Music Extension subject report

2022 cohort

February 2023

Queensland Government
QCAA
Queensland Curriculum & Assessment Authority

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For all Queensland schools

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Introduction

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

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

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing examples, including those that demonstrate best practice.

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

Audience and use

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

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

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

Report preparation

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

Subject data summary

Subject completion — Composition

The following data includes students who completed the General subject.

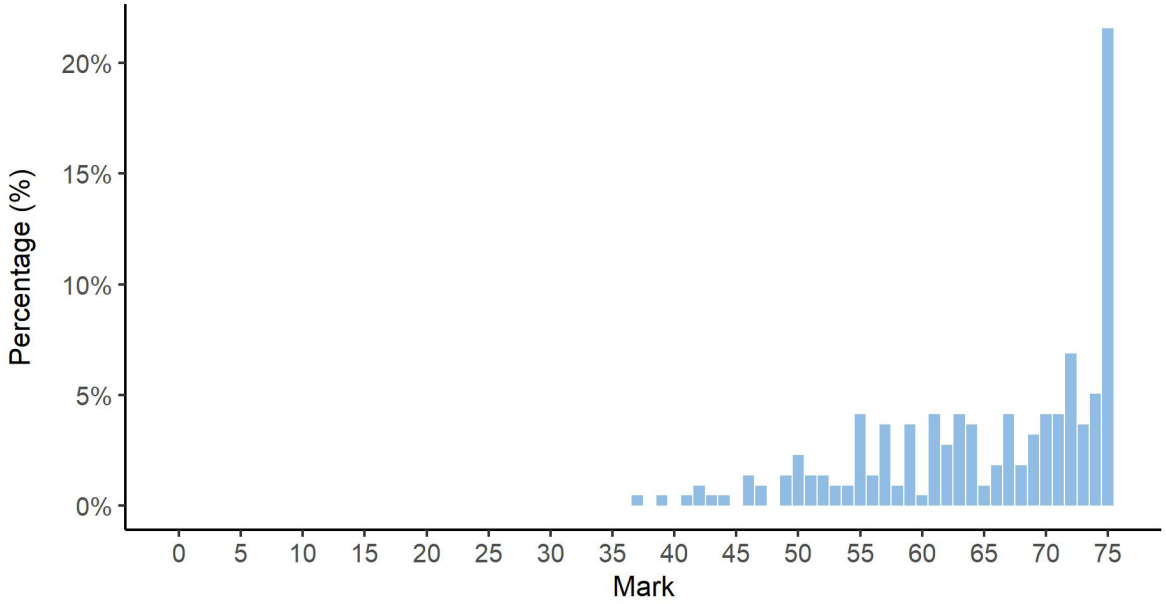
Note: All data is correct as at 31 January 2023. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 101.

Completion of units	Units 3 and 4
Number of students completed	218

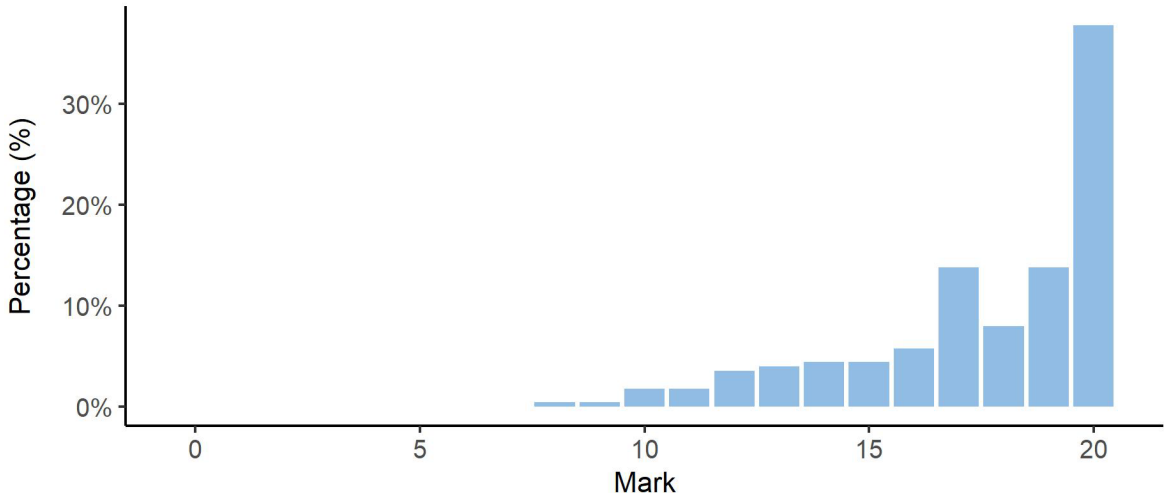
Units 3 and 4 internal assessment (IA) results

Total marks for IA

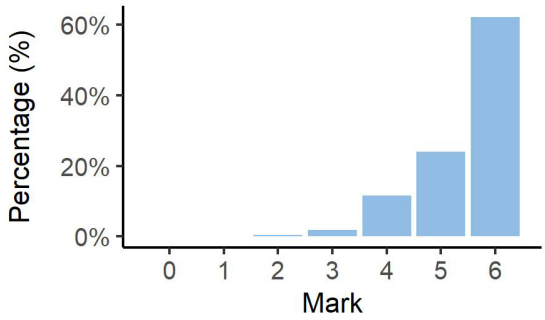


IA1 marks

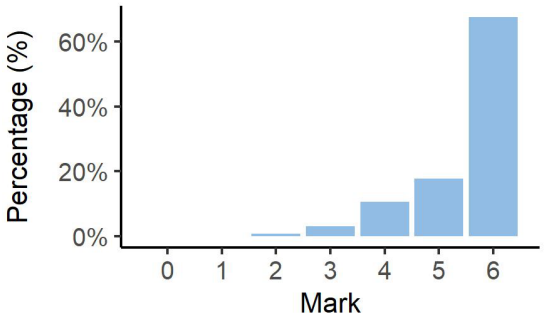
IA1 total



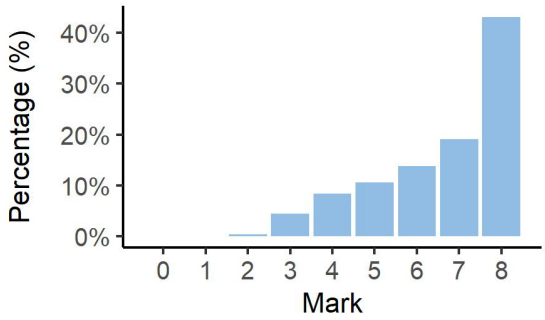
IA1 Criterion: Applying techniques and processes



IA1 Criterion: Manipulating music elements and concepts

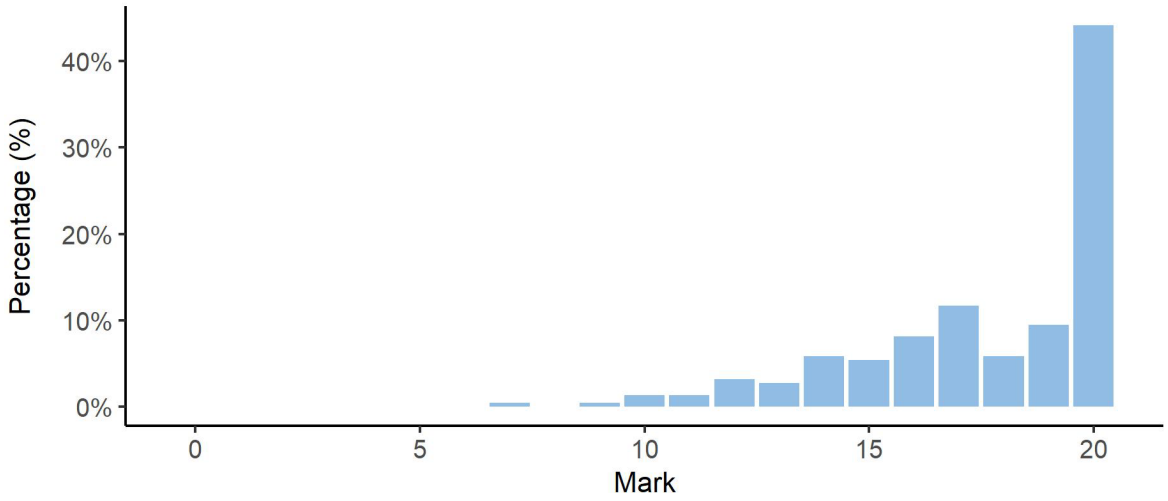


IA1 Criterion: Communicating meaning

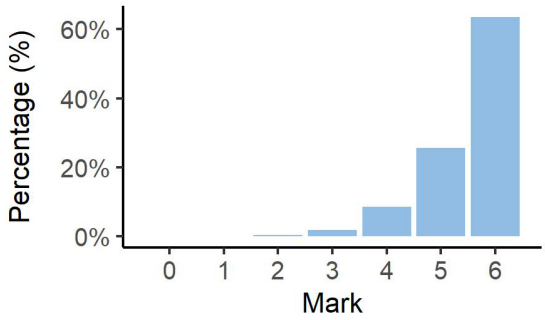


IA2 marks

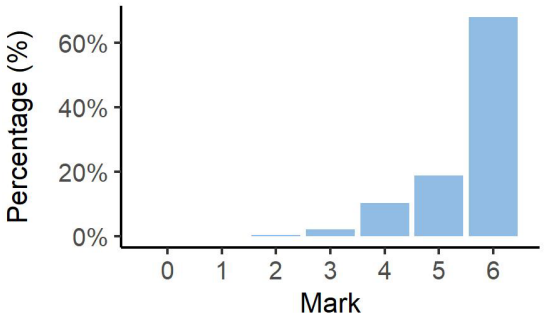
IA2 total



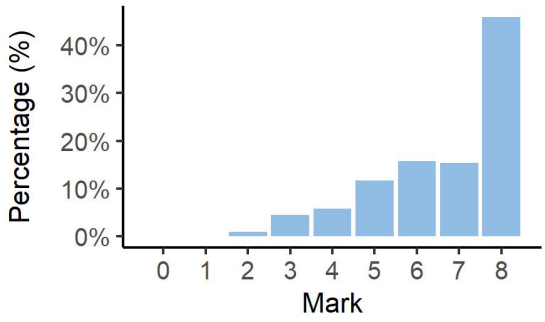
IA2 Criterion: Applying techniques and processes



