

Music Extension subject report

2023 cohort

February 2024





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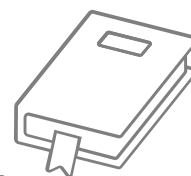
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Introduction



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

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

The report also includes information about:

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

The report promotes continuous improvement by:

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

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

Audience and use

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

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

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to learn about the assessment practices and outcomes for senior subjects.

Report preparation

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

Subject highlights: Composition

87

schools offered
Music Extension
(Composition)



97.69%
of students
completed
2 units



Subject highlights: Musicology

8

schools offered
Music Extension
(Musicology)



91.67%
of students
completed
2 units



Subject highlights: Performance

138

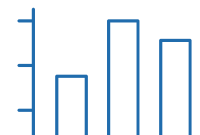
schools offered
Music Extension
(Performance)



96.67%
of students
completed
2 units



Subject data summary



Subject completion: Composition

The following data includes students who completed the General subject.

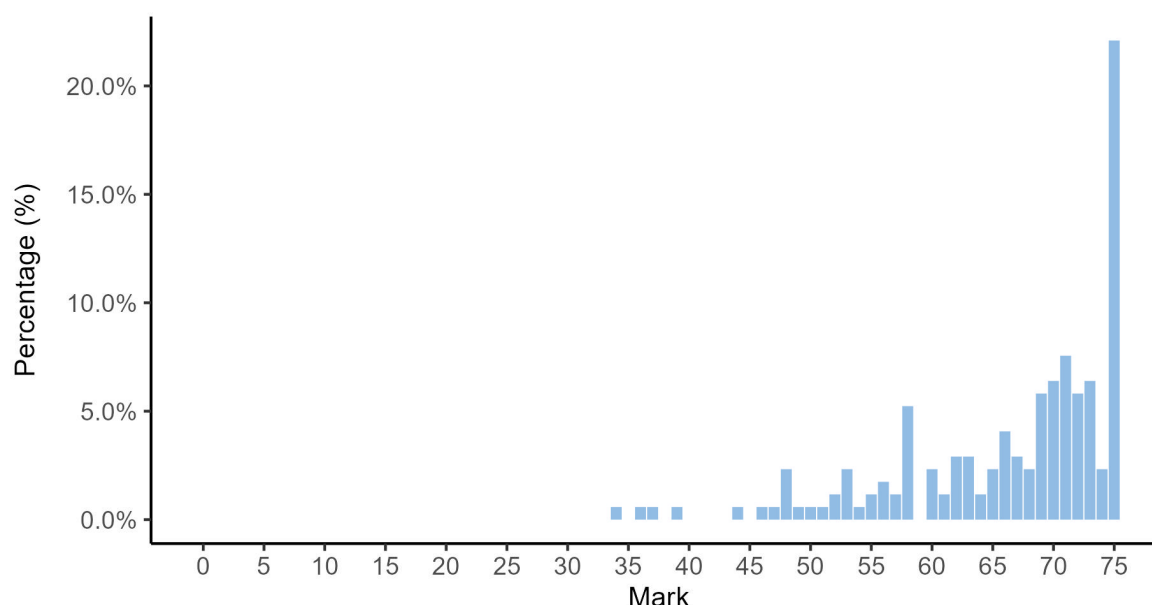
Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music Extension (Composition): 87.

