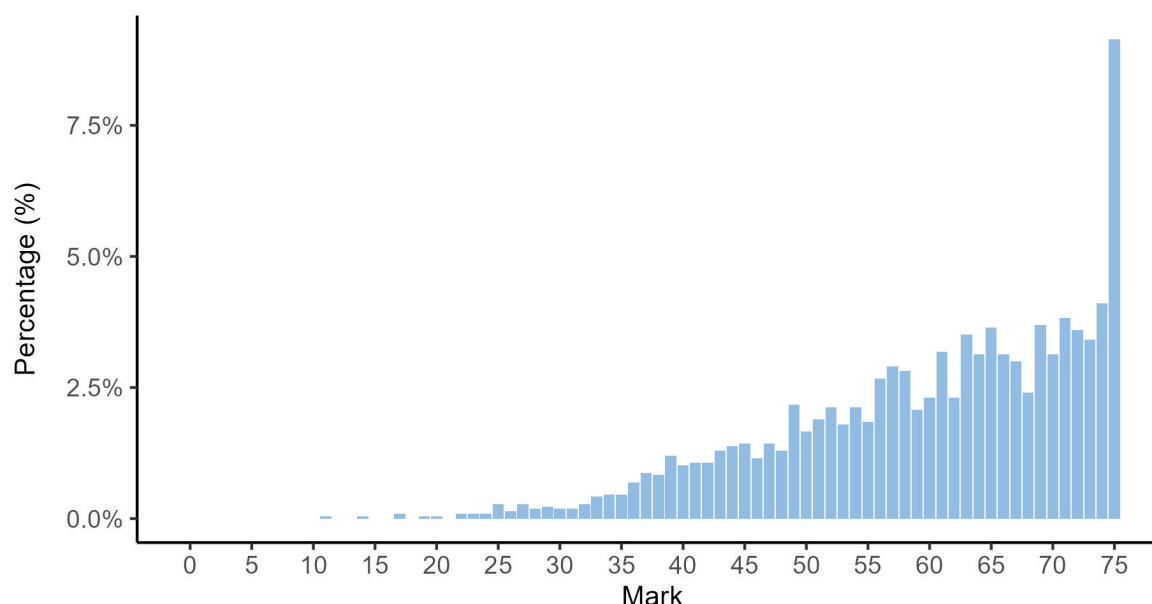
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,380	2,330	2,143

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2,298	82
Unit 2	2,211	119

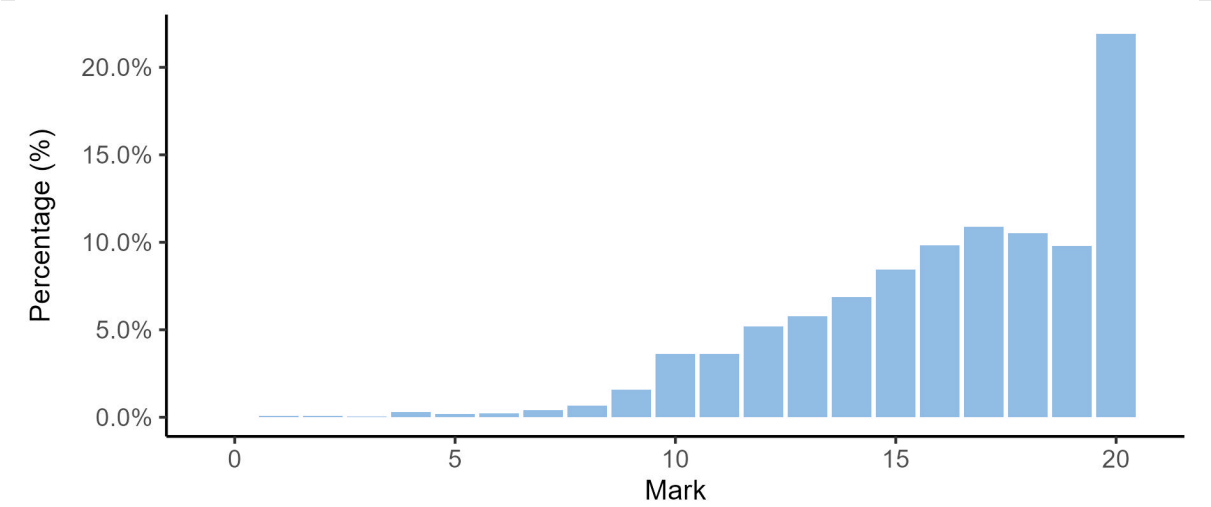
Units 3 and 4 internal assessment (IA) results

Total marks for IA

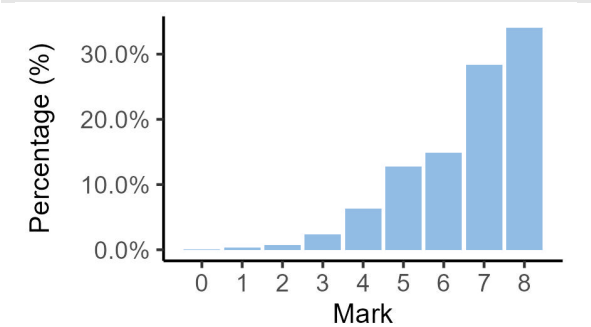


IA1 marks

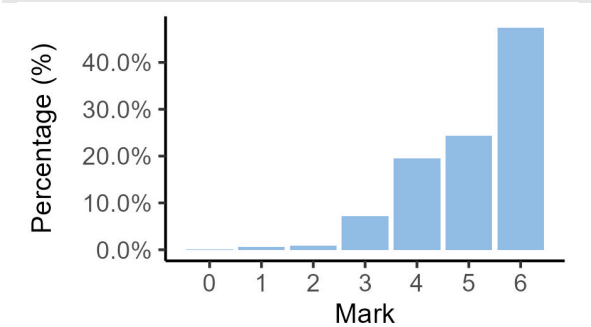
IA1 total



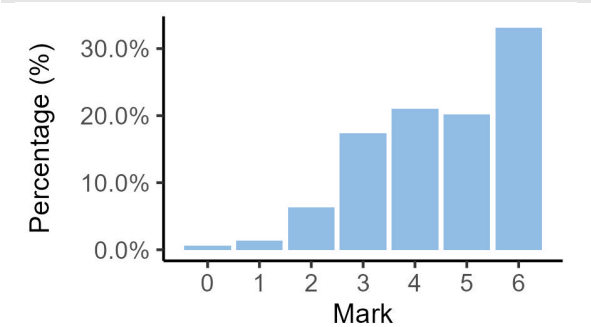
IA1 Criterion: Demonstrating technique



IA1 Criterion: Interpreting music elements and concepts

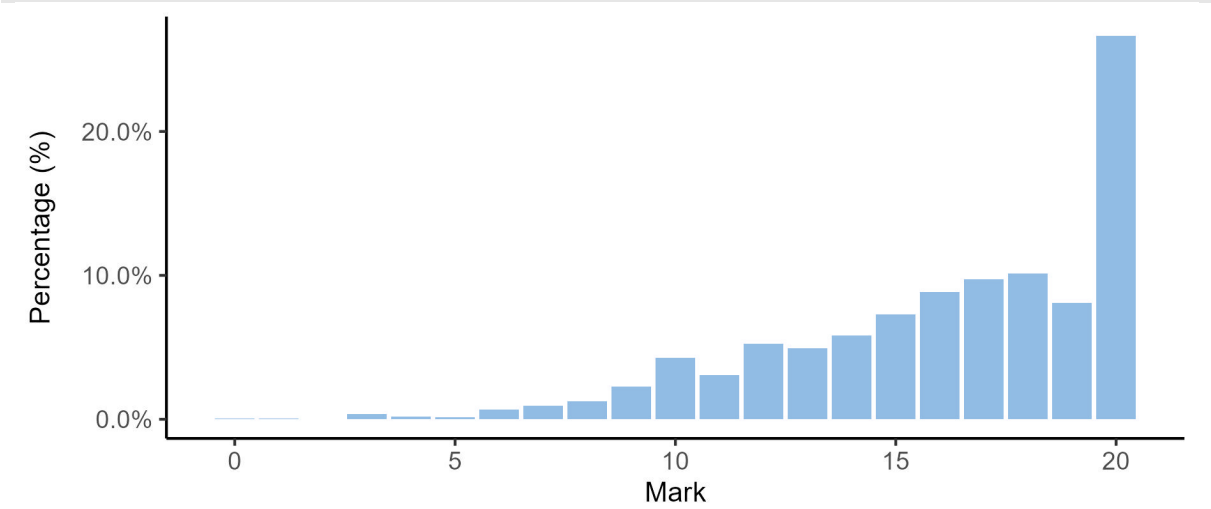


IA1 Criterion: Communicating meaning

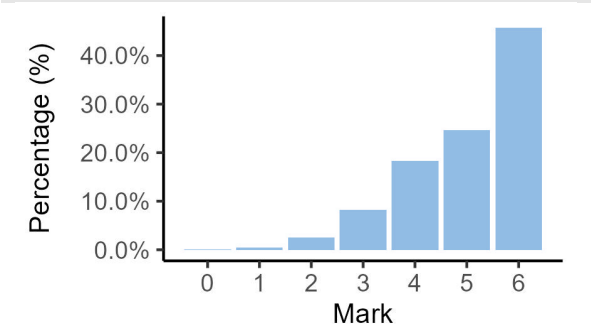


IA2 marks

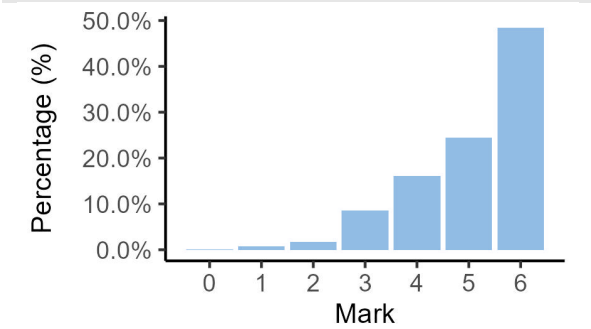
IA2 total



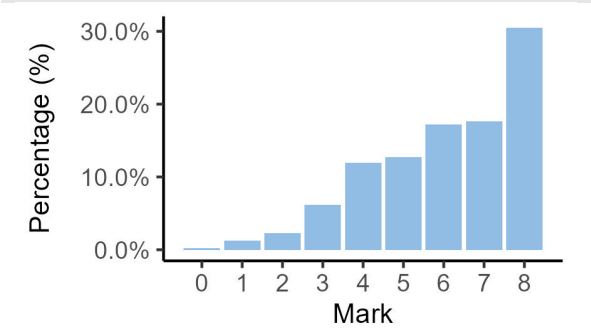
IA2 Criterion: Using music elements and concepts