IA2 Criterion: Manipulating music elements and concepts

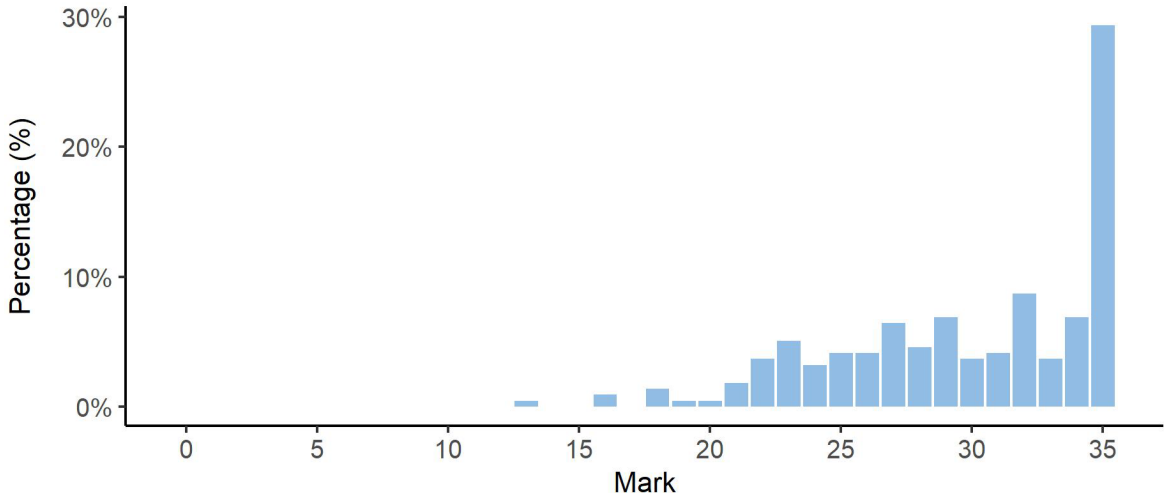


IA2 Criterion: Communicating meaning

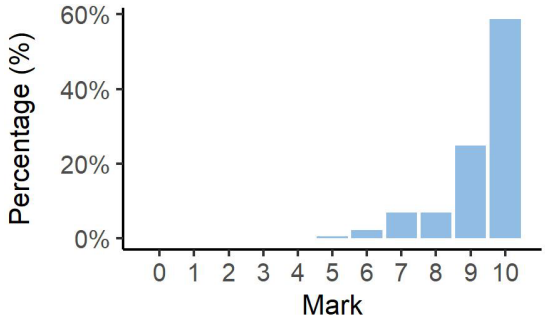


IA3 marks

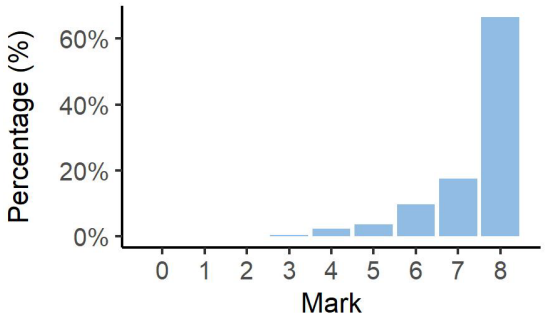
IA3 total



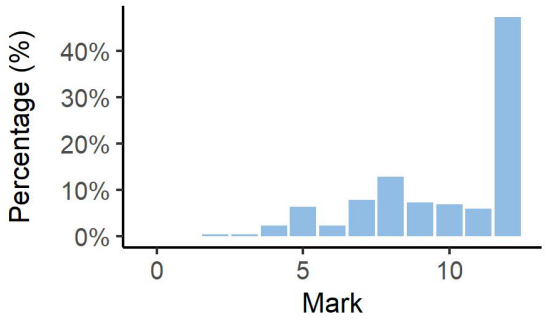
IA3 Criterion: Applying techniques and processes



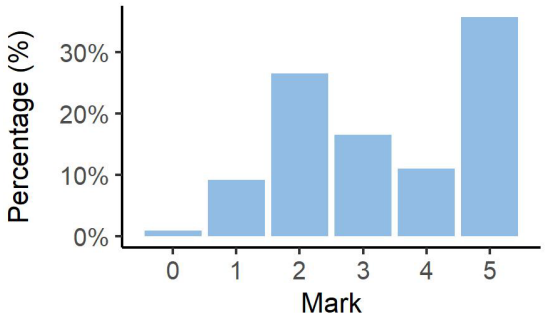
IA3 Criterion: Manipulating music elements and concepts



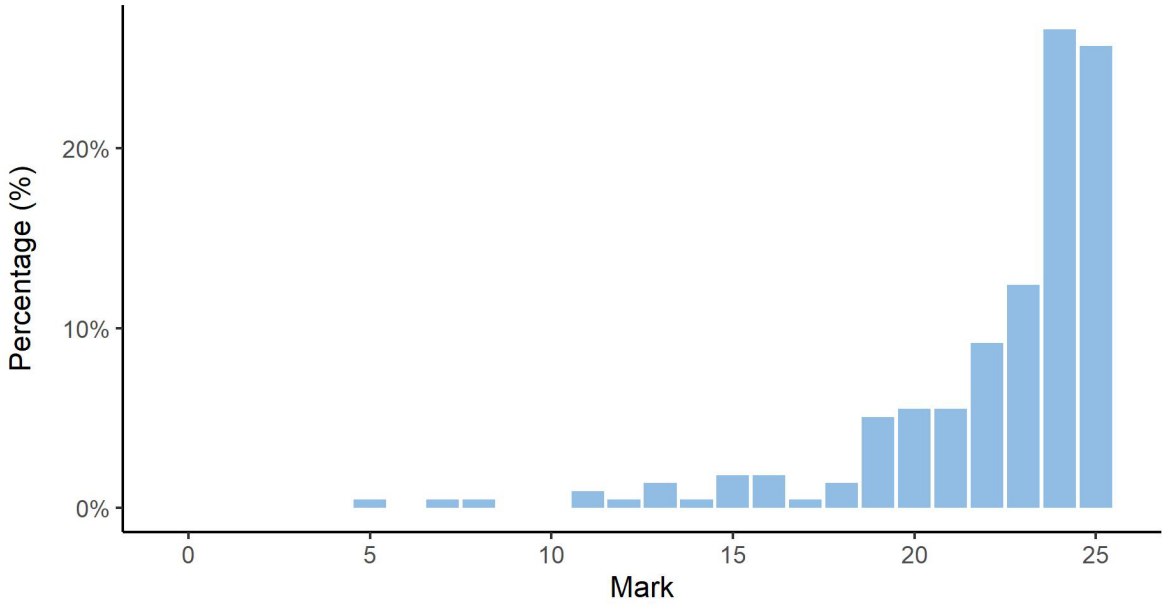
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

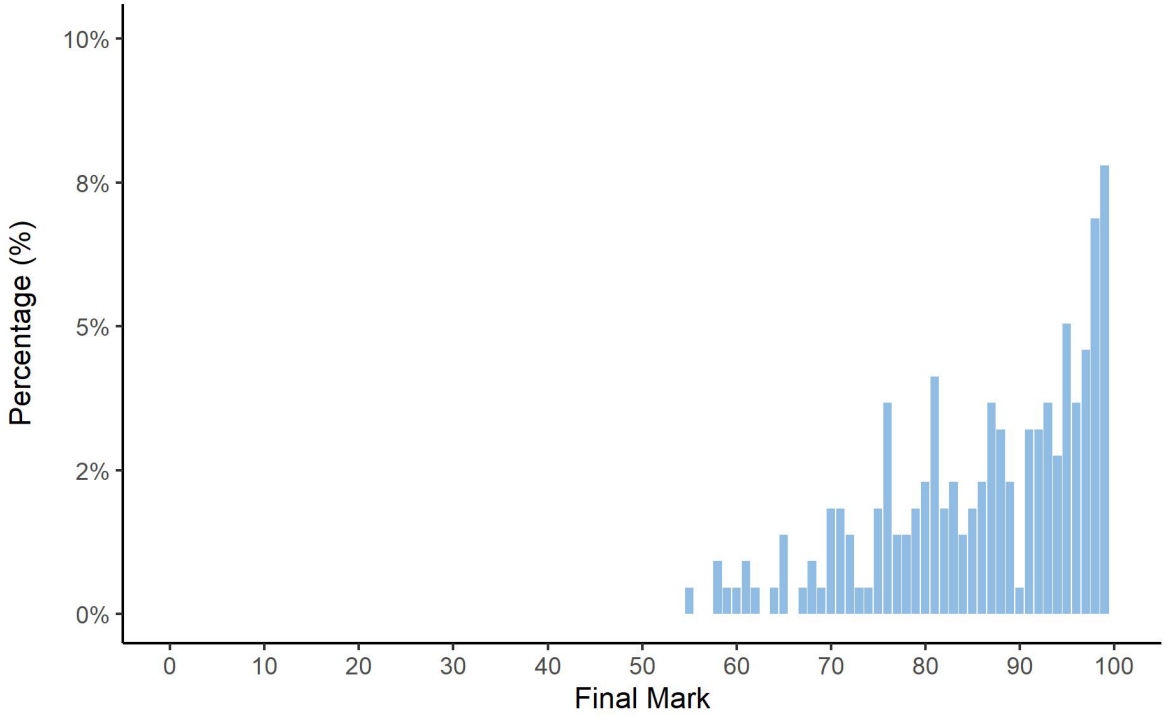


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–45	44–17	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	144	65	9	0	0

Subject completion — Musicology

The following data includes students who completed the General subject.

Note: All data is correct as at 31 January 2023. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 7.

Completion of units	Units 3 and 4
Number of students completed	8

Units 3 and 4 internal assessment (IA) results

Total marks for IA

There were insufficient student enrolments in this subject to provide useful analytics.

IA1 marks

There were insufficient student enrolments in this subject to provide useful analytics.

IA2 marks

There were insufficient student enrolments in this subject to provide useful analytics.

IA3 marks

There were insufficient student enrolments in this subject to provide useful analytics.

External assessment (EA) marks

There were insufficient student enrolments in this subject to provide useful analytics.

Final subject results

Final marks for IA and EA

There were insufficient student enrolments in this subject to provide useful analytics.

Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–45	44–17	16–0

Distribution of standards

There were insufficient student enrolments in this subject to provide useful analytics.

Subject completion — Performance

The following data includes students who completed the General subject.