Completion of units	Units 3 and 4
Number of students completed	169

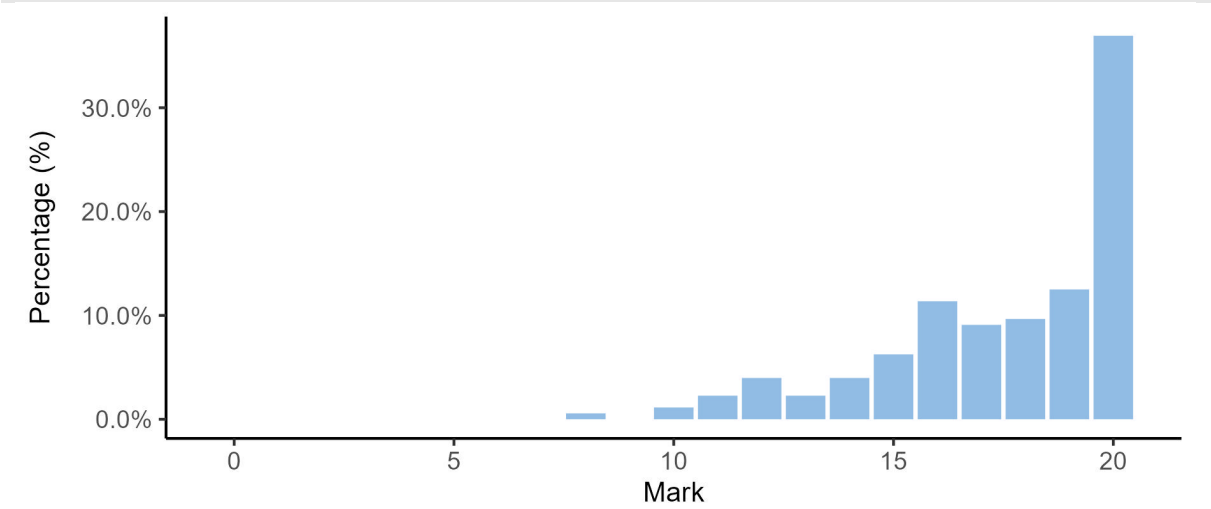
Units 3 and 4 internal assessment (IA) results

Total marks for IA

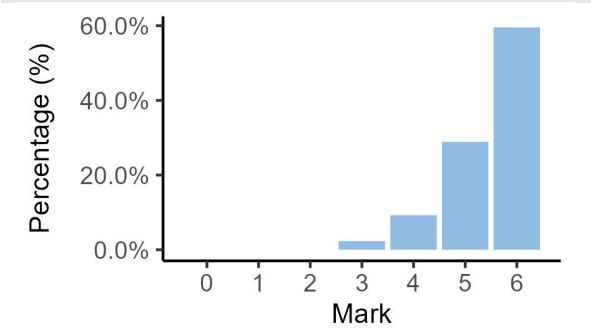


IA1 marks

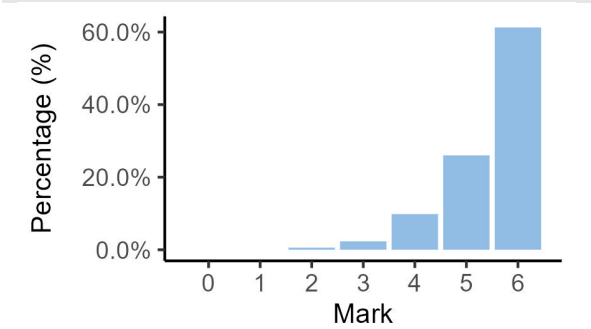
IA1 total



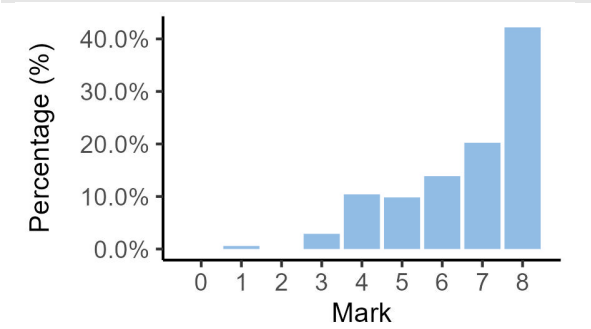
IA1 Criterion: Applying techniques and processes