IA2 Criterion: Applying techniques and processes

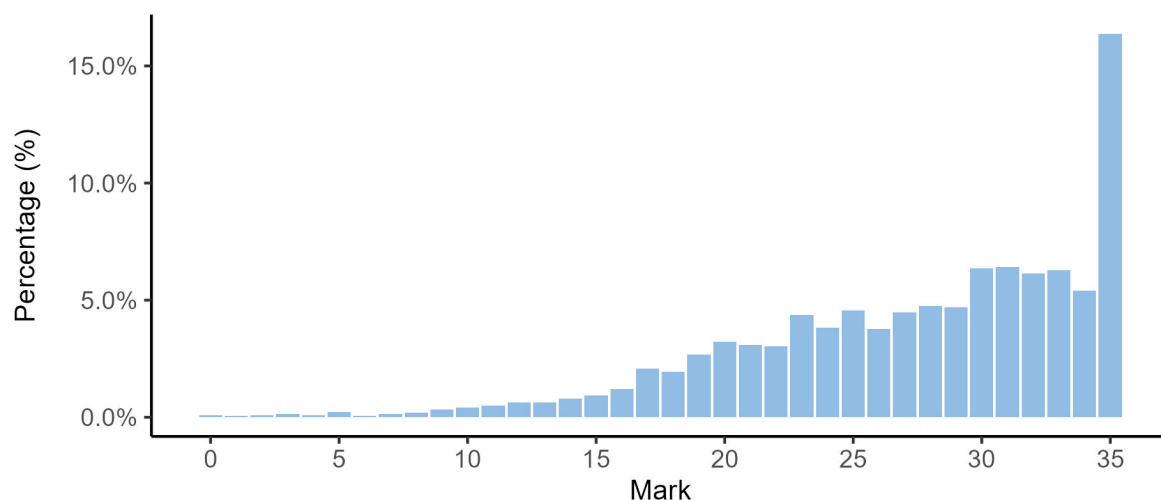


IA2 Criterion: Communicating meaning

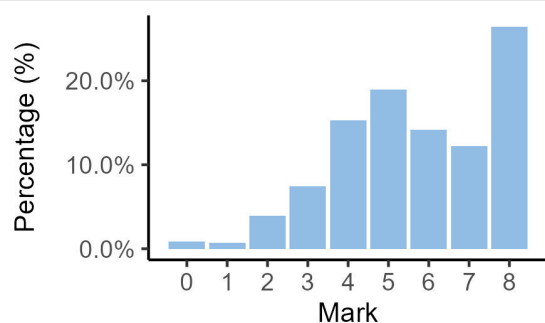


IA3 marks

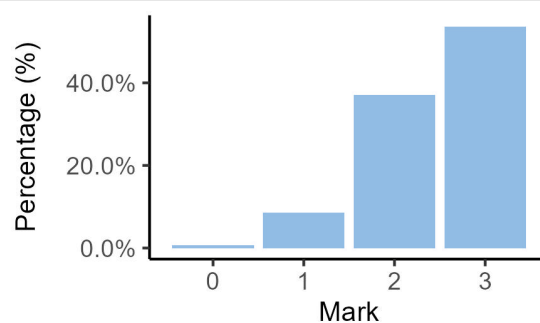
IA3 total



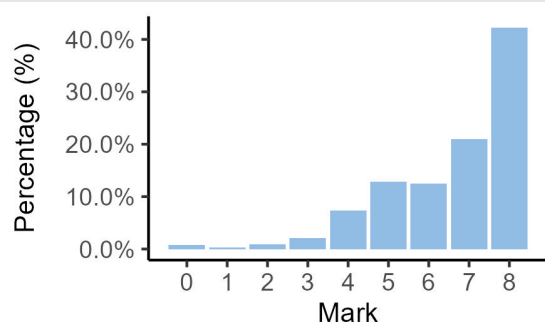
IA3 Criterion: Analysing and evaluating music



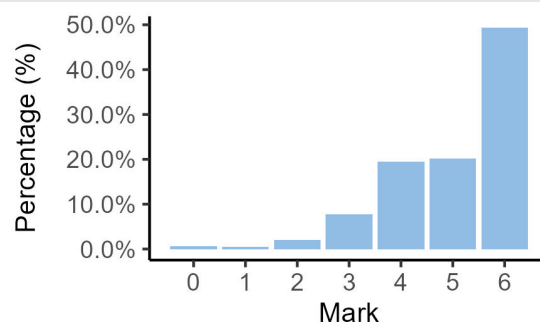
IA3 Criterion: Applying literacy skills



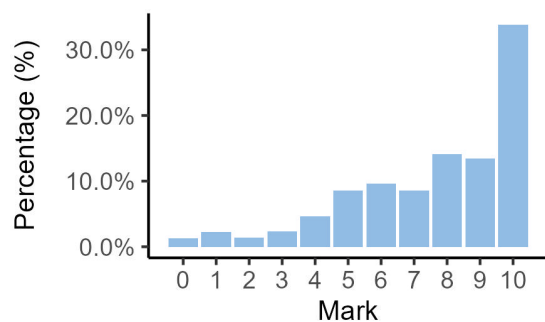
IA3 Criterion: Using music elements and concepts or Demonstrating technique



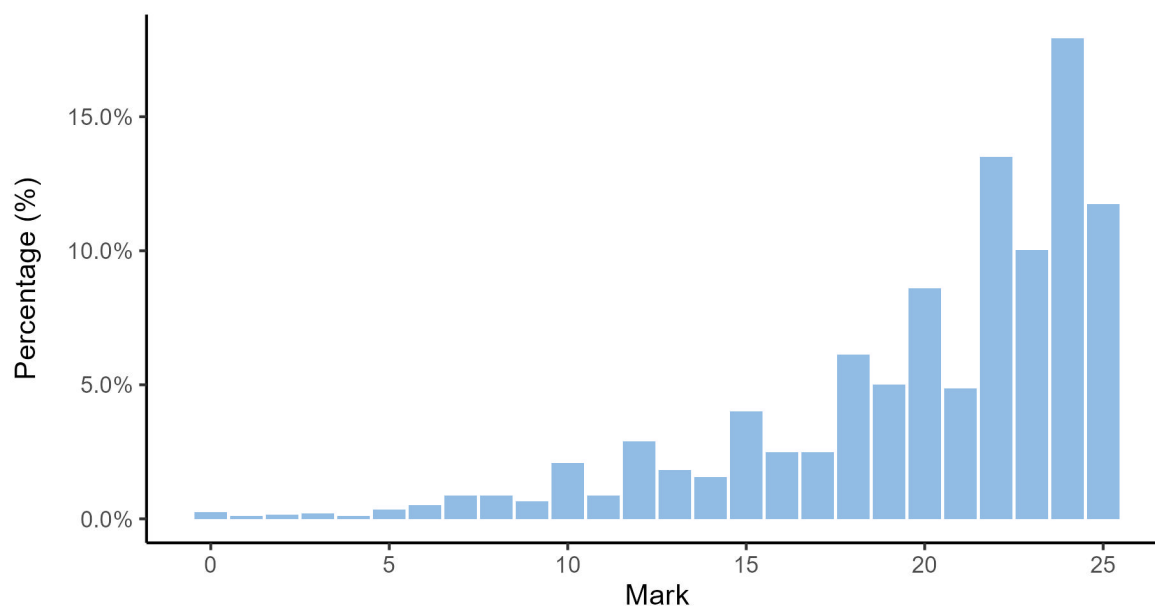
IA3 Criterion: Applying techniques and processes or Interpreting music elements and concepts



IA3 Criterion: Communicating meaning

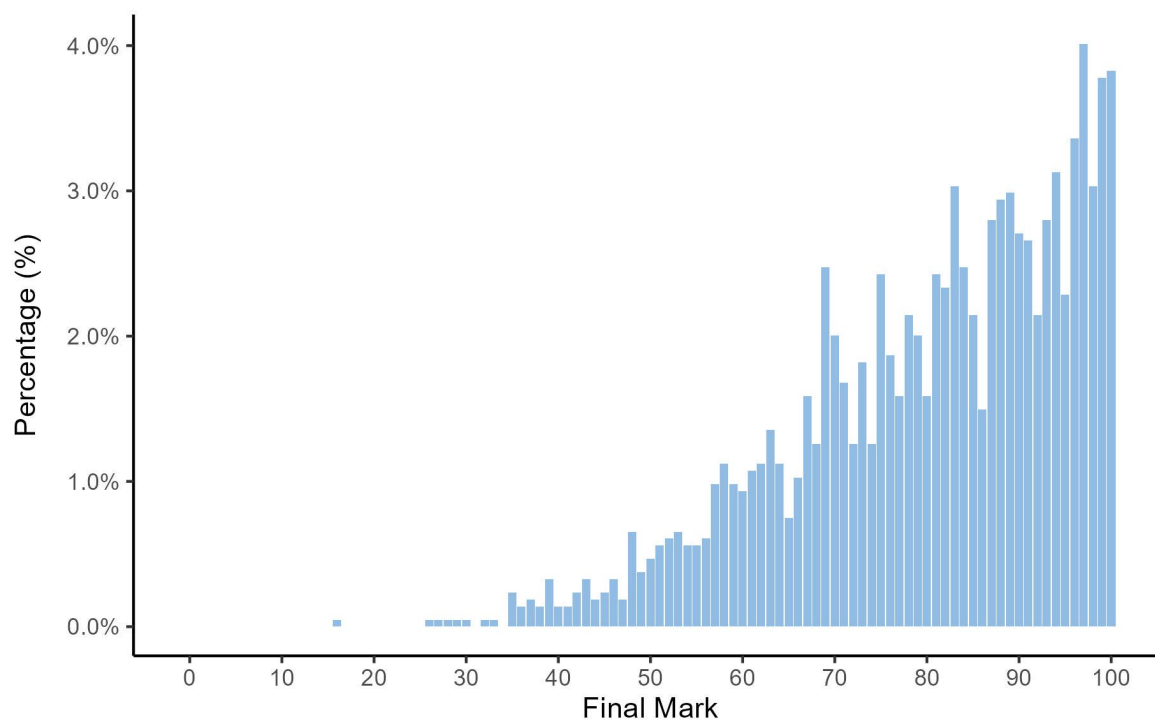


External assessment (EA) marks



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	100–86	85–66	65–46	45–17	16–0

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	942	823	321	56	1

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 assessment. 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 v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	283	283	282
Percentage endorsed in Application 1	94	96	73

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 v6.0*, 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	277	1,539	3	92.11
2	276	1,534	4	94.24
3	276	1,511	0	80.94

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	0
Authenticity	0
Item construction	0
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included a unique context statement that was relevant to the unit (General syllabus — Unit 3: Innovations or AS — Unit 1: Designs) and offered a meaningful scenario, situation, or inquiry question that resonated with the school context and student experience/s
- afforded opportunities for unique responses in a range of styles and genres associated with innovation in music (General syllabus — Unit 3: Innovations) or the way in which music is designed (AS — Unit 1: Designs)
- offered clear alignment between the subject matter, requirements and conditions of the task, with opportunities for students to explore innovations both pre- and post-1950, as guided by the teacher or through their own choice.

Practices to strengthen

It is recommended that assessment instruments:

- clearly identify all assessment objectives, as a list in a section entitled 'To complete this task, you must' located below the task description, or clearly embed the objectives within the task description (using bold or italic font style to highlight them)

- 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
 - state procedural and preparatory aspects
- clearly identify the component that is drafted (when schools elect to draft the performance and performance statement separately) and reflect the distinction between the provision of feedback and drafting through provided checkpoints (as outlined in the *QCE and QCIA policy and procedures handbook v6.0*, 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	1

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear and concise language in the task description, identifying
 - each component of the task — the performance and the performance statement
 - the interrelationship between them
 - the assessment objectives associated with each
- 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 (General syllabus — Unit 3: Innovations).

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 checked for layout and formatting issues (especially when transferring copied information into the Endorsement application (app)).

Additional advice

- Schools are encouraged to ensure that the context, checkpoints and scaffolding sections of the assessment instrument display connectivity to their own school context.
- The syllabus does not require students to present their own innovation in performance. The task should allow students to perform repertoire that reflects the use of *an* innovation that has been studied, or from the context of the unit.
- For Unit 3: Innovations, schools are encouraged to create tasks that allow students to explore innovative repertoire (as guided by the Subject matter table in Section 4.3 of the General syllabus), as well as the innovative approaches to the performance of repertoire.