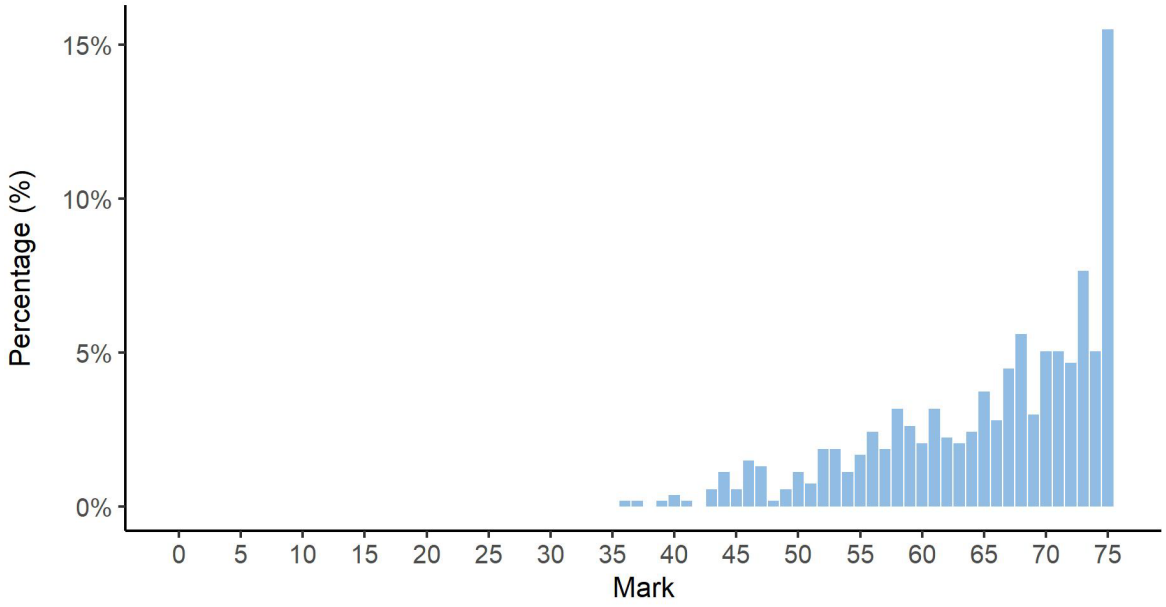
Note: All data is correct as at 31 January 2023. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 138.

Completion of units	Units 3 and 4
Number of students completed	533

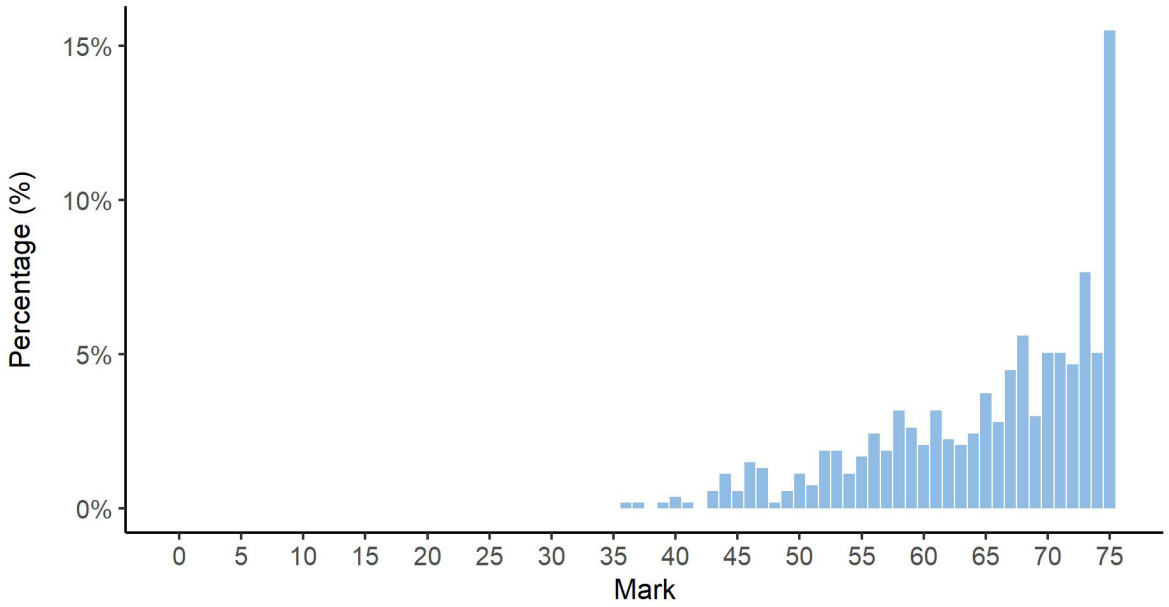
Units 3 and 4 internal assessment (IA) results