IA1 Criterion: Manipulating music elements and concepts

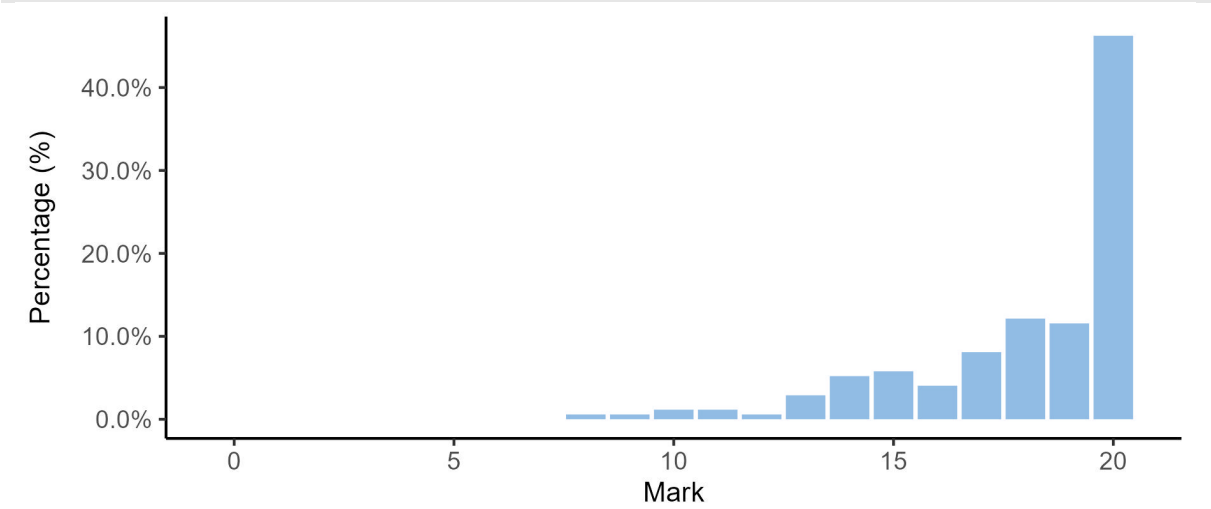


IA1 Criterion: Communicating meaning

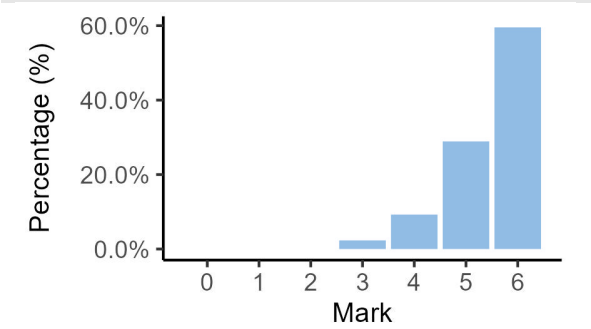


IA2 marks

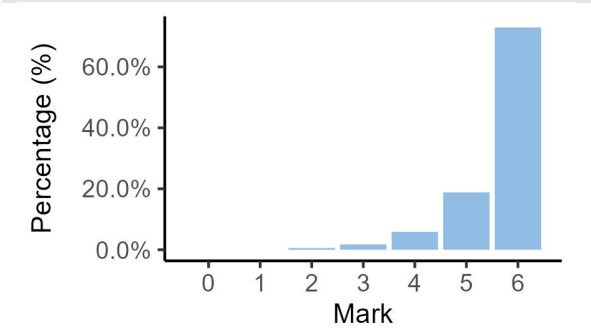
IA2 total



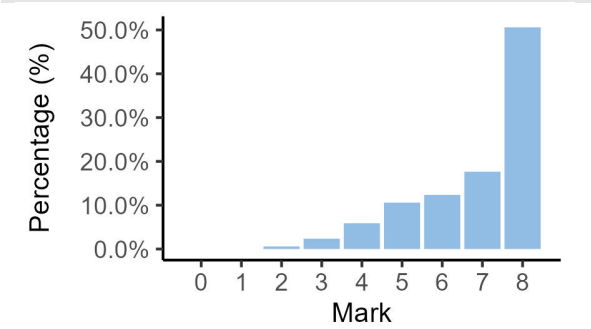
IA2 Criterion: Applying techniques and processes