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	94.27	2.87	2.87	0
2	Interpreting music elements and concepts	96.42	0.72	2.87	0
3	Communicating meaning	94.27	3.23	2.51	0

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
 - was one uninterrupted performance
 - was visually and aurally undistorted
 - showed the student performing independently, not doubling parts played by others or the accompaniment
 - allowed the student's technique to be clearly seen and heard
 - the chosen repertoire enabled students to demonstrate technical skills across the range of performance levels in the ISMG
 - at the 5–6 marks performance level, secure technical skills were clearly demonstrated, regardless of occasional slips or errors
 - at the 7–8 marks performance level, technical skills were clearly identifiable as supporting a fluent and cohesive performance

- for the Interpreting music elements and concepts criterion
 - the chosen repertoire provided opportunities to communicate the style, i.e. the particular, distinctive or characteristic mode of execution
 - the recording of the performance clearly enabled the stylistic choices to be seen and heard
 - at the 4-mark performance level, the intended style could clearly be discerned
 - at the 5–6 marks performance level, the student demonstrated clear evidence of a personalised interpretation within the style.

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 do not analyse the repertoire performed or reflect on the student's rehearsal process. The focus of the performance statement should be on explaining the performance choices made
 - at the 4-mark performance level, performance statements must demonstrate 'sequenced and connected' expression of ideas and a logical ordering of information, using cohesive ties to connect concepts. 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
 - at the 5–6 marks performance level, performance choices and expressive devices should be consistently demonstrated to communicate meaning.

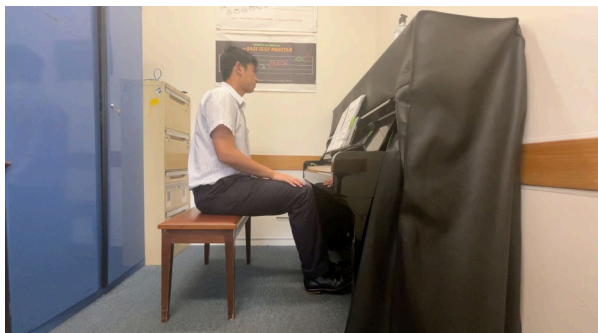
Samples

The following excerpts have been included to demonstrate:

- Demonstrating technique at 8 marks, as
 - body posture, arm/wrist coordination and clearly visible finger dexterity demonstrates technical skills that result in an accurate, controlled, fluent and cohesive performance
- Interpreting music elements and concepts at 6 marks, as
 - the application of dynamics, part differentiation, phrasing and rubato create a stylistically aware performance that has been individualised
- Communicating meaning at 6 marks, as the performance demonstrates
 - the consistent use of articulation in contrasting, detached playing with masterful use of the damper pedal, combined with consistent application of rubato and dynamics
 - sustained realisation of music ideas
- Communicating meaning at 6 marks, as the performance statement
 - explains the use of tempo and dynamics
 - demonstrates well-sequenced ideas by addressing the piece in a logical and chronological order
 - incorporates cohesive language such as 'after this' to enhance clarity.

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

Excerpt 1



Video content: (8 min, 57 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia1_stu1_e1.mp4

Excerpt 2

Word: 384

In my performance of **Piano Sonata No.7** (Op10, No3, 2nd movement), composed by Ludwig Van Beethoven, I have gained a better understanding of the innovative devices Beethoven used to **express the melancholic feeling in this piece**. This **sonata** was written in Beethoven's early years when he experimented with techniques such as **arpeggiando, modulations and manipulated structure**. Through my performance, **these features were expressed to paint a sad image of lamentation and grief**.

The **tempo of the piece is "Largo e mesto"**, meaning broad and sad (World of Beethoven 2009) and associated it with death and lamentation. **This movement starts with an innovative 9 bar 1st subject which extends the deep and mournful minor melody**. The melody is free here, and I've applied the **expressive and rhythmic freedom of rubato** in my performance to **communicate the melancholic feeling**.



1st subject

As the piece moves onto the **development section**, a **modulation to F major** is observed. Firstly, **I play a steady bass to create a marching feeling and then build the tension supported by the thickening of the texture**, as more notes are added in the other voices.



Marching bass

At Bar 36, I played a **dramatic forte piano** followed by an innovative feature of **arpeggios** which I played **softly to create an 'in the distance' and melancholic sound**. Also, the **thin texture** here creates contrast with the thick passage before. I emphasized the short breaks between each set of 3 semi-quavers as it felt like a person crying. In this case, the rest represents the person taking a short breath between their sobbing. This further highlights the lamenting nature of this movement.



Bar 35 - 41

After this, the melody returns in the **recapitulation** followed by the **coda**, where **hemi-demi-semi quavers** are seen. **This note value was not commonly used in music of the Classical period and so once again Beethoven brought innovation into his music to communicate the feelings of the music**. I played them with a solid touch to emphasize this feature and to create suspense as the notes began getting gradually shorter.

Throughout my performance, I've emphasized the innovative features Beethoven implemented to evoke a melancholic feeling in the audience. This was achieved by playing according to the terms and expressive devices, as well as adding my own expressions to the piece.

The following excerpt has been included to demonstrate:

- Demonstrating technique at 8 marks, as
 - body posture, arm/wrist and hand coordination enable the challenging double octaves and full chords to be played fluently
- Interpreting music elements and concepts criterion at 6 marks, as
 - the application of dynamics, phrasing and rubato create a stylistically aware performance that has been individualised.

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



Video content: (6 min, 00 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia1_stu2_e1.mp4

Additional advice

- Students should be encouraged to choose the instrument, sound source and repertoire that best enables them to demonstrate skills in the psychomotor domain that have been developed over time.
- When students are recording their own performance, they should be encouraged to choose a context and setting that will give them the best opportunity to demonstrate their ability.
- Accompaniments should be strong enough to support the performer, but not so loud that the performer cannot be clearly heard on the recording.
- Students should ensure that their accompaniments are in a suitable key for their instrument or sound source.
- When students perform in an ensemble, they should ensure that each student performs a separate part (not double a part played by another performer) and must be visually and aurally identifiable. Students should ensure their part in the ensemble allows them to demonstrate achievement across each criterion in the ISMG.
- 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 can be found in the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6.

- Schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v6.0*, Section 9.6.3). 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 subsection 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.

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	6
Authentication	0
Authenticity	4
Item construction	0
Scope and scale	0

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 in a section entitled 'To complete this task, you must' located below the task description, or clearly embedded the objectives within the task description itself (using bold or italic font style to highlight them)
- contained thoughtfully outlined scaffolding, 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 that students may demonstrate their own innovation, or one studied in the unit (for General syllabus — 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 discussing other musical, contextual or historical features not related to their choices
- do not repeat information listed in 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	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear and concise language in the task description, identifying
 - each component of the task — the composition and the statement of compositional intent
 - the relationship between them
 - 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 to students concerning the task procedures (task and scaffolding sections) and assessment objectives
- are checked for layout and formatting issues (especially when transferring copied information into the Endorsement application (app)).

Additional advice

- Schools are encouraged to ensure that the context, checkpoints and scaffolding sections of the assessment instrument display connectivity to their own school context.

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	97.84	1.80	0.36	0.00
2	Applying techniques and processes	97.48	1.80	0.72	0.00
3	Communicating meaning	94.60	2.16	2.88	0.36

Effective practices

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

- compositions were presented in a way that enabled students' musical intentions to be clearly communicated, e.g. sound source and/or mode of presentation enabled them to fully demonstrate the characteristics in the ISMG
- 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 process, e.g. compositions with unpitched sounds and spoken words were organised in a way that clearly demonstrated the characteristics in the ISMG
- students demonstrated clear development of ideas, and with formal organisation and repetition of ideas to maintain cohesion and achieve synthesis, e.g. looping compositions which used cohesive and unified development of texture, dynamics, pitch range and effects to communicate meaning
- for the Using music elements and concepts criterion
 - at the 4-mark performance level, music elements and concepts were developed and integrated to represent the style
 - at the 5–6 marks performance level, music elements and concepts were synthesised to make the style explicit
- for the Applying techniques and processes criterion
 - at the 4-mark performance level, idiomatic compositional devices appropriate to the style were applied to develop the work
 - at the 5–6 marks performance level, the piece was cohesive and unified.

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 composition
 - a mark of 1 may be awarded if a statement of compositional intent has not been submitted, as demonstration of music ideas is evident in the composition
 - for 4 marks, the composition must communicate meaning
 - for 5–6 marks, several integral music ideas must be resolved 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, Section 4.4.2). The music ideas of themselves do not need to be complex. The syllabus defines complex to mean the music ideas are characterised by an involved combination of parts
 - for the statement of compositional intent
 - for 4 marks, style- and context-appropriate terminology must be used
 - for 5–6 marks, ideas must be sequenced and connected
 - the explanation of music elements and concepts must relate to communicating meaning in the composition, rather than reflecting on the compositional process.

Samples

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - imitation, texture, timbre, dissonance and duration make the expressionist style explicit
- Applying compositional devices at 6 marks, as
 - motif, development, tonality, harmony and rhythmic repetition are applied to give the piece unity and cohesion
- Communicating meaning at 8 marks, as the composition demonstrates
 - complex music ideas that have been synthesised to sensitively communicate meaning
- Communicating meaning at 8 marks, as the statement of compositional intent
 - explains the meaning and mood using appropriate and relevant music terminology
 - is logically presented, using cohesive language such as ‘I have also’ and ‘in combination with this’.

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

Excerpt 1

Audio content: (1 min, 47 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu4_e1_p1.mp3

Excerpt 2

SCORE

Atmosphere

[2024]

flowing ♩ = 76 **solo** **free time 5"** **a tempo**

Oboe

Glockenspiel

Choir

Cello

Bass

1 2 3 4 5 6

più mosso

Fl.

Cl.

Ob.

Cl.

Crot.

Glock.

Chr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Bs.

7 8 9 10 11 12

transition to ah
by opening mouth

transition to ah
by opening mouth

div. a 2

pizz. arco

pizz. arco

div. a 2

The musical score is arranged in a system with 12 staves. The instruments and their parts are as follows:

- Piccolo:** Marked with a bracket and 'Piccolo' above the staff. It plays a melodic line starting in measure 13, marked with a forte (*f*) dynamic.
- Flute (Fl.):** Marked 'To Picc.' above the staff. It plays a melodic line starting in measure 13, marked with a forte (*f*) dynamic.
- Clarinet 1 (Cl.):** Marked 'To Fl.' above the staff. It plays a melodic line starting in measure 13, marked with a forte (*f*) dynamic.
- Oboe (Ob.):** Marked 'To Fl.' above the staff. It plays a melodic line starting in measure 13, marked with a forte (*f*) dynamic.
- Clarinet 2 (Cl.):** Marked 'To Fl.' above the staff. It plays a melodic line starting in measure 13, marked with a forte (*f*) dynamic.
- Crotchet (Crot.):** Plays a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic.
- Glockenspiel (Glock.):** Plays a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic.
- Chorus (Chr.):** Consists of two staves (treble and bass clef) with rests throughout the measures.
- Harp (Hp.):** Plays a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic.
- Violin I (Vln. I):** Plays a melodic line starting in measure 13, marked with a piano (*pizz.*) dynamic.
- Violin II (Vln. II):** Plays a melodic line starting in measure 13, marked with a piano (*pizz.*) dynamic.
- Viola (Via.):** Plays a melodic line starting in measure 13, marked with a piano (*pizz.*) dynamic.
- Violoncello (Vc.):** Plays a melodic line starting in measure 13, marked with a piano (*pizz.*) dynamic.
- Bass (Bs.):** Plays a melodic line starting in measure 13, marked with a piano (*pizz.*) dynamic.

The measures are numbered 13, 14, 15, and 16 at the bottom of the page.