Total marks for IA

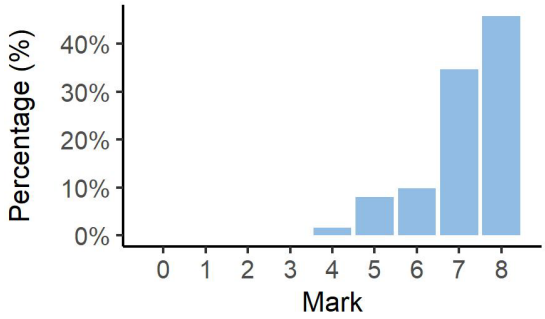


IA1 marks

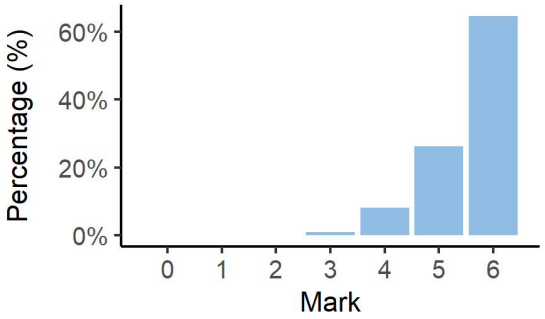
IA1 total



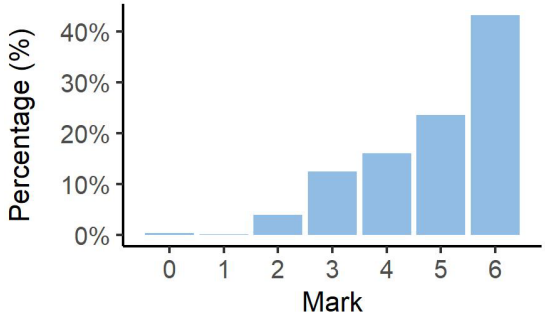
IA1 Criterion: Applying technique



IA1 Criterion: Interpreting music elements and concepts

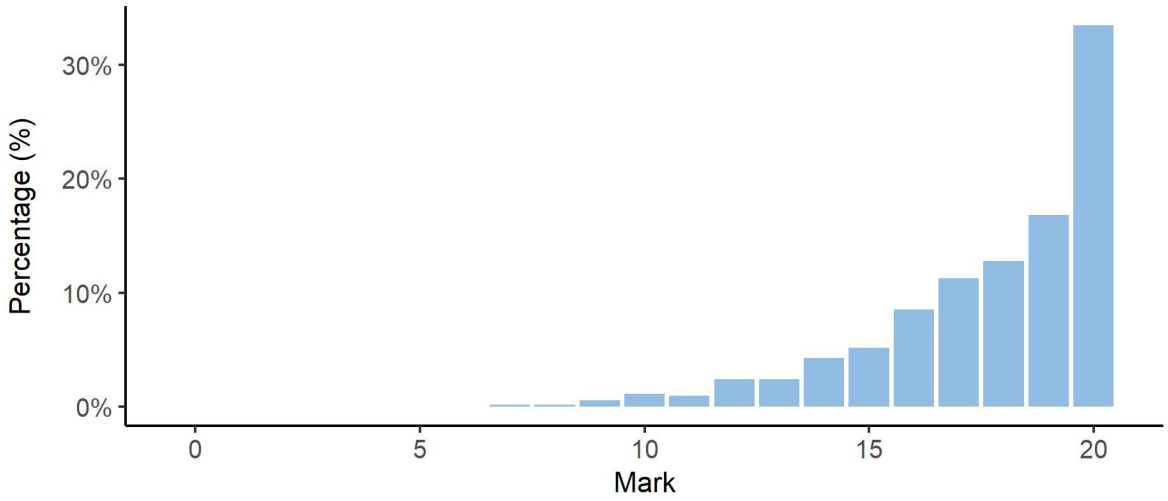


IA1 Criterion: Communicating meaning

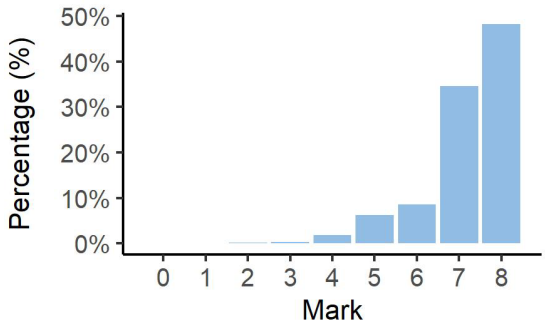


IA2 marks

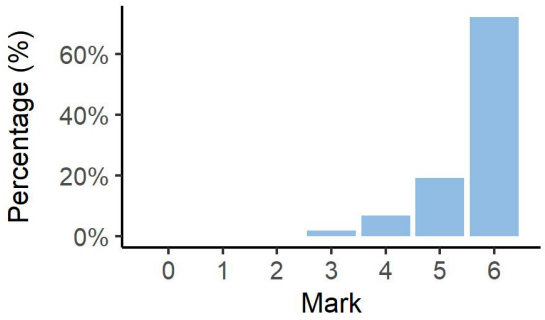
IA2 total



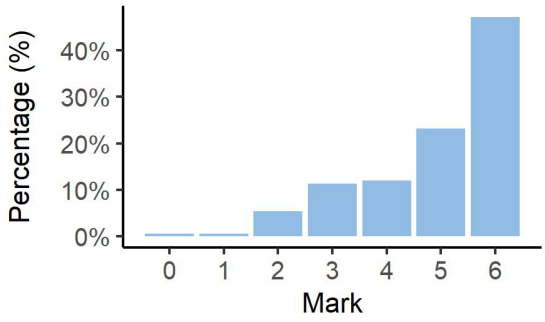
IA2 Criterion: Applying technique



IA2 Criterion: Interpreting music elements and concepts

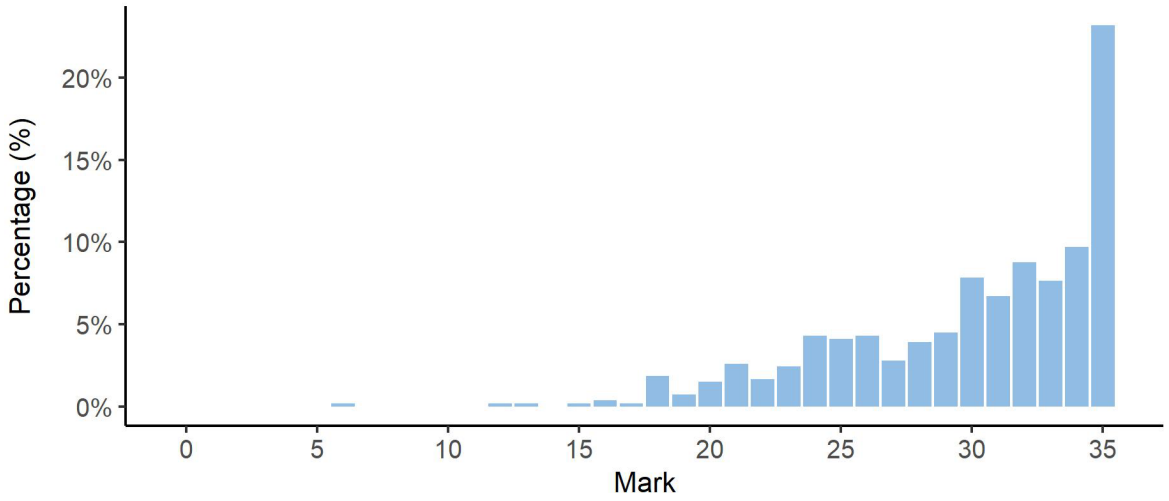


IA2 Criterion: Communicating meaning

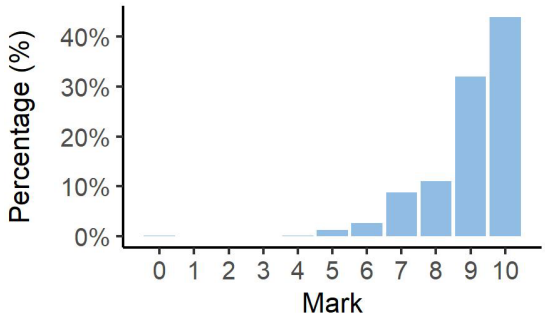


IA3 marks

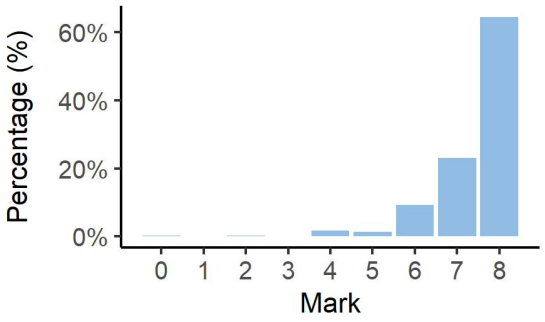
IA3 total



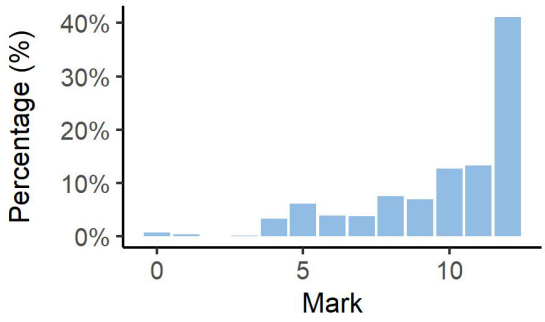
IA3 Criterion: Applying technique



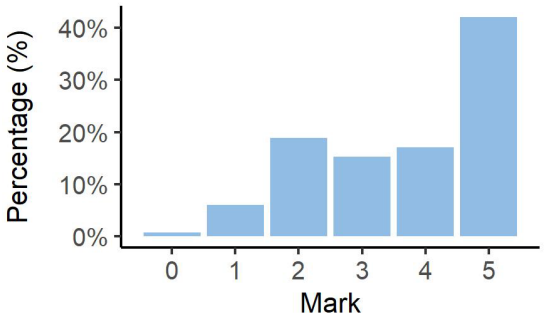
IA3 Criterion: Interpreting music elements and concepts



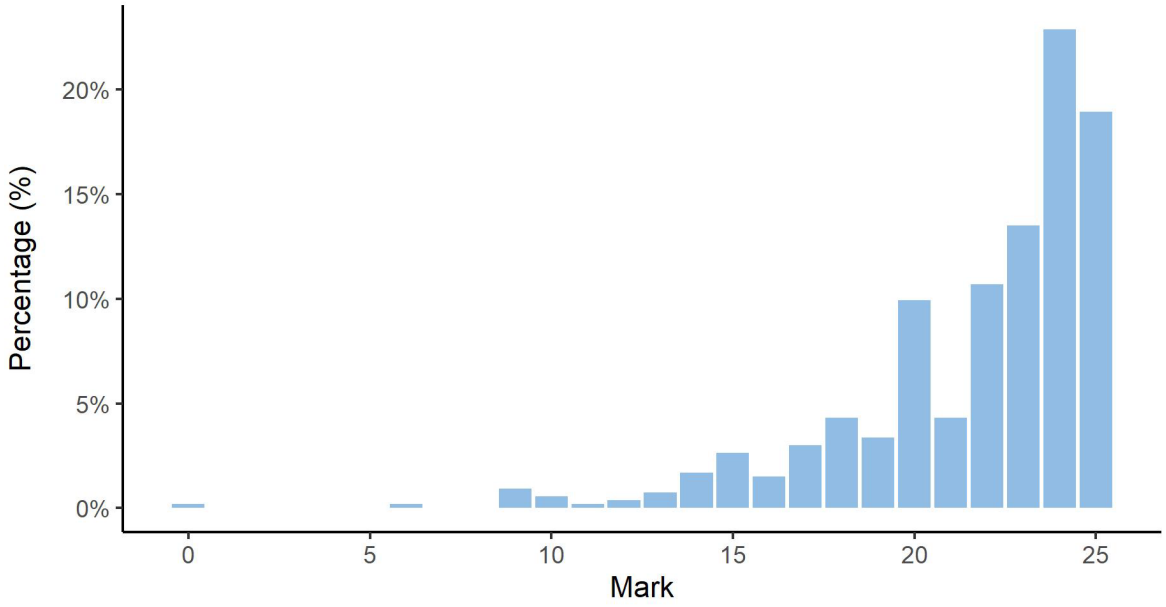
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

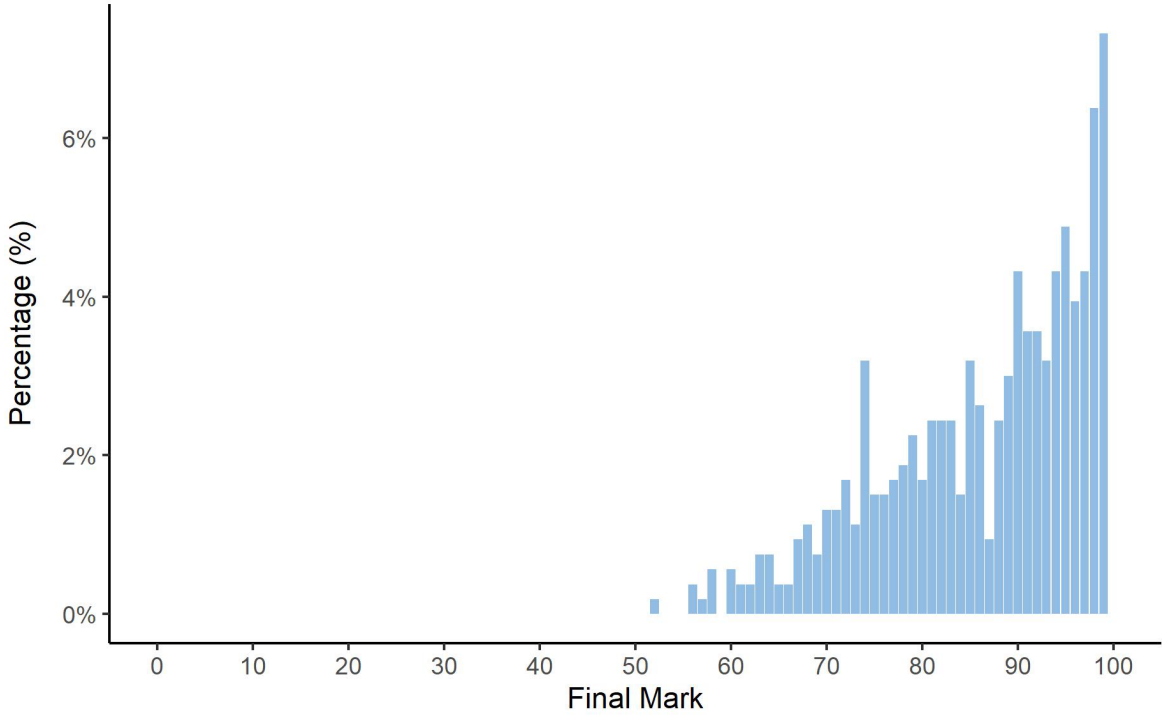


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–45	44–17	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	351	160	22	0	0

Internal assessment

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

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment, and each priority can be further broken down into assessment practices.

Data presented in the Assessment design section identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both the subject matter and the assessment objective/s.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Composition

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	120	120	124
Percentage endorsed in Application 1	34%	35%	61%

Musicology

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	45	45	45
Percentage endorsed in Application 1	71%	66%	55%

Performance

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	146	146	149
Percentage endorsed in Application 1	41%	43%	56%

Confirmation

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

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

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

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

Number of samples reviewed and percentage agreement

Composition

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	101	218	0	87.13%
2	101	215	0	89.11%
3	100	202	0	69%

Musicology

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	7	8	0	100%
2	7	8	0	100%
3	7	8	0	57.14%

Performance

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	138	468	4	77.54%
2	138	467	0	82.61%
3	137	454	5	62.77%

Internal assessment 1 (IA1)

Composition 1, Musicology 1 and Performance 1 (20%)

In IA1, students select their specialisation and commence their apprenticeship, working on individual goals.

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*		
	Composition	Musicology	Performance
Alignment	57	1	43
Authentication	0	0	1
Authenticity	10	6	14
Item construction	8	4	4
Scope and scale	1	0	29

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- were written to reflect syllabus requirements and specifications (General extension syllabus, section 2.5.1), e.g. in the Composition specialisation, students were able to compose in any genre and style
- used the correct syllabus objectives for the task
- used syllabus language and made the task requirements accessible to students
- ensured that the context description articulated how the unit was being taught in the school
- allowed students to select their own performance contexts, as required by the Performance syllabus.

Practices to strengthen

It is recommended that assessment instruments:

- support students through authentic scaffolding specific to the specification
- are guided by QCAA sample instruments in their design while still using school-specific contexts.

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*		
	Composition	Musicology	Performance
Bias avoidance	0	0	0
Language	6	0	1
Layout	0	0	0
Transparency	2	1	6

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that used:

- language that was clear to students
- layout that supported students' understanding of the task, e.g. bullet points, spacing between paragraphs, cognitions in bold.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

Teachers are encouraged to use the print preview function in the Endorsement application to check formatting elements such as layout, bullet points and bold text.

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
Composition					
1	Applying techniques and processes	94.06%	3.96%	1.98%	0%
2	Manipulating music elements and concepts	94.06%	3.96%	1.98%	0%
3	Communicating meaning	89.11%	7.92%	2.97%	0%
Musicology					
1	Applying literacy skills	100%	0%	0%	0%
2	Expressing meaning	100%	0%	0%	0%
3	Investigating music	100%	0%	0%	0%
Performance					
1	Applying technique	86.96%	11.59%	1.45%	0%
2	Interpreting music elements and concepts	93.48%	5.8%	0.72%	0%
3	Communicating meaning	82.61%	13.04%	2.9%	1.45%

Effective practices

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

- for Composition
  - for Applying techniques and processes at 5 marks, the application of compositional devices created a cohesive and unified work. At 4 marks, idiomatic compositional devices developed the work but did not create a cohesive and unified work
  - for Manipulating music elements and concepts at 4 marks, music elements and concepts were integrated to enhance the chosen style. At 5 marks, manipulation of music elements and concepts made the style and genre explicit, leaving nothing implied. At 6 marks, the manipulation of music elements for the chosen style was not only explicit but consistent throughout the work

- for Musicology, responses
  - investigated a range of sources and examined the sources' relevance and value
  - used literacy skills to clearly articulate a summary of the key findings
- for Performance
  - to match evidence to the descriptors, the ISMG was applied using the lowest performance-level descriptor before moving up the performance levels
  - for Interpreting music elements and concepts at 5 marks, the response demonstrated incorporation and stylistic awareness of the subtleties of the style. At 4 marks, the response demonstrated stylistic awareness only.