IA2 Criterion: Manipulating music elements and concepts

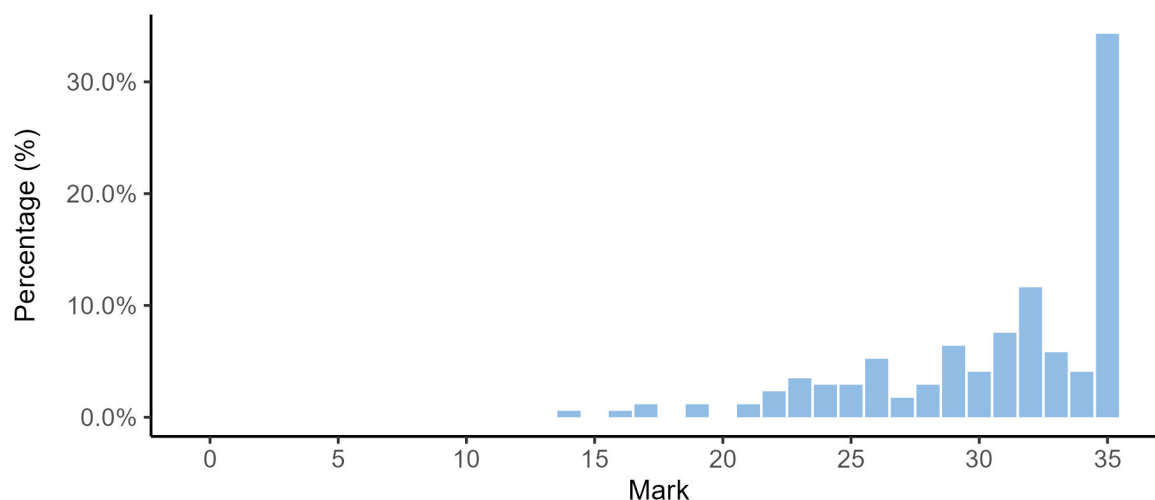


IA2 Criterion: Communicating meaning

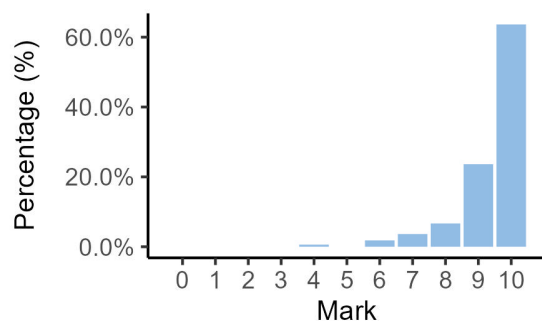


IA3 marks

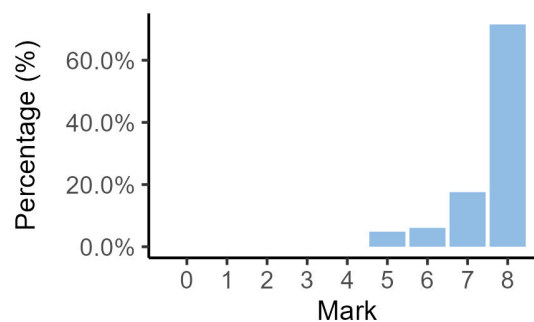
IA3 total



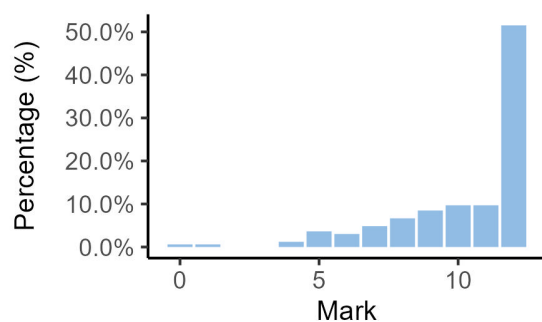
IA3 Criterion: Applying techniques and processes



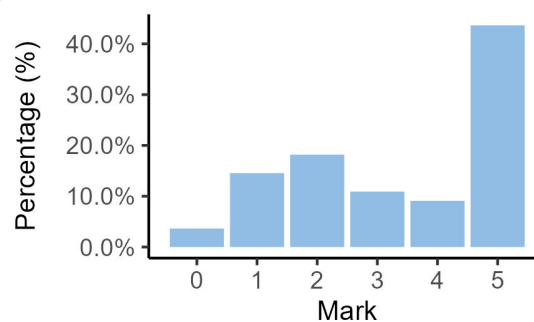
IA3 Criterion: Manipulating music elements and concepts