Picc. *To Fl.*
 Cl.
 Crot.
 Glock.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vc.
 Bs.
 17 18 *a tempo* 19
 Picc.
 Cl.
 Ob.
 Cl.
 Glock.
 Chr.
 Pno.
 Vc.
 Bs.
 20 21 *a tempo* 22 23

Excerpt 3

Atmosphere – Expressionist ensemble

Expressionist music originated in the early 20th century and aims to express extreme emotions through equally extreme music, that can provoke unsettled responses from listeners. (Farrant, 2022). *Atmosphere* is a composition written for wind, strings, percussion, and choir, constructed through various compositional and musical elements to evoke a sense of euphoria, and contrarily, uncertainty. I have used the compositional characteristics, music elements and techniques found within the innovative genre of expressionism as inspiration for my piece.

I have manipulated several music elements in my piece to highlight the contrasting moods. Specifically, I have focused on how duration has been used and how I could manipulate it to create a sense of uncertainty. This can be seen in bars 17, 21 and 23 where I have written fast rhythmic runs in the winds, percussion and harp sections as well as changing the tempo and using a free time feel to highlight this sense of uncertainty. To further this feeling, I have instructed the Oboe (bar 5) to play 5 seconds of free time atonal runs around Db7.

I have also manipulated the element of Pitch to communicate this feeling by alternating between consonance and dissonant harmonies. I have written this piece to revolve around 2 keys: G and F major with various modes. Within each key, tritone substitution is utilised, which evokes an unsettling sound. In bar 12 there is a transition from dissonance (Bmaj9b5) to consonance (F13), with harmonically dense layering in strings, choir, and winds, resembling of expressionism with tension and resolution. This further highlights the idea of being lost in the awe of space and not knowing what is coming next.

Throughout the final section, I have manipulated the elements to further enhance the unsettling feeling as well as allowing the audience to connect to a familiar theme. In the final section between bars 22 – 29, I manipulate the rhythm and pitch in the clarinet part to create unease. The trill in bar 22 – 26 in combination with the diminuendo, builds suspense, while the runs in the other wind parts, similar to that in the beginning, create a sense of familiarity. In the final 2 bars the piece transitions into a 7-part clarinet soli creating overtones similar to the original theme. In combination with this, I have also used a decrescendo that almost fades into nothing indicating that there is no end to space and the awe and euphoria people feel about space continues.

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - texture, open fifths and diatonic motifs typical of the style of Copland are employed to explicitly represent the style and genre
- Applying compositional devices at 6 marks, as
 - augmentation of ostinati and repetition of themes work together to give the piece cohesion and unity
- Communicating meaning at 8 marks, as the composition demonstrates
 - complex music ideas that have been synthesised to sensitively communicate meaning
- Communicating meaning at 8 marks, as the statement of compositional intent
 - explains how music elements and concepts have been used to communicate both the style and meaning of the piece
 - presents ideas that are logical and chronologically follow the order of the successive sections of the piece to enhance clarity.

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

Excerpt 1



Audio content: (3 min, 18 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu7_e1_p1.mp3

Excerpt 2

The Alpine Railway narrates my childhood experience riding the train to Perisher Valley, represented through five programmatic sections of music. My intent for writing was to develop programmatic ideas through innovative manipulation of orchestral timbres and motif development.

The opening motif of Bullocks Flat consist of triadic and scalar intervals based around the C major scale and using the chord progression: tonic(C) – submediant(Am) - subdominant(F) - dominant(G). The opening also uses ambiguous perfect 5ths in the lower strings to create an innocent melody with stately and sonorous timbres, as well as the depiction of the uncertain journey ahead. My intention of using simplistic and triadic melodic content has been explored by other composers in works such as Simple Gifts from Copland's Appalachian Spring or John Zdechlik's Chorale and Shaker Dance.

Musical score for the opening of 'Bullocks Flat'. The tempo is marked $J = 80$. The score includes staves for Violins 1 and 2, Violas, Violoncellos, and Contrabasses. The music features a mix of triadic and scalar intervals, with some notes marked *mp* (mezzo-piano).

In section 2-(28s), *Ahead* I used the crisp timbre of snare drags and an *accelerando* to create the departure of a train from the station. When at tempo, I repeat an ostinato accented pattern over 4 bars to represent a constant unwavering tempo and pulse. In the upper register of the winds and strings I augment my motif to a half tempo feel accompanied by raging lower brass, upper brass fanfares and booming percussion to represent a feeling of excitement and nervousness.

Musical score for 'Taking off train'. It features a snare drum (Sn. Dr.) part with an *accel.* (accelerando) marking. The score shows a series of snare drags and accented patterns.

Musical score for '4 Bar ostinatos'. It shows a four-bar ostinato pattern in a single staff, marked with a forte (*f*) dynamic.

Musical score for 'Half time melodic fragment'. It shows a melodic fragment in three staves (Vlna. 1, Vlna. 2, and Vlna.), marked with a forte (*f*) dynamic.

Musical score for 'Brass Fanfare'. It shows a brass fanfare in five staves, marked with a fortissimo (*ff*) dynamic.

In section 3-(1.33), I utilise the initial crotchet pulse of the first motif and develop this over a new chord progression: Tonic(C) - flattened M7(Bb) - flattened M6(Ab) - dominant(G). Titled, *The peak in Sight*, the vast land opens up and I reduce the orchestration to solo bassoon and brass choir. The developed motif deliberately sustains every two bars, allowing the brass choir to peek through. The phrasing and change in chord progression, allows the listener to take a breath of fresh 'mountain' air utilising the clarity and purity of the soft, sweet brass sound. This contrasts with the angst of the previous movement.

Into the 4th section-(2.00), I have intentionally omitted stating the motif thus depicting the darkness of *The Tunnel* and the absence of the mountain scenery. The booming percussion at forte and rising tensions of fast woodwind and accented brass semiquavers all combine and build to the final statement.

The motif returns-(2.31) for the final time as a majestic statement depicting the dawning sound of the towering mountains. *Perisher Valley* sees the return of booming percussion, brass fanfares and the legato strings melody.

Word count (not including program notes) – 398

Appendix:

Sources:

Simple Gifts from Appalachian Spring (By A. C. Aaron). (1944). [Composition]. New York,

United States of America

Zdechlik's, J. Z. (1971). *Chorale and Shaker Dance*. Minneapolis, Minnesota, United States of America.

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - riffs, triplet shuffle rhythms, panning, texture and timbre (high-pitched vocals and bassline with sub and super octave displacements) are used to explicitly represent the style
- Applying compositional devices at 6 marks, as
 - repetition of texture, rhythmic concepts and repeated riffs, together with a tonic-minor dominant harmonic underlay, work together to develop and unify the piece
- Communicating meaning at 8 marks, as the statement of compositional intent
 - uses appropriate music terminology with examples of how the meaning has been communicated
 - presents information logically, starting with an introduction, then explaining the piece chronologically with images to assist with clarity of expression.

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

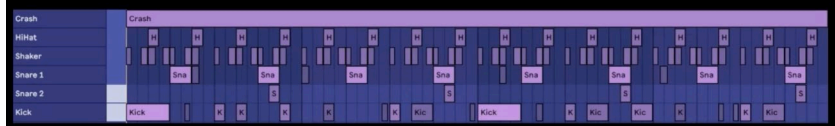
Excerpt 1

Audio content: (5 min, 59 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu3_e1_p1.mp3

Excerpt 2

The song, composed at 130bpm, begins with a drum intro, with customary kicks, hi-hats, snares, shakers, and additional percussive layers, before vocals are introduced as well as sections of the main bassline. The drums are sequenced in a way so that a 'shuffled' groove is created. This is done with use of syncopation and off-beat snare and hi-hat placements, as well as a loose shaker pattern. Additionally, the use of 'ghost notes' seen in the Snare 1 and Kick parts add to the rhythmic complexity of the shuffle that is common to 2-step songs. After this, the song enters the intro section with the entire bassline pattern being introduced.



Video content: (2 min, 04 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu3_e2.mp4

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - hexatonic vocal harmony arrangement, idiomatic chord progressions, repetitive instrumental melodic riffs, and appropriate timbral choices, including the sitar, are synthesised to make the style explicit
- Applying compositional devices at 6 marks, as
 - the opening idea repeated at 1:16 and the repetition of rhythmic and melodic material creates unity in the piece
- Communicating meaning at 8 marks, as the composition demonstrates
 - complex music ideas that have been synthesised to communicate meaning sensitively
- Communicating meaning at 8 marks, as the statement of compositional intent
 - uses appropriate music terminology, with examples of how music elements and concepts have been used to communicate meaning
 - is logically sequenced, following the chronology of the song as it unfolds, to ensure clear expression.

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

Excerpt 1

Audio content: (1 min, 33 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu5_e1_p1.mp3

Excerpt 2

My piece is inspired by the innovative work of Prince. Prince used compositional devices including melodic motifs, genre fusion, acapella vocals, complex chord progressions, exotic instrumentation, and influence from eastern cultures to create his unique sound. My own composition uses elements from one of Prince's most experimental eras, the 2000s, with albums like 'The Rainbow Children' and 'Planet Earth', produced during his religious awakening shortly after losing his two children. Many of these songs incorporate spiritual and liberating lyrics, bright melodies, and drawn-out instrumental breaks. The purpose of my composition is to incorporate Prince's innovative techniques to convey a hopeful, reassuring and/or spiritual mood as well as a sense of eclecticism.

The song begins with acapella vocals with spiritual lyrics that link to the hope Prince felt during his awakening. This acapella phrase is repeated as a motif throughout the song (0:30; 1:00) to support the reassuring mood. The heavy reverberation on these vocal tracks further emphasises as sense of divinity. At 0:03 the electric drumbeat begins to heighten the spiritual mood. The "well!" dialogue is a reference to one of Prince's spoken motifs.

Theme A 0:06 consists of an exotic timbrel-combination, regularly used in Prince's R&B and funk creations, that reinforces the eclectic nature of the composition. The sitar plays the melody line in a playful descending pattern which creates a hopeful and light-hearted atmosphere, heard in Prince songs like 'Future Baby Mama'. The vocal line holds an "ooh" sound on the tonic up the octave before going into an adlib, a signature melodic motif featured in several Prince songs, including 'Private Joy' and 'Adore', emphasising the spiritual mood. The thick harmonic texture of the vocals gathers a sense of unity and hope.

The synth chord progression Cm7, Ab9, Bb6, Eb9 embodies the eclectic purpose of my song through the heavier texture the add 9s and 7s produce.

The instrumental break (0:34) modulates to the relative minor and changes to the meter of 9/8, establishing an unpredictable eclecticism. Using influence from eastern cultures, I incorporated these foreign instruments and melodic patterns such as the minor pentatonic scale to break the rules of western mainstream and surprise listeners with a unique, spiritual mood.

In order to strengthen the reassuring mood, the piece finishes back in theme A with a thicker texture of electric drum patterns, creating a poly-rhythmic ostinato that supports the eclectic purpose of my Prince inspired innovative composition.

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 6 marks, as
 - natural minor and blues scale forms, idiomatic underlying harmony, appropriate timbral and articulation choices for saxophone ensemble, including growls, make the bebop interpretation of ritornello form explicit
- Applying compositional devices at 6 marks, as

- ritornello form with repeated music ideas at bars 10–16, 25–29 and 53–55 give cohesion to the piece
- music ideas are developed idiomatically at bars 33–38 and modulation also develops the work at 1:34 and 1:41
- the composition is unified by the i-minor flat 7 harmonic motif
- Communicating meaning at 8 marks, as the composition demonstrates
 - complex music ideas that are communicated with sensitivity through the incorporation of ritenuto at bar 16 (0:24) and the use of dynamic contrast at bar 49 (1:03)
- Communicating meaning at 8 marks, as the statement of compositional intent
 - is sequenced logically in organised paragraphs, with explanation of how the ritornello/bebop style has been achieved.