Samples of effective practices

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

- Manipulating music elements and concepts at 6 marks, as it consistently uses melodic ideas and rhythmic patterns to convey the birds flying together
- Communicating meaning at 8 marks, as the statement of compositional intent examines music elements, concepts and compositional devices, evaluates how the technique of passing melodies between instruments communicates the story of two birds, and captures the themes of fluidity and motion.

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

Excerpt 1

Audio content (22 secs) https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_music_ext_22_subj_rpt_ia3.mp3

Excerpt 2

The main melody is introduced for the first time at section B in the flute, with clarinet accompaniment, and builds at b. 22 into a thicker version of the same melody using all five instruments. At b. 31 the main melody is passed to the clarinet in solo, back to flute at 39, and again shared by both parts at b. 47. At b. 39 a second melody is introduced as a cross rhythm, as the original melody is in 3-quaver beats and the new melody is in 2-quaver beats. This technique of passing melodic ideas back and forth effectively represents the two birds flying together, gracefully swooping around each other, demonstrating the themes of fluidity and motion. Throughout the work, the melodic lines are constantly moving in even rhythms and are mostly comprised of 2nds, 3rds or 4ths, with few large intervals, which further reinforces these themes.

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

- Applying technique at 8 marks, as it demonstrates commanding breath support and phrasing reflective of a Baroque style
- Interpreting music elements and concepts at 6 marks, as the choice to perform using piccolo trumpet rather than natural trumpet demonstrates individualised style
- Communicating meaning at 6 marks, as the performance statement examines the improvised interpretations in the piece and evaluates how this performance choice reflects Baroque ornamentation.

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

Excerpt 1

Video content (1 min, 05 secs) https://youtu.be/b403fD-OrXY
Organ accompaniment for 'Handel HWV341 Suite in D major' from RT Music http://sheetmusicplayalong.com/handel-hwv341-suite-in-d-major/ Used with permission. This link was live at the time of writing but is no longer live.

Excerpt 2

I have included my own improvised interpretations of certain parts of this piece. This improvisation was a typical feature of performance in the baroque era. In the first movement I use this technique to what would otherwise be a very standard rhythmic and tonal part of the piece. For example, in bars 11 and 12 I have adapted the quaver pattern over the notes; C6, A5, A5, C6, B-flat 5, G5, G5, B-flat 5, A5, F5, F5, A5, to a rhythmic pattern of; quaver, quaver, semiquaver, semiquaver, quaver, quaver, quaver, semiquaver, semiquaver quaver, quaver, quaver, semiquaver, semiquaver, semiquaver, semiquaver, semiquaver and a tonal pattern of; C6, A5. A5, B-flat 5, C6, B-flat 5, G5, G5, A5, B-flat 5, A5, F5, F5, G5, A5, F5. This is followed by a G5 crotchet in bar 13. I also use articulation of short bouncy quavers and flowing semiquavers. The technique of baroque ornamentation is reflected throughout the whole piece, to ensure that is remains historically accurate.

This student response excerpt in Musicology has been included to provide evidence of Expressing meaning at 8 marks, as it demonstrates a summary of the key findings regarding the benefit of music for dementia patients.

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

TruSense. (2018). *The powerful effects of music on memory*. Retrieved from https://mytrusense.com/2018/04/11/the-powerful-effects-of-music-on-memory/

Through the use of music, patients suffering from dementia are able to better recall memories and show emotion. Neurologist Oliver Sacks says that "music evokes emotion, and emotion can bring with it memory…it brings back the feeling of life when nothing else case". Music therapy includes activities such as listening to music, composing, performing, or even improvising a piece of music. This type of therapy is also shown to stimulate remote memory, helping individuals reduce their state of confusion in their environment. Music therapy works best when it is implemented early on, but it also has demonstrated significant effects for the later stages of dementia. Research completed at Stanford University concluded that simply listening to music changes the functioning of the brain in ways that are similar to some medications. It has been proven that the most effective types of music that reduces stress is native American stringed-instruments, flutes, and drums as well as light jazz or classical. Additionally calming nature sounds such as rain, thunder, and animal calls, are effective in reducing stress and agitated behaviour in dementia patients.

Practices to strengthen

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

- statements of compositional intent examine and evaluate the music elements, concepts, and compositional devices in composition in a way that uncovers the expression of meaning, rather than provide an explanation of music elements, concepts and compositional devices
- performance statements examine and evaluate the performance choices made in the performance to uncover the expression of meaning, rather than provide an explanation of performance choices made in the performance
- as student responses must fulfil the characteristics of lower performance-level descriptors before the next performance levels are considered, to match evidence to the descriptors in each criterion, the ISMG should be applied using the lowest performance-level descriptor before moving up the performance levels.

Additional advice

- If the work exceeds the assessment conditions, ensure
  - files are clearly and legibly annotated to indicate the segment used as evidence in awarding provisional marks
  - the annotation is visible, by adding it to the top of the ISMG and any written work that exceeds the assessment conditions.
- The reflective practice documentation is a useful tool that can be used to strengthen application of the cognitions of examination and evaluation and develop metacognition. It should
  - not only include ideas, thoughts, questions, and strategies, but also be used to examine and evaluate the process and choices made to communicate meaning
  - also act as a repository of sources of information and reference personal communications, interviews and lesson notes that can inform the IA3 response.

Internal assessment 2 (IA2)

Composition 2, Investigation 2 and Performance 2 (20%)

In IA2, students continue their apprenticeship, working on individual goals and becoming more independent.

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*		
	Composition	Musicology	Performance
Alignment	58	6	46
Authentication	0	0	1
Authenticity	6	6	12
Item construction	6	1	3
Scope and scale	1	0	33

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- in the scaffolding section, provided students with valuable strategies to support them in demonstrating their knowledge and skills
- were written to reflect syllabus requirements and specifications (General extension syllabus, section 2.5.2), e.g. in the Composition specialisation, students were able to compose in any genre and style
- allowed students to select their own performance contexts as required by the Performance syllabus
- used the correct assessment objectives for the instrument.

Practices to strengthen

It is recommended that assessment instruments are guided by QCAA sample instruments in their design, while still using school-specific contexts.

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*		
	Composition	Musicology	Performance
Bias avoidance	0	0	0
Language	6	0	2
Layout	0	1	0
Transparency	3	2	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that used:

- clear layout for accessibility, including spaces between paragraphs
- consistent formatting, e.g. bullet points to define steps or sections of the task.

Practices to strengthen

It is recommended that assessment instruments:

- use correct spelling, grammar, capitalisation and punctuation throughout the instrument
- be quality assured prior to submission via the Endorsement application, using the QCAA task-specific Quality assurance tool.

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
Composition					
1	Applying techniques and processes	93.07%	4.95%	1.98%	0%
2	Manipulating music elements and concepts	94.06%	4.95%	0.99%	0%
3	Communicating meaning	90.1%	6.93%	2.97%	0%
Musicology					
1	Applying literacy skills	100%	0%	0%	0%
2	Expressing meaning	100%	0%	0%	0%
3	Investigating music	100%	0%	0%	0%
Performance					
1	Applying technique	89.86%	9.42%	0.72%	0%
2	Interpreting music elements and concepts	93.48%	6.52%	0%	0%
3	Communicating meaning	89.13%	8.7%	1.45%	0.72%

Effective practices

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

- for Communicating meaning, students examined and evaluated (rather than explained) the use of music elements, concepts and compositional devices or performance choices

- for Performance
  - in Applying technique at 8 marks, technical skills that were integral (or essential) to perform the work were applied with command
  - in Interpreting music elements and concepts at 6 marks, the work showed an incorporation and awareness of style characteristics, nuances and individualised style.

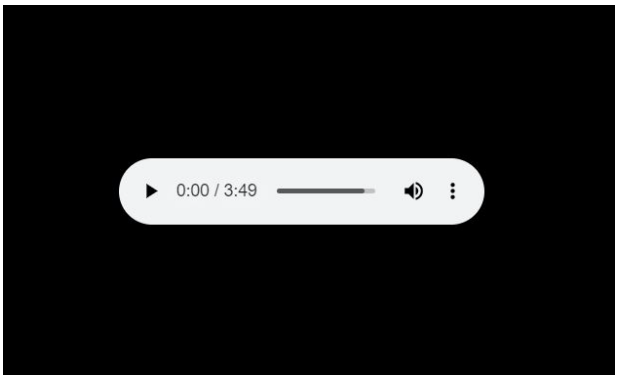
Samples of effective practices

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

- Manipulating music elements and concepts at 6 marks, as it consistently manipulates polyrhythms, functional harmony and melodic augmentation
- Communicating meaning at 8 marks, as the statement of compositional intent
  - examines the music elements and concepts in detail, demonstrating understanding of how elements including augmented sixth chords and augmented 4th intervals express meaning
  - clearly evaluates these music elements, concepts, and compositional devices in relation to playability, scoring and the expression of meaning
  - through clarity of expression, supports the student in the resolution of a composition that demonstrates complex music ideas.

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

Excerpt 1

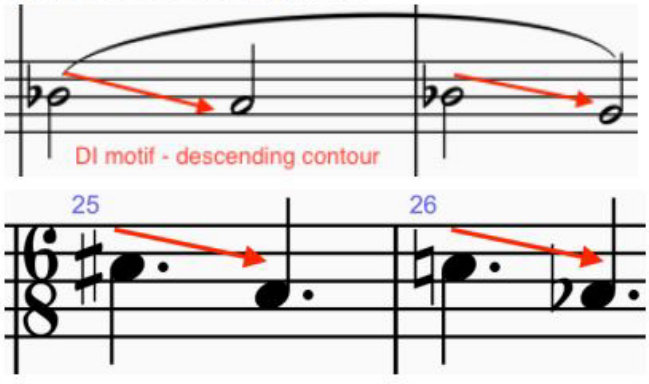


Audio content (2 min, 18 secs) https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_music_ext_22_subj_rpt_ia2.mp3

Excerpt 2

The new section begins in b.25. I intend to extrapolate the *Dies Irae (DI)* motif by using a sequence of French augmented sixth chords (1, 3, #4, #6) (A, C#, D#, Fx) that function as a series of dominant → tonic cadences. In conjunction with a variation of the descending contour of the *DI* motif found in the (trumpet) melody as seen in figure 1, I aim to further develop the themes and concepts of 'Judgement Day' by utilising the chromaticism of the raised fourth of the Fr+6 chord. This is further developed by the change in time signature from 6/8 to 2/4 which works in tandem with the descending melody which symbolises the narrative of the journey downwards into hell.