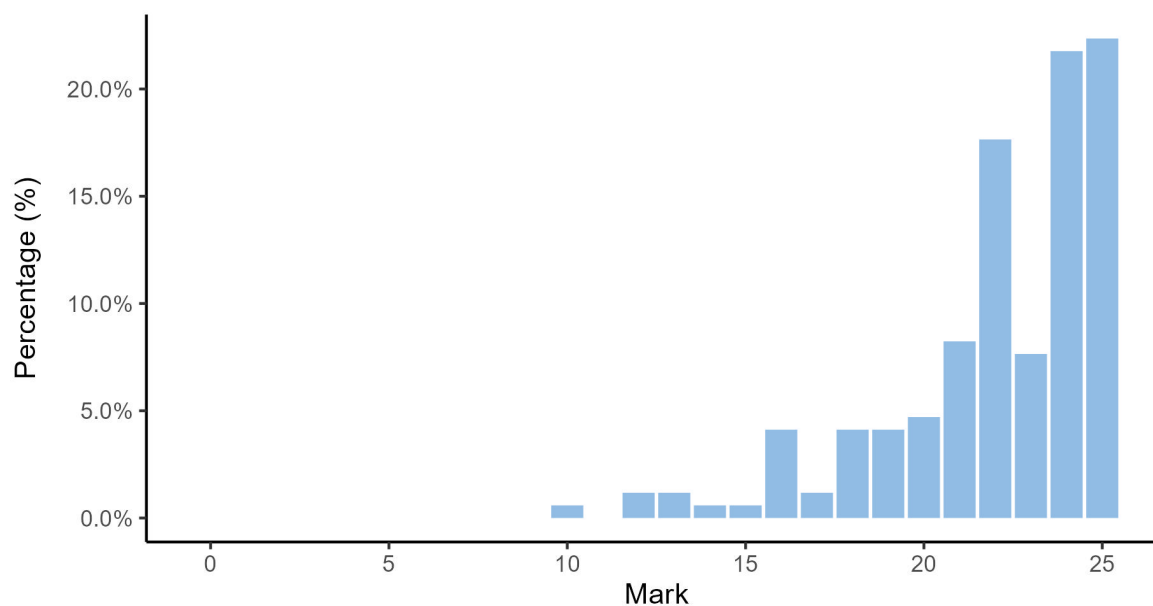
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