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

Excerpt 1



Video content: (2 min, 14 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia2_stu6_e1.mp4

Excerpt 2

“High Velocity” is a composition inspired by the fast “bebop” style of jazz used regularly in saxophone ensembles. The innovation of the piece was implementing this style with the Baroque Ritornello form. The main theme, or Ritornello, uses fast rhythms carried by an independent bassline, following the standard orchestration of a saxophone ensemble. For the Ritornello, I used an embellished bassline with the melody carried through the soprano and harmonized in the inner voices. I also used syncopated rhythms in unison across the entire ensemble, similar to a bebop piece.

Once the Ritornello is first stated, the solo section begins. The idea of a solo section is explored both in bebop and Ritornello form. Ritornello generally would have a main melody carried by the soloist with the rest of the ensemble either accompanying or not playing at all. Similarly, bebop is generally characterized by single-instrument improvisation with only the rhythm section being the backing. The soprano sax acts as the “solo instrument”, with the bari carrying the bassline and the inner voices adding short phrases in between. After this first solo section, the Ritornello theme is stated again. The piece then enters a new solo section with different melodic material. Then new melodic material is added to the piece in a “tutti” section, contrasting the independent rhythms of the solo sections. The piece then goes back into the Ritornello, but at a slightly slower tempo and much quieter, creating an “echo” effect. The section then finishes with a cadenza on the soprano, before going into an upbeat set of new material for the tutti. This then finishes with the Ritornello being stated in F minor and G minor, before finally returning to the home key of Bb minor.

Bebop is characterized by a fast tempo, and tends to really explore improvisation over chord progressions. My composition used the standard baroque “circle of fifths” chord progression – “i-iv-VII-III-VI-ii-V-i”, but also explored fast licks characterized by the bebop style. This was also explored through contemporary performance techniques. This included growling, altissimo, false fingerings, and multiphonics. To assist with the realization of the techniques, a recording has also been submitted to demonstrate the sound of these techniques as it cannot be fully explored by notation software such as MuseScore. The score has also been submitted to demonstrate the intended playing of the arrangement as there are slight mistakes in the recording.

Additional advice

- Teachers should 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
- Compositions that are arrangements must involve substantial reworking of the original material so that the piece is well removed, though derived from, the original composition, e.g. it would not be sufficient to record a performance of a ‘cover’ of a known song without developing a range of music elements and concepts including, but not limited to, harmony, metre, accompaniment style, tonality, texture, tempo and dynamic. Adding an accompaniment to an existing melody would not be considered an arrangement for the purposes of assessment in this syllabus.
- Students can demonstrate that they have synthesised complex music ideas and sensitively communicated meaning in any medium. Evidence can be in a score, in an audio file or, if the composition is performed, in the performance itself. If the composition is presented in a number of ways, any evidence is sufficient regardless of the medium.

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	38
Authentication	13
Authenticity	3
Item construction	15
Scope and scale	27

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- explicitly included all assessment objectives relevant to the respective assessment technique (musicology and composition, or musicology and performance), as a list in a section entitled 'To complete this task, you must' located below the task description, or clearly embedded the objectives within the task description itself (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
- considered the scope and scale of the musicology component, making the recommendation that students focus on no more than two of the following, in the development of their viewpoint and subsequent analysis and evaluation
 - setting (time or place)
 - characterisation
 - drama and/or action
 - mood or atmosphere

- employed thoughtfully outlined checkpoints and scaffolding that reflected the nature of the project workflow, specifically that the musicological component precedes the composition or performance. The musicological investigation, informs, guides, and shapes the creative work.

Practices to strengthen

It is recommended that assessment instruments:

- contain task descriptions that clearly identify the
 - musicology component
 - statement of compositional intent/performance statement
 - composition/performance
- specify that identity can include personal, social, political, or cultural aspects for the musicological investigation for AS Unit 2: Identities.

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	2
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear and concise task descriptions that helped students engage with the integrated nature of the task
- made the assessment objectives clear to each component of the task, i.e. musicology component, performance statement/statement of compositional intent, and composition/performance
- provided clear and considered scaffolding of each component to help students 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 (in terms of length and language use) for each of the two assessment techniques to ensure accessibility and equity between students completing the different assessment techniques
- are checked for layout and formatting issues (especially when transferring copied information into 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 instruments.

Additional advice

- Schools are encouraged to ensure that the context, checkpoints and scaffolding sections of the assessment instrument display connectivity to their own school context.
- Schools should take care in 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. Accessibility is affected when information from one instrument is transferred without change to the other (particularly with reference to the statements and in the task description, assessment objectives, and scaffolding sections).

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	90.29	8.99	0.36	0.36
2	Applying literacy skills	91.73	5.76	2.52	0.00
3	Using music elements and concepts or Demonstrating technique	96.76	2.16	1.08	0.00
4	Applying techniques and processes or Interpreting music elements and concepts	97.48	1.80	0.72	0.00
5	Communicating meaning	95.32	2.88	1.44	0.36

Effective practices

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

- students analysed and evaluated repertoire from the mandated categories of film music, television music, video game music, music theatre, opera or program music
- for the composition component, students were assessed on their original work
- for the Applying literacy skills criterion

- at the 2-mark performance level
 - the response was a coherent work that integrated the two components
 - music terminology was appropriate to the style, context, and genre
 - the response showed evidence of referencing conventions
- at the 3-mark performance level, the response was structured and sequenced
- for the Interpreting music elements and concepts criterion
 - at the 4-mark performance level, the performance choices made the style clear
 - at the 5–6 marks performance level, the performance had been individualised without compromising stylistic integrity
- for the Applying techniques and processes criterion
 - at the 4-mark performance level, compositional devices were appropriate for the style and were used to evolve and enhance the work
 - at the 5–6 marks performance level, compositional devices were brought together to create coherence and unity.

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 develop a clear music viewpoint that relates to aspects of narrative through setting (time and place), characterisation, drama and/or action, mood or atmosphere
 - students select repertoire for analysis and evaluation that enables them to fully address the task requirements, and that will inform their composition or performance. The choice of too much repertoire can make it difficult to provide sufficient depth and detail in analysis
 - if students choose two pieces, they should avoid writing a 'compare and contrast' assignment and instead focus on what is relevant to the characteristics in the ISMG
 - analysis and evaluation of repertoire is justified with evidence using score or audio/visual excerpt
 - 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
 - students are guided to avoid including irrelevant information as this can negatively affect the structure and sequence of their work. They should focus on fulfilling what is relevant to the characteristics in the ISMG
 - song lyrics should only be included to clarify meaning as they are neither music elements nor concepts
- for the Analysing and evaluating music criterion
 - at the 5–6 marks performance level, the response shows detail and accuracy. The syllabus glossary defines 'detailed' as 'meticulous', 'with great attention to the fine points'. Evaluations need to flow logically from the findings made

- at the 7–8 marks performance level, the response shows how elements work together to communicate meaning and the judgments must be valid. The syllabus glossary defines ‘valid’ as ‘legitimate and defensible’
- for the musicology and performance task, students should be guided to consider the most effective context for their performance, their role as a performer and their intended audience, so that they have the opportunity to demonstrate all characteristics of the ISMG. Consideration should be given to the nature of accompaniment, if needed. It is recommended that students only accompany themselves if doing so will enhance their performance, as a self-accompanied performance will be assessed as a whole
- for the musicology and composition task, students should be encouraged to consider the mode of presentation that will best enable them to communicate their music ideas. Responses submitted for confirmation should enable confirmers to confidently support the standards awarded. In some cases, graphic scores without any audio evidence to support them can make it very difficult to discern student intentions.

Samples

The following excerpts have been included to demonstrate:

- Analysing and evaluating music at 8 marks, as
 - the interconnected discussion of motif, chromaticism, contrary motion and ritardando is accurate and detailed, including note names
 - analysis by evidence in the form of embedded score samples and extracts of sound enables valid evaluation and the synthesis of findings
- Applying literacy skills at 3 marks, as
 - the musicology component is logically structured with a clear introduction, foreshadowing the material that will follow, supported by referencing of sources
 - ideas are sequenced and cohesion is enhanced by the effective use of pronouns and cohesive ties
- Demonstrating technique at 8 marks, as
 - accurate, controlled, fluent and cohesive performance of the challenging material that involves considerable dexterity and extremes of range
- Interpreting music elements and concepts at 6 marks, as
 - the phrasing, portamento, rallentando, rubato and tremolo are typical of the style and their application is individualised
- Communicating meaning at 10 marks, as
 - sustained use of expressive devices, including dynamics, timbral variation and rubato communicate the mood
- Communicating meaning at 10 marks, as the performance statement
 - explains how vibrato, dynamics and rubato are used to express the meaning of grief and pain
 - ideas are logically sequenced, following the chronology of the piece as it unfolds.

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

Excerpt 1

Repeated themes acting as a reminder of pain

Puccini used this chromatic motif to help consolidate the pain that is pertinent within the narrative. Whilst he explores different melodies and accompaniment, this can be seen as a transition into each new section, a guide as Puccini tells his story of pain.

The first chromatic phrase appears in bar. 2, working as the introduction to the piece. Further, the motif was placed again in bar. 8, as the tension in the piece begins to rise. Something to note is that the range in which the chromatic run is played was raised, the 1st violins once beginning on a G#, now beginning on a C#. This was done to create a higher, more dynamic sound, mirroring the next section of the piece, which has gained more movement. The contrary motion used also supports the confused feeling of the piece, the different directions mirroring the diverse feelings Puccini feels.



Furthermore, the last chromatic run, found in bar. 91, is played in the lower register of the instruments, the 1st and 2nd violins playing a low G#, the viola playing a B#, and the cello beginning on a G#. By playing this motif for a final time in the lower register, it offers a sense of hopelessness and pain, where once it was played higher to display anger and passion, and now it is low and soft, descending into nothingness.

The *rit* at the end of each phrase plays heavily into the melody being presented like an opera singer. The lyricism appears tentative, as if the orchestra is trying to convey they are scared and unable to process the grief they are feeling, unable to release all of their emotions.

Excerpt 2

Melody representing loneliness

The beginning of the piece establishes the pain felt by Puccini. It is extremely legato, the use of slurs making the piece feel much more melodic. The melody imitates a singer, which relates very strongly to Puccini's style as an operatic composer. Further, it exemplifies the Romantic period of music, in which emotion is the basis for creating a piece, as Puccini is trying to create a very sombre and poignant atmosphere. This is achieved, as Puccini tells a story of grief and pain, which is evident in the opening of the piece.



Puccini notated that the piece be played as *Andante Mesto*, meaning Moderately slow and sad. This establishes the mood of the piece, as it takes away the energy, leaving it extremely mellow and slow. This clearly displays that the piece is displaying a narrative filled with pain and angst, as Puccini tries to commemorate his friend. Further, Puccini includes many *rits* and *rall*s (slowing down) in the piece (b.2). This makes the tempo more free and allows the orchestra to play the piece with *rubato*. Further, it once again enforces a lyrical, singing feeling of the piece, the loose tempo imitating a feeling of breathing.

The tonality of this piece is C# minor, indicated in the 3rd bar, where the cello finishes the opening phrase on a C#. Whilst the piece begins on drone G#, the 5th of C# minor, this was done by Puccini to evoke a feeling of endless grief. Further, to exemplify the overwhelming and confusing story Puccini was trying to convey, in b. 4 he used a C# minor (1st inversion) chord to create a more dissonant, disjointed feel, reflecting his muddled and overwhelming feelings.