Figure 1: DI descending contour



In bb.45 I aim to amplify tension through the use of a 3:2 polyrhythm. On deciding the notation of the cross rhythm, I explored a variety of time signature and note groupings. At first, I was pleased with the simple triple 3/2, and avoided changing the time signature. However after reflection, I decided it was crucial to notate the polyrhythm using compound duple 6/4. I aim for this to make reading and playing the 3:2 cross rhythm easier.

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

- Investigating music at 8 marks, as it
  - has a clear topic sentence which acts as a signpost and clearly articulates the purpose of the paragraph
  - references multiple sources to consolidate and support the conclusion that music elements are processed by different parts of the brain, which can result in positive physical and emotional responses.

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

All different aspects of music such as the tempo, pitch and melody are processed by different areas of the brain which can create different moods (Zoppi, L, 2020). Music therapy uses deep physical reactions that are developed through the processing of musical concepts (Zoppi, L, 2020). The frontal lobes decode the emotional signals that music creates, the cerebellum processes rhythm and pitch is understood by a small part in the right temporal lobe (Zoppi, L, 2020). Goosebumps sometimes occur due to the nucleus accumbens which can produce strong physical signs of pleasure (Zoppi, L, 2020). The way that the brain processes these concepts has the ability to affect mood, behaviour and mental illnesses such as depression and anxiety (Pulse, 2019). A recent study has found that the use of upbeat music to cure negative thoughts from depression is ineffective and can have the reverse effect (Pulse, 2019). The use of music encourages concentration, wakefulness, emotional expression, relaxation and can cause stress reactions (Pulse, 2019). By evoking imagery and emotional responses, music is able to impact the way we see the world and our attitudes within

daily life (Pulse, 2019). A study conducted to measure physiological and emotional response, discovered that the music most effective in reducing depression and anxiety was relatively slow music with a simple melody and a mainstream beat and harmony (Coombes, E, 2019). The same study found that listening to a familiar piece of music was sometimes counterproductive and the complexity of the piece did not influence relaxation (Coombes, E, 2019). Music allows the brain to find a physical and emotional balance subsequently relaxing the mind (Coombes, E, 2019).

The pathways which are created by the presence of music in daily life, has a positive effect and can influence mood, behaviour, and memory. Music used throughout different scenarios has been shown as an effective method of therapy. Music therapy effectively provides a different type of therapy within a prison setting to help improve the mental health, attitudinal and behavioural habits pf inmates. Dementia patients have some quality of life returned to them and can take part in regular daily activities. Music is attractive to the human brain because it is effective in regulating mood and keeping concentration. It is a key part of relaxation and improves cognitive ability for people exposed to music.

Coombes, E. (2019). *Anxiety: a playlist to calm the mind from a music therapist*. Retrieved from https://theconversation.com/anxiety-a-playlist-to-calm-the-mind-from-a-music-therapist-121655

Pulse. (2019). *How does music affect depression*. Retrieved from https://pulsetms.com/blog/music-affect-depression/

Zoppi, L. (2020, November 3). *What is music therapy, and how does it work?* Retrieved from Medical News Today: https://www.medicalnewstoday.com/articles/music-therapy

Practices to strengthen

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

- teachers and students recognise that cognitions in Music Extension differ from General Music in the Communicating meaning criterion
- teachers apply the definitions in the glossary when matching evidence to the performance-level descriptors of the ISMG
- for Performance, teachers and students are aware that individualised (or personal) style does not indicate that students must reinterpret a work. The style shows metacognition in a performance that demonstrates individual awareness and commitment to the interpretation and incorporation of stylistic characteristics and nuances, be it an authentic reproduction or stylistic reinterpretation of a work.

Additional advice

- If the work exceeds the assessment conditions, ensure
  - files are clearly and legibly annotated to indicate the segment used as evidence in awarding provisional marks
  - the annotation is visible, by adding it to the top of the ISMG and any written work that exceeds the assessment conditions.
- When uploading files, ensure
  - video and audio files work
  - the correct files for the assessment item (i.e. for IA2 not IA1) are submitted for each student
  - the statement of intent matches the performance or composition submitted.

Internal assessment 3 (IA3)

Composition project, Musicology project and Performance project (35%)

In IA3, students work independently, demonstrating their abilities and the results of their goal setting and reflective writing.

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*		
	Composition	Musicology	Performance
Alignment	45	20	56
Authentication	0	0	0
Authenticity	3	1	8
Item construction	2	1	0
Scope and scale	0	0	10

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided clear and explicit scaffolding to support students' understanding of the requirements of the task
- clearly reflected a school-specific context
- used the correct objectives for the task, relevant to each specialisation.

Practices to strengthen

It is recommended that assessment instruments do not require students to:

- respond in one complete performance or participate in a specific event in the Performance specialisation
- compose in an 'established' genre and style in the Composition specialisation.

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*		
	Composition	Musicology	Performance
Bias avoidance	0	0	0
Language	1	2	0
Layout	0	0	0
Transparency	0	0	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 322.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that used:

- a clear layout for accessibility, including spaces between paragraphs
- correct punctuation, spelling, grammar and capitalisation for clarity of communication.

Practices to strengthen

There were no significant issues identified for improvement.

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
Composition					
1	Applying techniques and processes	91%	5%	4%	0%
2	Manipulating music elements and concepts	95%	2%	3%	0%
3	Communicating meaning	94%	3%	3%	0%
4	Evaluating best practice	78%	21%	1%	0%
Musicology					
1	Analysing music	100%	0%	0%	0%
2	Investigating music	100%	0%	0%	0%
3	Synthesising information	85.71%	0%	14.29%	0%
4	Evaluating best practice	71.43%	28.57%	0%	0%
Performance					
1	Applying technique	87.59%	5.84%	4.38%	2.19%
2	Interpreting music elements and concepts	94.16%	4.38%	1.46%	0%
3	Communicating meaning	86.86%	5.11%	7.3%	0.73%
4	Evaluating best practice	72.99%	25.55%	0.73%	0.73%

Effective practices

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

- to match evidence to the descriptors, the ISMG was applied using the lowest performance-level descriptor before moving up the performance levels
- for Composition, evidence in the work matched the performance-level descriptors for Applying techniques and processes and Manipulating music elements and concepts

- for Musicology, evidence in the work matched the performance-level descriptors for Investigating music
- for Performance, evidence in the work matched the performance-level descriptors for Applying techniques, Interpreting music elements and concepts, and Communicating meaning.

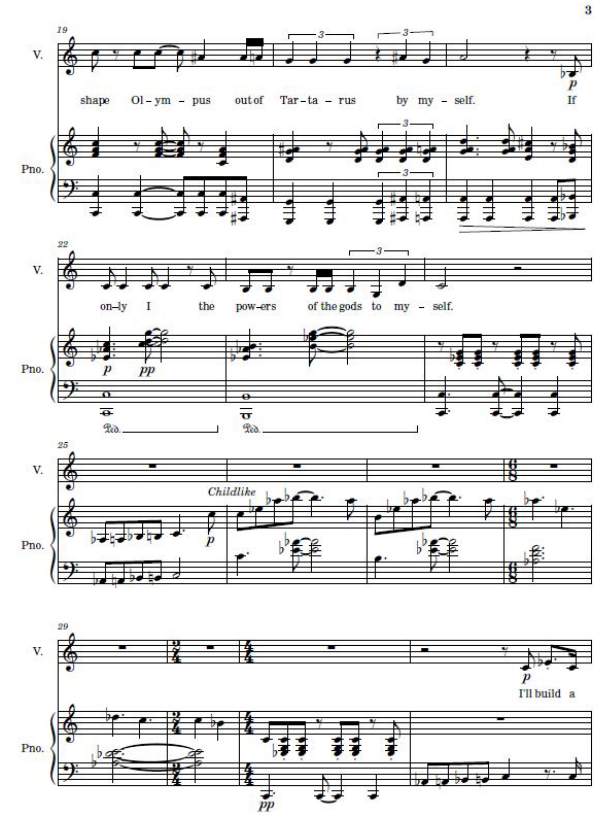
Samples of effective practices

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

- Manipulating music elements and concepts at 8 marks, as the piano reduction consistently manipulates integral music elements, concepts and compositional devices, including mixed and irregular metre, word painting chromaticism and the whole tone scale, to capture the ominous ‘bad guy’
- Evaluating best practice at 5 marks, as it demonstrates
  - an evaluation of the technique of modelling in cognitive apprenticeship.
  - metacognition with the acknowledgement that it was an unfamiliar concept, and that this one technique alone did not enable the student to capture an ominous ‘bad’ guy theme.

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

Excerpt 1
[0:55 – 1:28]



Audio content (32 secs) https://www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_music_ext_22_subj_rpt_ia1.mp3

Excerpt 2

~~(1984) learning cycle, in which the first stage requires a concrete experience and new methods.~~ With my composition, I began with a concept I was unfamiliar/inexperienced with: a 'bad guy' theme. I listened to several Disney villain themes and musical theatre villain themes and tried to implement what I had heard into my own piece, an example of 'modelling' in cognitive apprenticeship by seeking new ways of using and manipulating music elements. This assisted me to be able to hear in my head the sound I wanted, and write down the basic ideas to paper; however, I still wasn't fully able to capture an ominous 'bad guy' theme. This led into the next two parts of the model to support my realisation of best compositional practice: the formation of abstract concepts and active experimentation. I dealt with these simultaneously, such is the iterative nature of composition.

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

- Applying technique at 10 marks, as it shows commanding demonstration of technique used for arpeggios
- Evaluating best practice at 5 marks, as
  - the reflective statement examines two different resources for developing arpeggio technique
  - evidence of metacognition is clearly articulated when the student evaluates how the arpeggio-based excerpts provided in *The Classical Guitar Companion*[1] allowed application in a realistic context.

Excerpt 1

Video content (2 mins, 24 secs) https://youtu.be/Q59qxKO01iQ

Excerpt 2

To improve this, I utilized two different resources: *Pumping Nylon* and *The Classical Guitar Companion*, as each one served its own purpose. *Pumping Nylon*'s use of short repetitive arpeggio exercises greatly strengthened my *m* and *a* fingers and ultimately my arpeggio technique. For *The Classical Guitar Companion*, its use of arpeggio based excepts allowed me to practice my newly developed technique in a more realistic context. Once my arpeggio technique was improved, I was able to effectively implement the sequential planting technique within my performance.

[1] Berg, C 2019, *The Classical Guitar Companion*, Oxford University Press, New York.