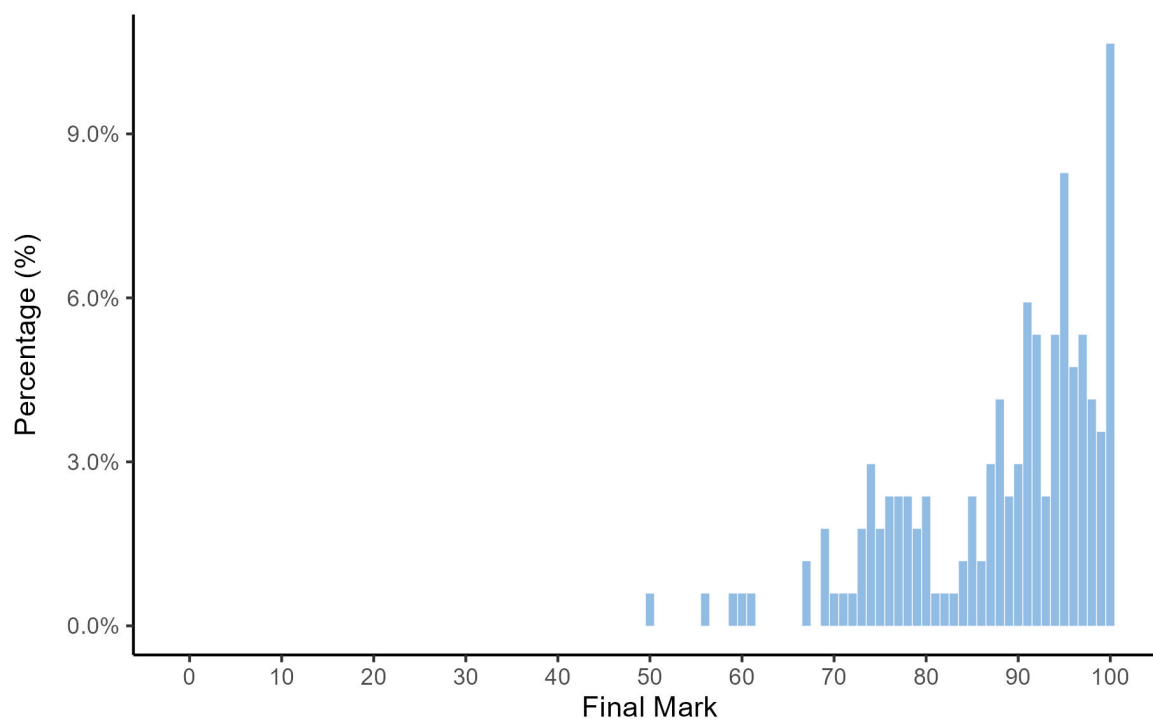


External assessment (EA) marks



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	100–86	85–67	66–44	43–17	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	117	47	5	0	0

Subject completion: Musicology

The following data includes students who completed the General subject.

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

Number of schools that offered Music Extension (Musicology): 8.

Completion of units	Units 3 and 4
Number of students completed	11

Units 3 and 4 internal assessment (IA) results

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	100–86	85–67	66–44	43–17	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.

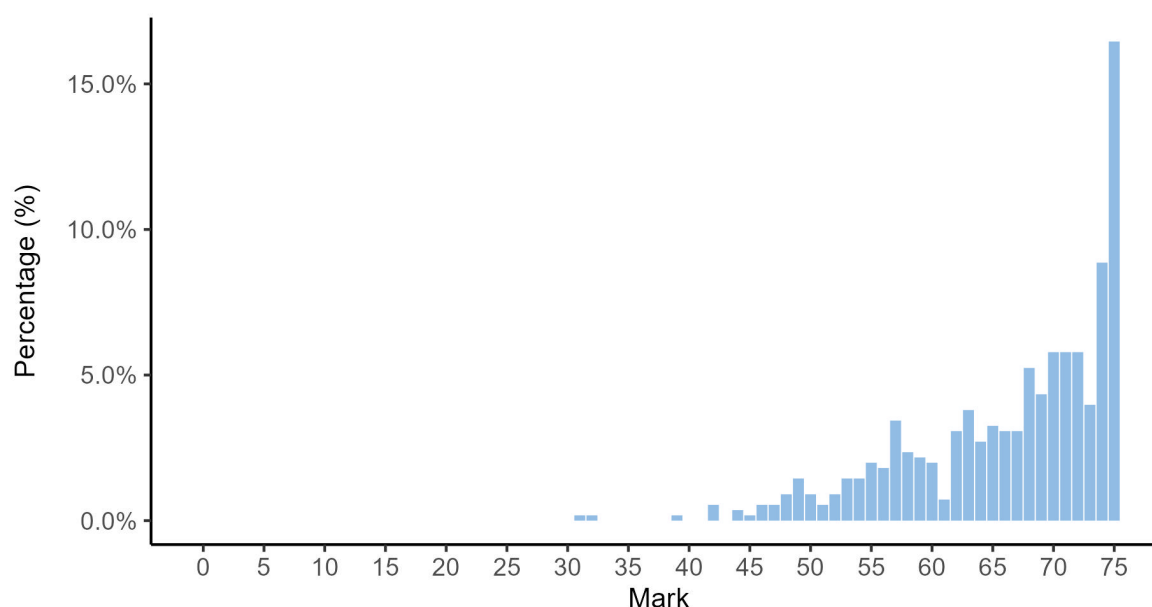
Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music Extension (Performance): 138.