Excerpt 3



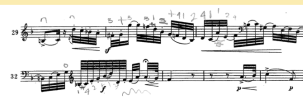
Video content (7 min, 21 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia3_stu10_e3.mp4

Excerpt 4

Performance Statement

In the progression of the piece, I intensified the use of rubato and dynamics. Seen below at bar 29, the B natural provides some dissonance against the tonality, so lots of vibrato was used to emphasise the note. After this, the grace note and D octave returns the piece back into the original key. In the run from b.29-32, I used intense rubato to show the confusion and grief Bottesini feels. The C minor 7 arpeggio in b.32 offers a sense of pain and growing confusion, played in demi-semiquavers to heighten the tension, building towards a point of quiet reflection (b.33). To emphasise this, I phrased the run with lots of rubato, inserting a *rit* (slowing down) towards the end of the phrase, and slowly taking away the forte dynamic to become a softer piano.



To conclude, through my liberal and thoughtful use of vibrato, dynamics and rubato, I helped support Bottesini's exploration of grief and pain, further applying my analysis of Puccini's *Crisantemi* to perform the piece with an informed knowledge.

Performance Statement

Bottesini is one of the most famed double bass players in history, renowned for his skill and passion, eventually being named, "the Paganini of Double Basses". Further, he was also a very successful conductor and composer, creating extremely popular works for the double bass (Giovanni Bottesini | Italian Musician, n.d.). Bottesini wrote a collection of elegies in 1869, all telling different stories about love, loss and romance. The piece I performed for my IA3 performance was Elegia no. 2, Romanza Patetica. This means Pathetic Romance, and its beautiful melodies and atmospheric accompaniment tell a story of pain and sadness amongst feelings of love (Heyes, 2019).

Supported by my analysis of *Crisantemi*, I employed multiple techniques to achieve this feeling. Firstly, varied use of vibrato was used throughout the piece to create different levels of drama. I employed a heavy use of rubato throughout the piece to evoke a sense of confusion and pain. Finally, I used a large range of dynamics to show the different phrases of the piece.

The tonality of the piece is originally set in D minor, shown in the entrance of the melody being a D. The time signature is also 2/4, the time signature alluding to the complexities associated with love and grief. When entering on the piece (b.9), I played very quietly, slowly increasing my vibrato and dynamics to imitate an operatic voice, aiming to mimic how the melody is played in *Crisantemi*.



The following excerpts have been included to demonstrate:

- Analysing and evaluating music at 8 marks, as
 - the interconnected, detailed and accurate discussion of tonality and melody, including keys and note names, together with tempo and articulation, is followed by further discussion of duration, melody and timbre
 - the discussion is supported with evidence in the form of score excerpts
 - the analysis enables the synthesis of a valid evaluation of how effectively the music represents the storm
- Applying literacy skills at 3 marks, as
 - the response is logically structured by following the narrative chronologically through the movement
 - referencing is included in the response
- Using music elements and concepts at 8 marks, as
 - the use of pitch, dynamics, articulation, range and tempo make the narrative of the impending storm explicit
- Applying compositional devices at 6 marks, as
 - the use of motif and tonality, metre and rhythm creates a unified and cohesive piece
- Communicating meaning at 10 marks, as
 - the complex use of metre, syncopation, texture, melodic construction, dissonance and consonance are resolved to communicate the sense of foreboding with sensitivity
- Communicating meaning at 10 marks, as the statement of compositional intent

- clearly and with detail explains how elements and concepts (including melody, timbre, metre, tempo, timbre and motif) are used to communicate the meaning of an approaching storm
- is logically sequenced, following the narrative of the piece as it unfolds.

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

Excerpt 1

Section A Bars 1-20

The movement begins with an immediate transition from the folk dancing scherzo of the third movement to the violoncellos playing the sustaining tremolo D-flats which abruptly interrupt the country dancing atmosphere. This transition evokes an immediate sense of uneasiness befitting the name *Gerwitter, Sturm*. In the first 20 bars of the piece, after a change in tonality in the 1st bar from F major to F minor during the movement change, an unsettling allegro semiquaver melody whose contour ascends and descends in 2nds to resemble the immediate gusts of wind, is played by the strings from bar 3. This partly introduces the section, manifesting a sense of impending doom as the storm approaches and contributing to the narrative by creating a tempestuous atmosphere. The use of staccatos and pianissimo dynamics throughout the section also portrays the setting of a dark storm creeping in from the distance. The use of chromaticism throughout the melody along with the gradual crescendo in dynamics builds tension and enhances the setting of a frantic gathering of stormy clouds.



Figure 1: (bars 1-8)



Figure 2: (bars 9-18)

Section B Bars 21-77

In bars 21-31 of the 4th movement, Beethoven's depiction of the storm throughout this scene is realised. An immediate burst of thunder is portrayed by the timpani which is supported by the whole orchestra through the wind instrument's fortissimo tied semibreves representing the wind. His representation of the rain in this section uses the string instruments mainly utilising the violoncellos and contrabasses to play repeating semiquaver quintuplets over quadruplets creating a confusion of sounds related to the unevenness of rain. Occasional moments of descent in thirds and fourths by quarter, quaver and semiquaver notes played by the violin and viola represent also represent the unevenness of rain. In bar 33 after one of these descending passages, a violent 4 note ascending sforzando blaze played by the violins introducing the lightning which is supported by the quaver-rest pattern of the orchestra highlighting the moments where the lightning strikes the ground making the scene almost graphic. This scene of a storm continues until a sudden span of 6 lightning strikes seems to see a break to the storm where the violins play a subito piano chromatic quaver passage which legs up before descending in 2nds. Seemingly the storm calms down, however the tremolo viola and cellos maintain though chromatically, before the quadruple and quintuple semiquaver melodies return in bar 68. In bar 72, the wrath of the wind and rain return with reduced chromaticism and with the crescendo. The combination of a non-chromatic version of figure 5's violin passage, the tremolo viola and violins, and the cello and bass' unevenness are used to rebuild the storm's wrath.



Figure 3: (bars 19-23)

Bar 21 starts here with the timpani rolls and the other instruments tied whole notes. Whole orchestra fortissimo.

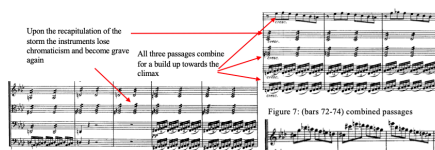


Figure 6: (bars 65-69) chromatic tremolo and quadruple

Figure 7: (bars 72-74) combined passages

Figure 5: (bars 58-61) chromatic violin passage



Figure 4: (bars 33-37)

Section C Bars 78-118

Suddenly continuing on from the buildup from bars 72 to 77, a sforzando leads to a new section, the so called "climax," of the movement. Beginning at bar 78, this is greatly characterised by the wind instruments' drones and the constant descending semiquaver melody played by the violins and viola still representing wind and rain, however differently. Throughout this section the woodwinds play sustained dissonant chords supporting an eerie scene. The pitch range of the orchestra is increased through the piccolos which play in a higher register seen in figure 9, piercing through the polyphony of instruments. The rain represented by the strings in figure 8 shows how it descends 2 arpeggiated octaves starting with a range of G5 to G3. This descending string section is repeated and slightly varied for 11 bars before bar 89 where quavers are used in the strings to set the scene of the rain slowly tapering. Chromaticism is reintroduced within the violins and cello re-evoking the unsettling mood portrayed, and then in a great burst, the whole orchestra combines shown in figure 10, the combination of the wind instruments and the brasses playing tied semibreves creates a harsh windy scene with the lower string instruments continuing with the uneven semiquaver melodies. An unsettling stormy scene is set because of the orchestra combining. In bar 119 the piece is marked "sempre dim" meaning the ending of the climax (Figure 11).

The use of dynamics including placements with pianos, crescendos and sforzandos creates a gradual decrescendo after bar 118 and the descending semiquaver melody, creates a gradual decrescendo leading to the conclusion of the stormy setting.



Figure 8: (Bar 78)



Figure 11: (Bars 115-120)

Figure 10: (Bars 106-108)

Figure 9: (Bars 89-96)

Figure 10: (Bars 97-104)

Excerpt 2



Audio content: (2 min, 08 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia3_stu9_e2_p1.mp3

Excerpt 3

Sheet Music Composition

G8

Excerpt 4

Composition Statement

My composition, G8, was inspired by Ludwig van Beethoven's Pastoral Symphony, where the sense of impending doom was captured through sheer musicality. Atmospherically my composition aimed to evoke the same sense of impending doom created by an incoming storm. To represent the setting and atmosphere of an incoming storm throughout each section, differing compositional techniques were used.

The piece begins with a chromatic quaver melody played by the violoncellos, descending in steps and then ascending in seconds, thirds, and fourths. This dynamic variation, from pianissimo to mezzo forte, reflects the atmospheric changes and the gathering clouds. Occasionally accompanying this is a short viola motif featuring a double-dotted half note followed by a six-note ascending melody, which repeats twice, adding a sense of anticipation. The use of chromaticism and jagged contours (at moments) sets the scene of an unpredictable approaching storm.

Throughout the piece bursts of whole notes are randomly played by all instruments representing the unpredictability of a storm, these bursts also harmonize at moments supporting the creation of an eerie approaching storm

To portray the effects of a harsh wind, tremolo dotted, and double-dotted half notes were added throughout the piece from the beginning to create a turbulent effect befitting of a big storm. This storms unpredictability and irregularity was also represented by the 7/8-time signature. Both helping build suspense and creating the complex setting and atmosphere of a storm.

After bar 46's accelerando, an interplay of motifs including a version of the original cello melody is played being accompanied again by a varied version of the viola motif which deviates chromatically creating an eerie, harsh stormy atmosphere

This composition culminates in an abrupt ending after a buildup starting in bar 46 after an accelerando. This sudden ending represents being in the eye of a storm; the calmest area of a storm awaiting the most ferocious part of the storm.

The sense of impending doom and a setting and atmosphere of an incoming storm is achieved through G8 which uses compositional techniques to portray these scenes.

The following excerpt has been included to demonstrate:

- Analysing and evaluating music at 8 marks, as
 - the viewpoint is supported by detailed and accurate analysis of duration, pitch, instrumentation, timbre and texture
 - the analysis is supported by evidence in the form of audio samples and the detailed identification of note names, chords, timbres and pitch effects such as vocal slides

- the interconnectivity of music elements and stylistic characteristics is established, and the findings are valid and reasoned
- Applying literacy skills at 3 marks, as
 - the response is logically structured, with a clear musical viewpoint stated at the outset, followed by the analysis of three discrete sections of the repertoire
 - in-text referencing is used to support judgments and justify findings.

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

Excerpt 1

Armada: An introduction to musical analysis

In *Dune*, the scene Armada, features empowering cinematography of the battle between House Atreides and House Harkonnen and the Sardukar army. Zimmer's music is integral in communicating the drama and action of the narrative. A key component of the score's success is Zimmer's use of instrumentation, vocal scoring and timbre. At first, Hans Zimmer viewed creating the *Dune* score as creating an entire world. As a kid, Zimmer watched Sci-Fi movies that used conventional instrumentation such as brass and strings. He was confused as to why all the science-fiction movies had "...orchestral sounds, [and] romantic period tonalities..." (Vanity Fair, 2021) and posed the question, 'Shouldn't those instruments be strange, and foreign, and shouldn't they be from another galaxy as well?' (Veiyoda, 2022). For the *Dune* soundtrack, Zimmer operated within a timbral framework of exotic and innovative sounds, often using made-up instruments. Instead of using a full orchestra, Zimmer uses unusual instrumental choices. These choices include ethnic percussion, bagpipes, throat singing as well as the Duduk, treble voices, cello and orchestral percussion.

Zimmer manipulates the timbral quality of instruments through the physical alteration of instruments as well as the manipulation of electronic sounds and timbral qualities. Some manipulations of timbres in Armada include vocals, conventional instruments and electronic sounds.

The bagpipes function as a fanfare. The penetrating timbre cuts through the texture, creating an effective choice for the announcement of House Atreides at 2:17, heard in [Figure 1](#).