Practices to strengthen

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

- the reflective statement for evaluating best practice be supported by referencing conventions, e.g.
  - strategies or techniques suggested by mentors during lessons or via email may be referenced (e.g. APA format: W. A. Mozart, personal communication, June 30, 2022)
  - interviews with composers or performers may be referenced
  - technical workbooks, podcasts, YouTube channels, websites and other articles or books can be referenced to support the strategies or techniques used
  - strategies that include listening to different versions of a song (for performance) should reference the song, performer, and release date according to referencing conventions or the recorded live performance accessed via an online platform or streaming service. The same could be used for composers listening to music relevant to their chosen style, genre or meaning
- when students evaluate best practice, they scrutinise two techniques or strategies to determine the strengths, implications, or limitations for developing best practice. This means
  - the reflective statement must
    - involve more than identifying techniques and strategies used to achieve more than 1 mark
    - include referencing conventions and an evaluation that examines (considers or discusses) the use of the two techniques and strategies to achieve more than 2 marks
  - evaluations that demonstrate metacognition evaluate the logic of techniques and strategies in relation to the student's individual learning style and thinking about the development of their own best practice
- for Musicology
  - when students synthesise, they combine analytical information to justify a viewpoint. At and above 7 marks, the response must also justify the sources' relevance (reliability and validity) to support the hypothesis or music viewpoint. This may include indicating the gaps or limitations of the analytical information
  - evaluating best practice may involve evaluating the logic of a selected research method (technique) or data gathering strategy. Musicologists may reference research methods textbooks or online sources and may also reference other research that applied a similar data gathering or analysis strategy. Choice of recording devices for interviews, transcription software or online platforms may also be referenced as a technique used.

Additional advice

- One statement of intent is required for Performance and Composition. If the student performs two pieces, the statement needs only to examine and evaluate the performance choices made in one of the pieces performed. Students should not submit a separate statement of intent for both pieces.
- If the work exceeds the assessment conditions, ensure
  - files are clearly and legibly annotated to indicate the segment used as evidence in awarding provisional marks
  - the annotation is visible, by adding it to the top of the ISMG and any written work that exceeds the assessment conditions.

External assessment

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

Examination — extended response (25%)

Assessment design

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

- Paper 1 consisted of a choice of three extended response questions and stimulus specific to each question.

The examination assessed learning from the course of study. Questions were related to the concepts of overcoming challenges, perseverance and determination.

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

Assessment decisions

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

Effective practices

Overall, students responded well to:

- the question's requirement to choose three key moments
- the requirement to use bar numbers and time codes when providing examples to support their judgments
- the requirement to write an analytical essay, using accurate music terminology and using written literacy skills in a logical and organised manner.

Samples of effective practices

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

Extended response

Criterion: Examining music elements and concepts

Effective student responses:

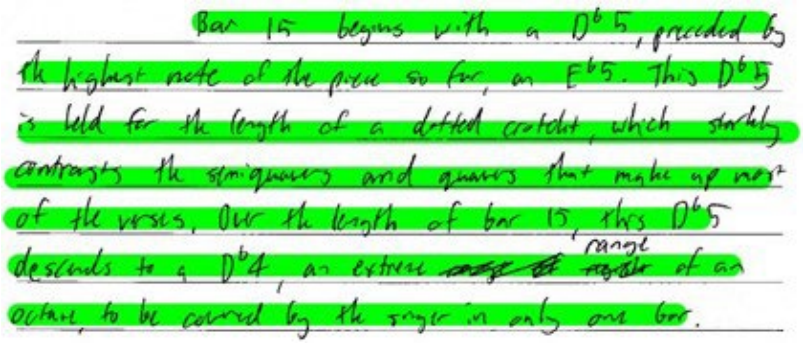
- selected three key moments that allowed for depth and breadth of analysis of music elements and concepts

- deconstructed multiple music elements and concepts in the three key moments, providing detail, specificity, and accuracy.

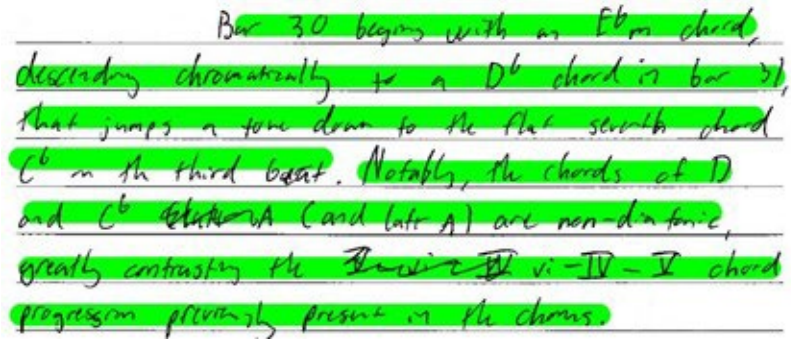
These excerpts have been included to demonstrate the deconstruction of:

- melody and rhythm
- harmony and tonality
- melodic range that provides detail, specificity and accuracy.

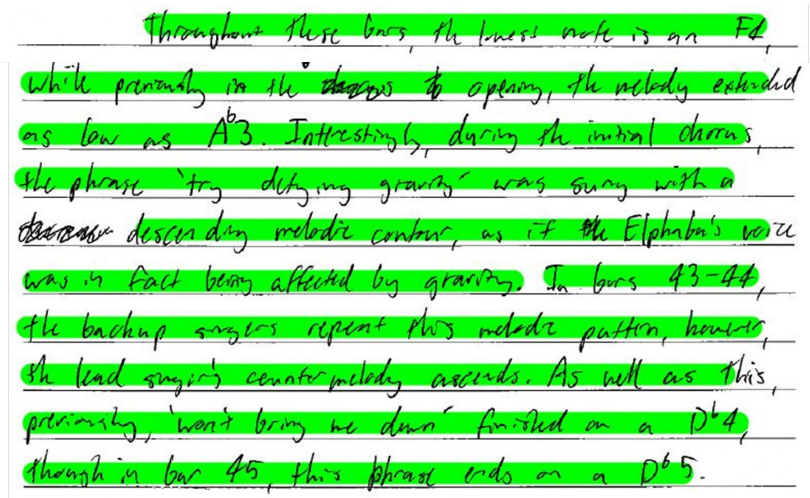
Excerpt 1



Excerpt 2



Excerpt 3

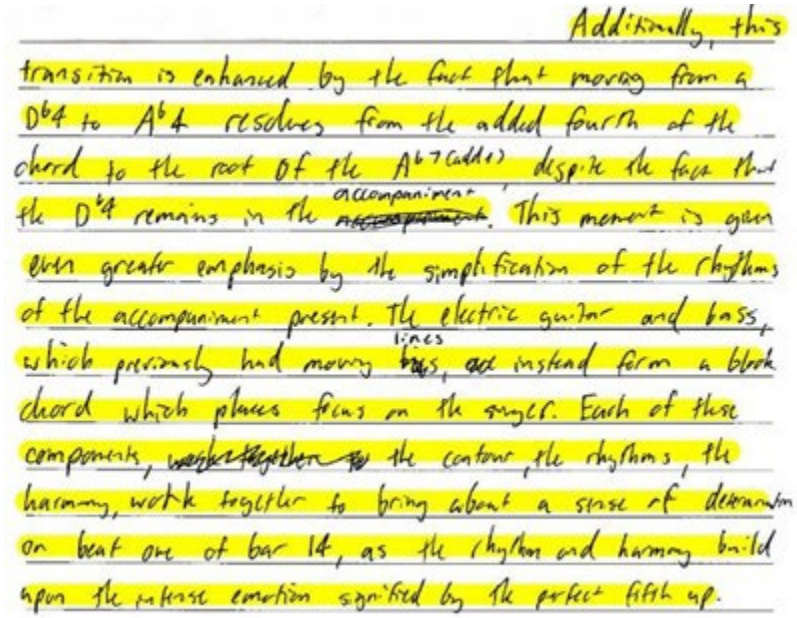


Criterion: Examining relationships

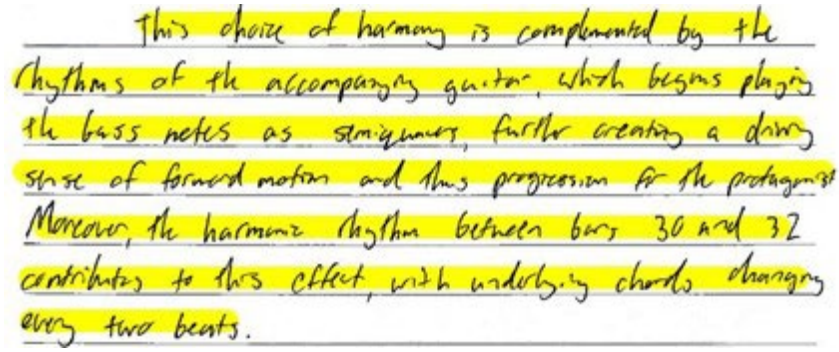
Effective student responses consistently made valid interconnections between the characteristics of music elements and concepts to identify their purpose for working together.

These excerpts have been included to demonstrate the interconnections made between rhythm and harmony, used to bring about a sense of determination.

Excerpt 1


Additionally, this transition is enhanced by the fact that moving from a D♭4 to A♭4 resolves from the added fourth of the chord to the root of the A♭7(add4) despite the fact that the D♭4 remains in the accompaniment. This moment is given even greater emphasis by the simplification of the rhythms of the accompaniment present. The electric guitar and bass, which previously had moving lines, are instead form a block chord which places focus on the singer. Each of these components, the contour, the rhythms, the harmony, work together to bring about a sense of determination on beat one of bar 14, as the rhythm and harmony build upon the intense emotion signified by the perfect fifth up.

Excerpt 2


This choice of harmony is complemented by the rhythms of the accompanying guitar, which begins playing the bass notes as semiquavers, further creating a driving sense of forward motion and thus progression for the protagonist. Moreover, the harmonic rhythm between bars 30 and 32 contributes to this effect, with underlying chords changing every two beats.

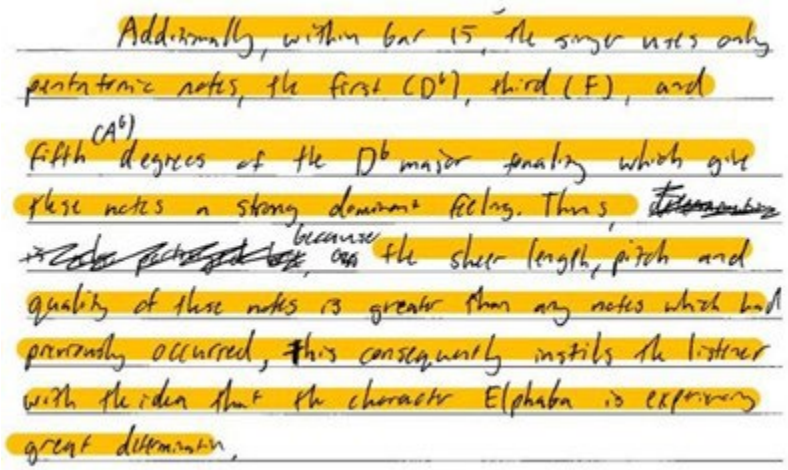
Criterion: Evaluating the use of music elements and concepts

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

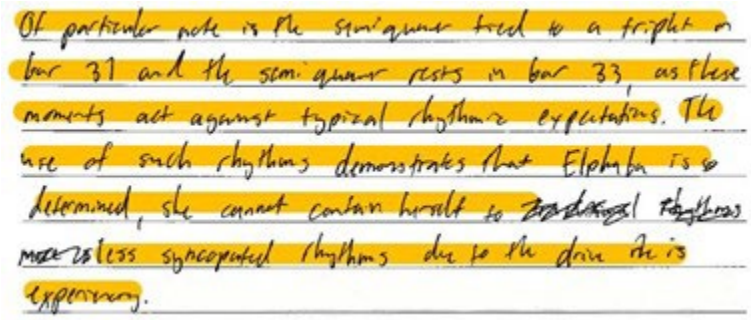
These excerpts have been included to demonstrate perceptive judgments about the use of:

- pitch, to convey the idea that Elphaba is expressing great determination
- rhythm, to convey that Elphaba cannot contain herself due to her inner drive and passion.