Completion of units	Units 3 and 4
Number of students completed	552

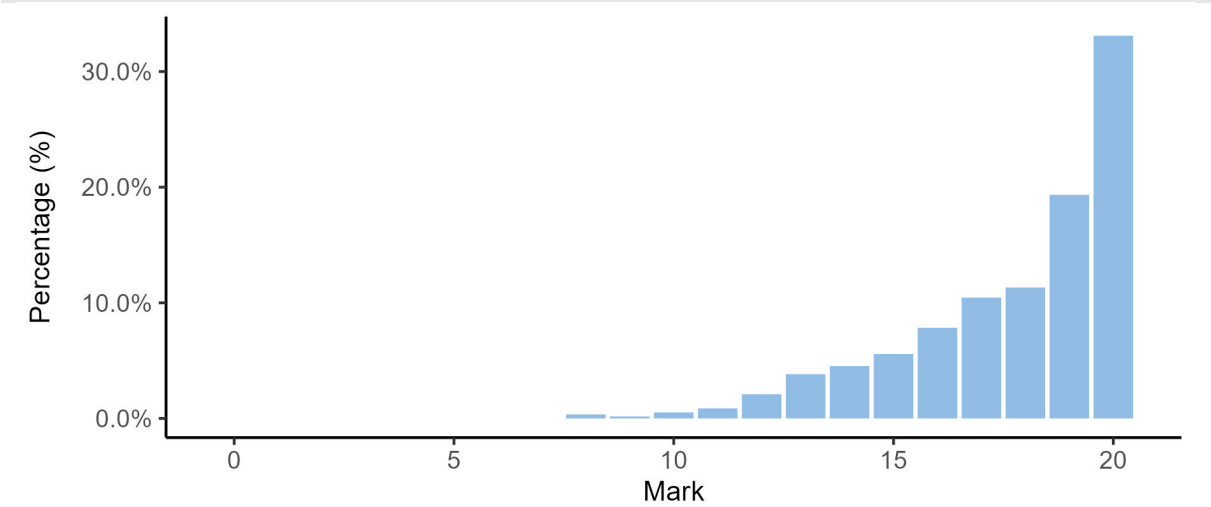
Units 3 and 4 internal assessment (IA) results