Figure 1: Penetrating bagpipe timbre featured in House Atreides' leitmotif (2:17)

Percussive instruments such as Taiko and bass drums possess powerful timbres. The percussion, in conjunction with the drama and action on the battlefield, amplifies the destruction and intensity. This is successfully utilised at 0:26, when House Harkonnen attacks House Atreides (see [Figure 2](#)).




Figure 2: Powerful percussive effectively featured at 0:26

The raspy vocal timbres featured in Armada provides a counterpoint to pitched and percussive instruments, effectively connecting to the drama and action of the scene and creating an emotional intensity. This is effectively portrayed at 1:26, when House Atreides stands devastated, observing the destruction from House Harkonnen (see [Figure 3](#)).




Figure 3: Raspy vocal timbre featured at 1:26

Music Analysis - Section 1- 0:00-1:42

The interconnectivity between the use of duration, pitch, instrumentation and texture in Zimmer's score is integral to the success of the music in the first section of the scene.

The piece begins with a tempo of 60bpm accompanied by a quiet, impending rhythm on a quaver pulse sustained by a vocal chant of male and female voices. As this driving rhythm is heard, two faint female voices sing a sustained note a semitone apart from each other and then glissando one semitone down (0:15). The two female voices start on an ($E_4 \rightarrow E_{b4}$) and ($E_{b4} \rightarrow D_4$), as seen in [Figure 8](#). This compositional choice of vocal dissonance from Zimmer enhances the impending action of the scene, creating suspense and tension.




Figure 8: Two female voices at 0:15

After the introduction of two female voices, a chord progression is heard that crescendos and decrescendos in dynamics, creating a tense and powerful resolution (0:26). As this chord progression is heard, the quaver pulse now sustained by the percussion crescendos. The chord progression is $C, Emin^9 \rightarrow Emin, Cmin, Emin^9 \rightarrow Emin, Cmin, Emin^9 \rightarrow Emin, Ab, Cmin^9 \rightarrow Cmin$, as heard in [Figure 9](#). One harmonic relationship that Zimmer effectively creates is that the resolving chord is always in a minor tonality. This choice effectively portrays the tragic destruction of life occurring at this point of the narrative, in which House Harkonnen is attacking House Atreides. These crescendos and decrescendos are profoundly heard over a driving quaver rhythm from the percussion, thus enhancing Zimmer's effective compositional choices of duration. At this point, other instruments play long note values such as minims and semibreves. This choice allows the change of dynamics to be heard effectively.




Figure 9: Chord progression heard at 0:26

When a chord decrescendos and resolves to the minor chord, a glissando is heard faintly from a female voice or a guitar. The way that dissonance is achieved is through the choice of 9th and 11th added note chords. For example, the resolving chord heard in C minor, where the D_5 is heard either from the female voice or guitar – creates a $Cmin^9$, which then slides down to a C_5 (1:02-1:15), making the chord more powerful and assertive (see [Figure 10](#)). Zimmer's use of dissonance, in conjunction with a descending melodic contour, aurally simulates the missiles being shot down, thus enhancing the drama and action of the scene.




Figure 10: Guitar and female voice sliding down from a D_5 to a C_5 (1:02-1:15)

0:00-1:42 (Continued)

Zimmer's choices of instrumentation such as frame drums and other hand percussion create a sense of cultural diversity and exoticism. The timbral quality of the female voice is raspy, as if she is using the back of her throat (1:15) to produce the sound, as heard in [Figure 11](#). This timbral choice effectively simulates the sound of a scream or cry for help. This is further emphasised through a descending vocal slide from the D_5 to C_5 . These choices reinforce the action of the scene, particularly when House Harkonnen is seen to shoot down missiles from the sky at the same time. Zimmer's choices regarding instrumentation produce layers of complexity, further escalating the scene's conflict and action.

[Figure 11](#): Female voice descending slide from the D_5 to C_5 at 1:15

[Figure 12](#): The crescendos intersect with texture, with instruments being added and layered, and the decrescendos intersect with the resolution of dissonance (0:30)

Zimmer's approach to texture and expressive devices assists in the communication of the drama and action. Crescendos and decrescendos work in conjunction with texture. The texture increases as instruments are added and layered in the resulting homophonic texture. The scene begins softly, featuring the strings. The music crescendos as more instruments such as French Horns and synthesisers enter the texture and become more prominent (0:30). A decrescendo aligns with the resolution of dissonance (see [Figure 12](#)).

A powerful moment in this section is when the percussion does not play anymore, creating a lost sense of pulse and direction (1:26). Zimmer successfully uses this to enhance the drama and action of the scene. At this point, House Atreides stands devastated, observing the destruction that they have endured. Instead of advancing, they are lost in their thoughts of panic and are stuck in their place. The absence of the percussion highlights this devastating moment and makes it more impactful, as seen in [Figure 13](#).

[Figure 13](#): House Atreides observing the destruction in the scene becoming enhanced from the loss of percussion (1:26)

The following excerpts have been included to demonstrate:

- Using music elements and concepts at 8 marks, as
 - the opening of the composition shows dissonance, changing metre, articulation, dynamics, timbre, range, texture and tempo, to explicitly establish the of approach of the spider
 - the same elements are used effectively at the end of the piece to explicitly portray the bite of the spider and the fall of the victim
- Applying compositional devices at 6 marks, as
 - the motivic repetition in the brass and the motivic development of the celesta and piano, where the motif is repeated in retrograde, creates a unified and cohesive work
- Communicating meaning at 10 marks, as the composition demonstrates
 - complex use of multiple metres, syncopation, texture, motivic development, modal and altered scale forms and extremes of dynamics, which are synthesised to communicate a dramatic narrative with sensitivity
- Communicating meaning at 10 marks, as the statement of compositional intent
 - shows ideas that are logically sequenced in paragraphs, which first establishes the style and how it is represented, and then explains how music elements and concepts have been used to communicate the narrative
 - uses appropriate and accurate music terminology relating to dynamics, metre and scale forms.

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

Excerpt 1

Audio content: (1 min, 48 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia3_stu4_e2.mp3

Excerpt 2

Arachnophobia

$\text{♩} = 150$

The musical score for 'Arachnophobia' is written for a full orchestra and piano. The tempo is marked as $\text{♩} = 150$. The score includes staves for the following instruments: Piccolo, Flute, Oboe, Clarinet in Bb, Contrabass Clarinet in Bb, Bassoon, Contrabassoon, Horn in F, Trumpet in Bb, Trombone, Bass Trombone, Tuba, Timpani, Drum Set, Snare Drum, Congas, Xylophone, Vibraphone, Piano, Celesta, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is written in treble and bass clefs. The score is marked with dynamics like *ff* and accents.

2
13

The musical score is a 13-measure piece. It is written for a large ensemble, including strings, woodwinds, brass, and piano. The first system shows measures 1-4 with large numbers 2, 3, 5, and 16 indicating measure counts. The second system shows measures 5-8 with 'muted' markings. The third system shows measures 9-12 with 'legato' markings. The fourth system shows measures 13-16 with 'legato' markings. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'p'.

2
13

The musical score is written for a percussion ensemble. It features large numbers (2, 3, 5, 8, 16, 16) that likely represent different parts or measures. The score includes various musical notations such as rests, notes, and dynamic markings like 'ff' and 'legato'. The notation is spread across multiple staves, with some staves showing rests and others showing active musical notation. The score is divided into several systems, with the first system containing the large numbers and the subsequent systems containing more detailed musical notation.

Excerpt 3

Music General IA3 Composition Statement**Arachnophobia –Symphony Orchestra**

(399 words)

Arachnophobia is a composition written featuring piano, celeste, and supporting symphony orchestra, where I have manipulated multiple musical elements, notably duration, expressive devices, pitch, as well as compositional elements such as contrast to explore ideas of call and response. Through inspiration of modernist and neoclassical music, I have composed a piece that explores the narrative of a spider and its terrifying journey to attack someone by manipulating these elements and devices.

This piece is indicative of a neoclassical style through atonal voicings, uneven and irregular rhythms, fast arpeggios, triplets, extensive tonal range of instruments, and narratives through motif. These elements are evident throughout the piece to convey a story of mystery, and horror. The mystery engages the audience with constant time signature changes, such as bar 17, alternating between 5/16, 2/8, 3/16, etc. Furthermore, in bar 29 and 35, irregular rhythms such as syncopated, dotted, and triplet rhythms are played in conjunction, communicating an unsteady and insecure experience, and overall highlights the haunting nature of the piece.

In the name, *Arachnophobia* indicates the horrors associated with a spider, with three key motifs. The beginning of the spiders crawling is identified at bar 27, through a piano and celeste arpeggio in the highest around an A super Locrian (altered) scale; the most dissonant and dark mode due to the flat and sharp 9 (2). This motif is retrograded and repeated throughout the piece to remind the listener of the spookiness of the spider. In bar 34, this motif is played in upper winds to expand its texture.

Another motif: the *jumping motif*, is formally introduced in the last three beats of bar 30 and at the end of the piece, which grounds the piece with fragments of C altered. The final key motif is the *tripping motif*, indicated by a clumsy quintuplet passage played in brass and winds, depicting a person falling over as the spider chases them. All three of these motifs are reintroduced at bar 44 which portrays the spider gaining speed and taking advantage while the human is vulnerable. A very forceful (fff) pedal tone in lower voices portrays the human on the ground, and the final accented chord indicates a bite on the face.

Overall, *Arachnophobia* has been carefully created by considering the use of musical and compositional elements such as duration, expressive devices, pitch, and contrast to create a piece that depicts a frightening spider.

The following excerpts have been included to demonstrate:

- Analysing and evaluating music at 8 marks, as
 - the naming of rhythms, tempi articulations and chords is detailed and accurate
 - judgments about the soldiers marching into battle are synthesised and valid
 - evidence in the form of score excerpts was provided (however, it could not be included in the subject report due to copyright restrictions)
- Applying literacy skills at 3 marks, as
 - the writing is structured and sequenced. The paragraph begins with a clear topic sentence and foreshadows the elements to be analysed
 - clarity is enhanced using prepositional phrases
 - referencing is included at the end of the response
- Using music elements and concepts at 8 marks, as

- the opening of the composition uses timbre choices such as oboe and voice, together with metre, rhythm, harmony, melodic contour and texture, to explicitly communicate the narrative that ‘the innocence that will inevitably become strife’
- the snare drum patterns at bars 19–26, from 1:17–1:43, effectively represent the military context
- Applying compositional devices at 6 marks, as
 - the choice of the chime effectively punctuates the sections of the work. The development of melodic ideas in the oboe and violin in bars 24–26 (1:33–1:43) creates cohesion and the repetition of vocal ideas from bars 10–19 (0:46–1:20) in bars 41–49 (2:33–3:07) creates unity
- Communicating meaning at 10 marks, as
 - the synthesis of melody, harmony, articulation, timbre, texture rhythm and tempo enable meaning to be communicated with sensitivity.

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

Excerpt 1

ANALYSIS - FORTH EORLINGAS

Howard Shore's *Forth Eorlingas*, depicts the instigation and action of the battle expressed through Douglas E. Wagner's compilation of works. This part of the overall piece portrays the warring themes significantly through the use of the musical elements, duration, rhythm, timbre, pitch, and articulation. Leading into the beginning of *Forth Eorlingas*, bars 31–32 uses the accelerating duration marking of *accelerando* that speeds the piece's tempo from 84 crotchets a minute to 144 (see image one and two). The use of *accelerando* across the two bars, creates the sense of a gradual speeding of movement, this in turn portrays the image of an army speeding into battle. Accompanying this sense, the snare drum, cellos and double basses harshly plays a quaver rhythm, where each quaver falls on each half-beat of every bar. The harshly played snare drum is an instrument commonly associated with the sound of marching and is utilised in the military to keep the beat for soldiers to march to. This consistent pace, along with the use of the snare drum timbre and deep timbre of cello and double basses, directly conveys to the audience the environment of troops marching into battle. In bar 33, the violins and trumpets form the melodic line again (see image two). The melodic line's contour is adjunct, jumping sporadically from a medium pitch to high pitch, this represents the chaotic and sporadic aspect of fighting in a battle. The melodic line's too heavily accented, in bar 33 and majority of bar 34, every note is accented, this assists with conveying a feeling of power and strength within the chaotic scenery (see image two). In bar 47 however, the piece's harmonic structure of *Cm-Em-Cm-Em* and melodic line alter to following a chromatic structure, ascending in a step-wise contour (see image three). Shore uses the chromatic movement to induce tension in the fighting, rising in pitch slightly each bar to provoke a tense feeling within the audience.