Excerpt 1



Excerpt 2



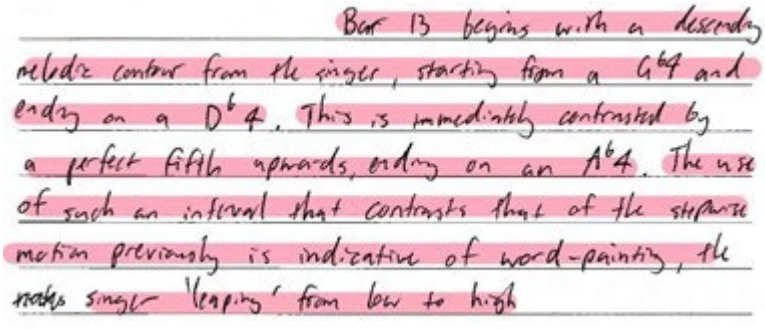
Criterion: Justifying the use of music elements and concepts

Effective student responses:

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

This excerpt has been included to demonstrate:

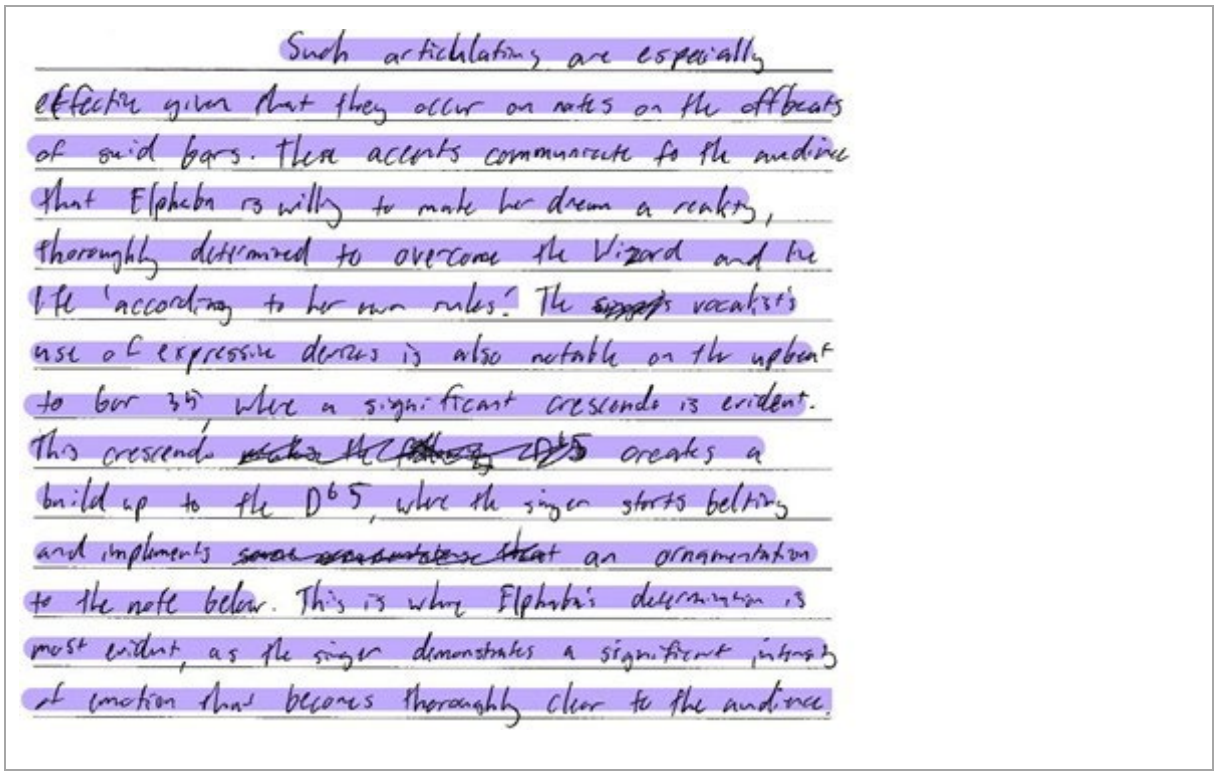
- examples that convincingly support the judgments made about the use of word painting to convey the idea of determination
- referencing examples using bar numbers.



Criterion: Expressing ideas

Effective student responses arranged their findings to provide clear and logical conclusions for each key moment.

This excerpt has been included to demonstrate valid conclusions about the use of expressive devices to covey Elphaba's determination.


Such articulations are especially effective given that they occur on notes on the offbeats of said bars. These accents communicate to the audience that Elphaba is willing to make her dream a reality, thoroughly determined to overcome the Wizard and live 'according to her own rules!' The ~~singers~~ vocalist's use of expressive devices is also notable on the upbeat to bar 35 where a significant crescendo is evident. This crescendo ~~[illegible]~~ creates a build up to the D^{b}5, where the singer starts belting and implements ~~some [illegible] that~~ an ornamentation to the note below. This is why Elphaba's determination is most evident, as the singer demonstrates a significant intensity of emotion that becomes thoroughly clear to the audience.

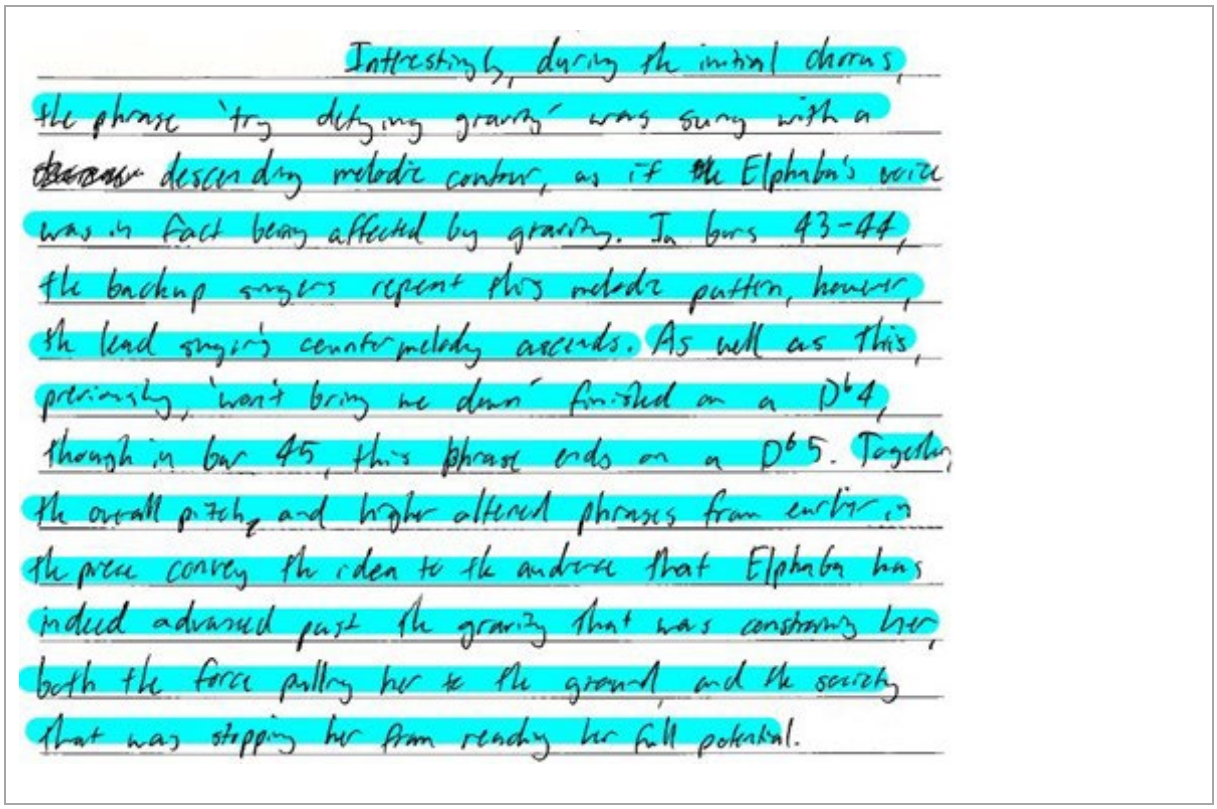
Criterion: Applying literacy skills

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 interconnected, chronological manner.

This excerpt has been included to demonstrate:

- accurate music terminology and consistent and clear use of language conventions
- a cohesive sequence of ideas.


Interestingly, during the initial chorus, the phrase 'try defying gravity' was sung with a descending melodic contour, as if the Elphaba's voice was in fact being affected by gravity. In bars 43-44, the backup singers repeat this melodic pattern, however, the lead singer's counter melody ascends. As well as this, previously, 'won't bring me down' finished on a D♭4, though in bar 45, this phrase ends on a D♭5. Together, the overall pitch and higher altered phrases from earlier in the piece convey the idea to the audience that Elphaba has indeed advanced past the gravity that was constraining her, both the force pulling her to the ground, and the society that was stopping her from reaching her full potential.

Practices to strengthen

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

- strategies to support students in selecting key moments (if required) that allow for responses to demonstrate in-depth and detailed analysis
- strategies to support students in selecting the most relevant music elements and concepts to analyse in each key moment (if required)
- how students can show evaluations that are more than generalisations, e.g. 'therefore the aforementioned use of music creates optimism'. Students should aim to demonstrate depth of thought about why and how composers have chosen to use specific music elements and concepts to communicate the meaning indicated in the question
- strategies to support students in choosing examples that convincingly support judgments made about the focus of the question.

Additional advice

- If the question requires key moments to be identified:
  - students should use planning time to select the most relevant moments to analyse, as not all 'moments' in music work provide opportunity for breadth and depth of analysis and evaluation
  - there is no required number of bars for a chosen key moment. Students should choose the most relevant bars that allow for breadth and depth of analysis and those that can be used as evidence to convincingly support their judgments
  - students should analyse more than one element or concept in each key moment. Demonstrating depth and breadth of analysis, and making connections between music elements and concepts, are most effective when multiple music elements are analysed.
- Students should avoid giving lengthy introductions or general analysis at the beginning of their response and instead focus on responding to the question.