Image One: Bar 31 of *The Lord of the Rings: The Two Towers*, Highlights from, Howard Shore, Douglas E. Wagner, 2002

score redacted

score redacted

Image Two: Bars 31–34 of *The Lord of the Rings: The Two Towers*, Highlights from, Howard Shore, Douglas E. Wagner, 2002

Image Three: Bars 44–47 of *The Lord of the Rings: The Two Towers*, Highlights from, Howard Shore, Douglas E. Wagner, 2002

score redacted


Excerpt 2




Audio content: (4 min, 21 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ia3_stu8_e2_p1.mp3

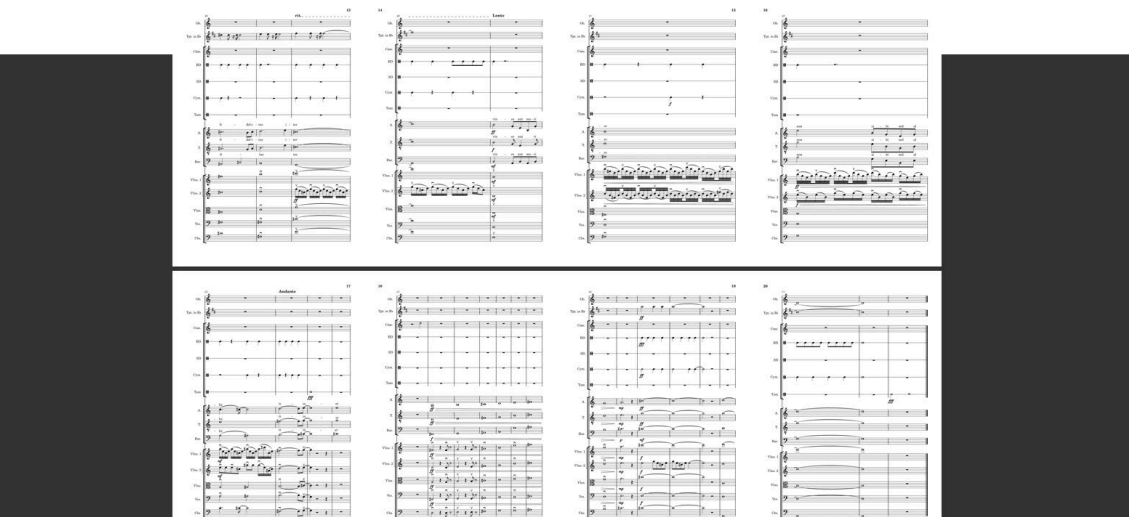
Excerpt 3

Audio: 

MY COMPOSITION - BLOOD RUSTED IRON



MY COMPOSITION - BLOOD RUSTED IRON



Additional advice

- For both the musicology and composition and musicology and performance tasks, the syllabus states that 'the musicology component will inform and influence the composition or performance'. This does not suggest that the performance be 'a cover' of an existing performance or that the composition be an arrangement, but the coherence and integration of the task will be strengthened if music ideas and concepts from the analysis and evaluation are considered when developing the composition or performance.
- 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 compositional material 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. In some circumstances, this may require referencing within statements of compositional intent. Further information about authenticating student responses can be found in the *QCE and QCIA policy and procedures handbook v6.0*, Sections 8.2.8 and 11.1.5. Where aspects of compositions are found to be plagiarised at confirmation, only the identifiably original student material will be confirmed.
- 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 v6.0*, Section 9.6.3). 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. It is also important to ensure that files uploaded as movies of PowerPoint presentations can be clearly seen and heard.
- Musicology and composition projects should be presented as a single file with the composition embedded.
- For musicology and performance projects using PowerPoint format, the musicology and the performance should be uploaded as separate files.
- When submitting marks, schools should ensure that the correct marks are accurately entered for the relevant component of the task.

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 two extended response questions and three stimulus items.

The assessment required students to write an analytical essay in response to an unseen stimulus, answering a question related to the concept of landscapes. The stimulus included three score-based and audiovisual 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.

Practices to strengthen

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

- strategies to support students to
 - use their aural perception to analyse and evaluate the use of music elements and/or concepts not present in the score provided
 - understand that the deconstruction of each key moment is discrete and the question does not ask the students to compare or contrast
 - understand that lyrics are not a music element and should not be used as such when deconstructing and evaluating their chosen key moments
 - select
 - key moments that are focused and allow for in-depth analysis of how multiple music elements and/or concepts are used

- the most relevant music elements and concepts to deconstruct in each key moment.
These do not have to be the same for both key moments
- identify subtle and nuanced meaning in works and being able to use appropriate language to communicate these in their response
- explicitly use bar numbers or time codes to provide examples to support their judgments
- build capacity to structure paragraphs within their responses that allow for connection of multiple elements and/or concepts for purpose of communicating meaning.

Samples

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 of music elements and concepts
- deconstructed multiple music elements in each key moment, providing layers of detail and specificity.

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

Excerpt 1

From the first 5 bars, a natural minor (aeolian) tonality/modality is clearly heard, adding to that sombre, sorrowful mood. The unstable nature of the Arctic is further highlighted at bar 3, where the melody again starts ^{unusually} on the second half of the first beat: ~~the chromatic movement which is unusual~~. Einandi's use of a five-bar phrase further creates this rhythmic confusion and instability, as four-bar phrases are typically heard. Throughout this introductory section, a piano dynamic and slow $\text{♩} = 60$ tempo have been maintained, ~~which further adds to~~ this ~~static~~ lack of rhythmic motion or dynamic energy supports the idea of a barren, isolated and helpless atmosphere that reflects the slow death of the Arctic.

On the second five-bar phrase in bars ⁹⁻¹⁰ ~~9-10~~, the melody ends on an E^\sharp , which is unexpected to listeners as the tonality has suddenly changed from a natural minor to harmonic minor. This E^\sharp is played above the A, which suggests a II (dominant) chord that ~~is likely to~~ would resolve to a I chord. Instead, the melody sits there statically for a whole bar, and doesn't really resolve from bars 10 to 11 as while the chord changes from II to I , the lack of a bass movement from C to F, as well as the fact that the leading tone E^\sharp does not rise to an F gives a sense of tension through the unresolved "perfect cadence". This tension further emphasises the melancholic,

Excerpt 2

The F natural minor descending passage, with accents occurring on the high F5 with the continual descend depicting the cascading water and collapsing ice bergs. Bar 34-35 repeats this pattern, and in bar 35 the left-hand joins in an octave lower, ^{the} accents become subtler as a crescendo begins to occur, Bar 37 deviates from the pattern as the descending scale continues until it lands on a heavily accented D^b (3 and 2). Additionally howling wind becomes ~~audible~~ ^{highly} audible, with its volume nearly as loud as the piano. A D^b an octave lower (D1) occurs accented a beat later. A series of running quavers occurs in the ^{treble} ~~melody~~ ^{parts} from 38 to 45, in the range of F3 to F4. The running quavers depict both the running water and the roaring waves from the icebergs collapsing. With the lower range depicting the collapses. The melody occurs in the tenuto quavers in the right hand - ^{seen on beats 1} ~~especially melody~~ and 2.

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 connections between music elements and concepts within the same paragraph, in order to reflect the title of the work.

Excerpt 1

idea of the 'death' of the archaic. From bars 35 to 37, the left hand joins the right, playing ~~the same~~ ^{ranging from F4 to F5.} the same scalar melody an octave lower. This thickens the texture from monophonic to homophonic, ^{conveying a sense of urgency,} ~~and~~ ^{when} coupled with the ~~and the lower left hand~~ and the lower-pitched left hand ~~it~~ provides depth and weight. This, coupled with the crescendo in bar 35, builds ~~up~~ a melodic tension – now, ~~something~~ ^{something} ~~rather~~ than a greater amount of snow or ice is falling. The

Excerpt 2

The step-wise motion in the melody ^{creates} ~~places~~ ^{allows} a small range of pitches in the lower part ^{G3} ~~A2~~ to F4, a 7th, and in the higher part E4 to D5 again a 7th. Both the step-wise motion and tight range (of a 7th) help depict ^{mournful} ~~a~~ ^{ambient} ~~ambient~~ ^{ambience}. The Elegy uses minims and semibreves to elongate and emphasise important harmonies. For example, in bar 2, the major 6th E4 to C5 ^{and the following minor 6th A4 to G5 and the following} is held for a minim ~~to make the transition to the minor 6th A4 to G5~~. The major 6th is held for a dotted minim to make the melody's first ^{use of rhythm} ~~descent~~ ^{use of rhythm} in pitch more impactful. A similar ~~occurrence~~ ^{occurrence} occurs.

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 the pedal note and low register in reflecting the sombre mood of the elegy (Excerpt 1)
- unpacking subtle layers of meaning in relation to the glaciers breaking and falling into the water (Excerpt 2).

Excerpt 1

rhythms. On the first beat of bar 1, a low pedal F is played in perfect octaves in the left hand on the piano. This low register creates a muddy and dark timbre that is heard looming underneath the melody in the right hand for five bars. The use of pedal (sustain) from the instruction "con pedale" further sustains this dark and brooding sound, creating a melancholic and somber mood ~~feeling~~ that is appropriate for an elegy. On the second half of the first beat in bar 1, the

Excerpt 2

of glaciers falling. This is further explored as bar 37 continues to descend further than before ~~from~~ from Eb4 to ~~Db3~~ Db3 in ^{the treble} ~~the~~ clef, and Eb3 to Db2 in the bass clef. This creates dramatic tension as it is the 6th note of the scale, enhancing the minor key's atmosphere. Additionally, the crescendo leading to bar 38 creates ~~the~~ scenery of big glaciers breaking and falling into the water. ~~Therefore~~ Therefore,

Criterion: Justifying the use of music elements and concepts

Effective student responses:

- used bar numbers or time codes to reference analysis of music elements and concepts
- consistently provided convincing examples within the targeted key moments to support the judgments made about the use of music elements or concepts.

This excerpt has been included to demonstrate:

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

Excerpt 1

The second key moment bars 31 to 45 reflect the elements of the artic and thier decay. Bar 31 to 38 depict cascading water, coming from the melting icebergs. Quavers descend in a two-bar repeating pattern, $\overset{?}{F} \overset{?}{E^b} \overset{?}{D^b} C$, $\overset{?}{F} \overset{?}{E^b} \overset{?}{D^b} C$, $\overset{?}{F} \overset{?}{E^b} \overset{?}{D^b} C$, $\overset{?}{B^b} \overset{?}{A^b} \overset{?}{G} \overset{?}{F}$. The F natural minor descending passage, with accents occurring on the high F5 with the continual descend depicting the cascading water and collapsing ice bergs.. Bar 34-35 repeats this pattern, and in bar 35 the left-hand joins in an octave lower, ~~gave~~ ^{the} accents become subtler as a crescendo begins to occur, Bar 37 deviates from the pattern as the descending scale continues until it lands on a heavily accented D^b (3 and 2).

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.