Total marks for IA

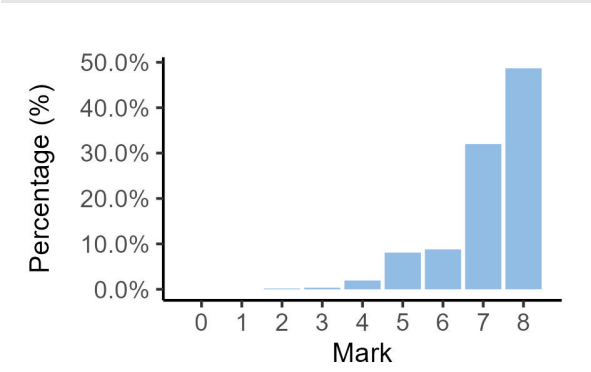


IA1 marks

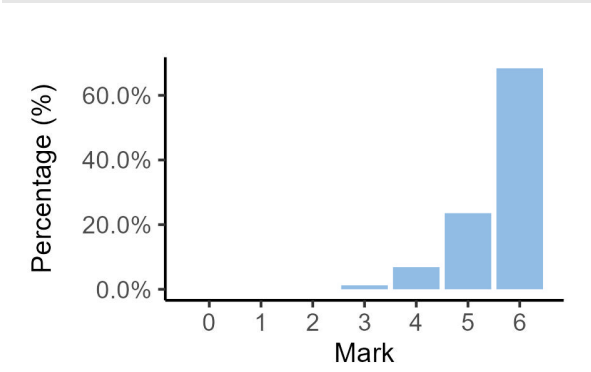
IA1 total



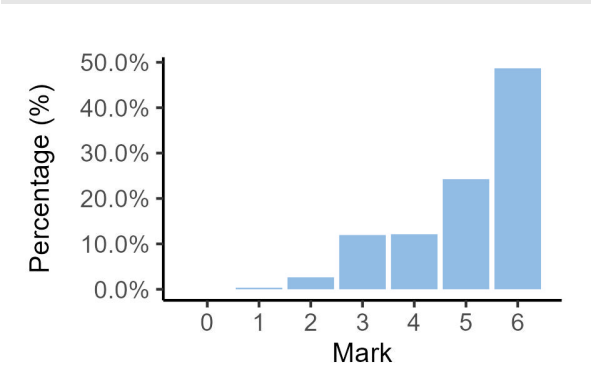
IA1 Criterion: Applying technique



IA1 Criterion: Interpreting music elements and concepts

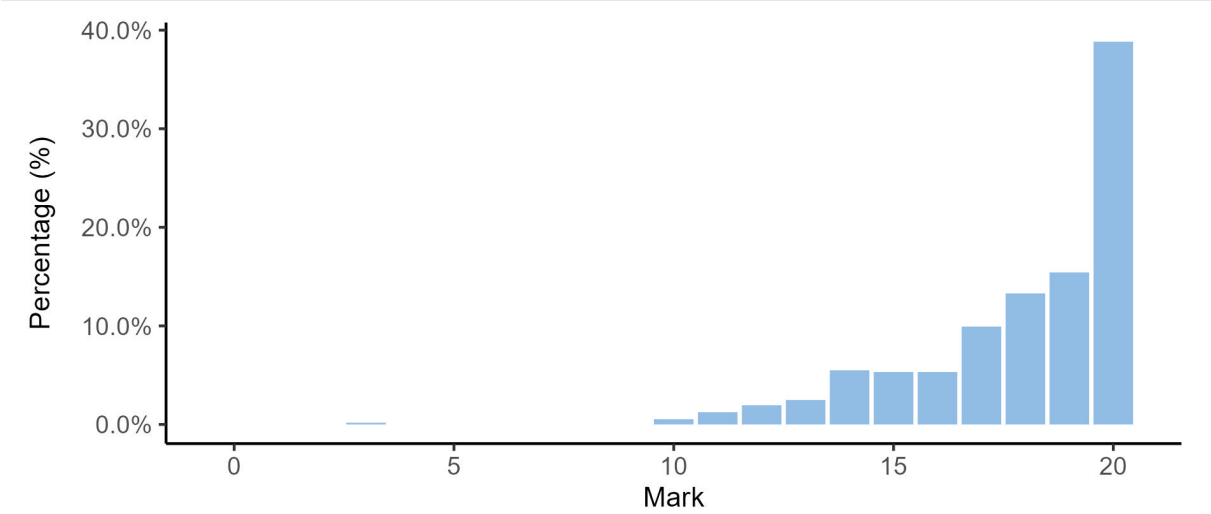


IA1 Criterion: Communicating meaning

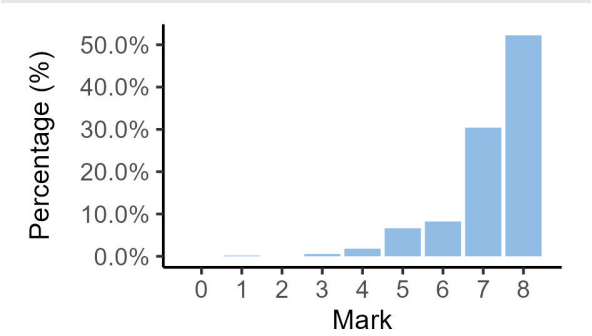


IA2 marks

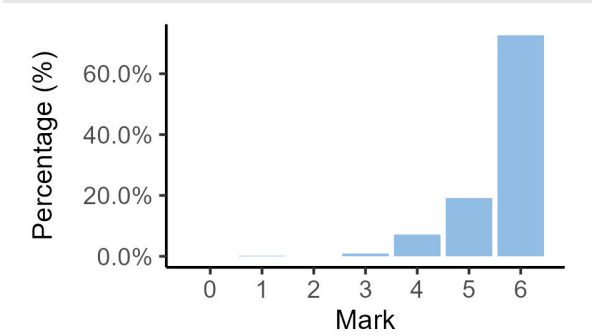
IA2 total



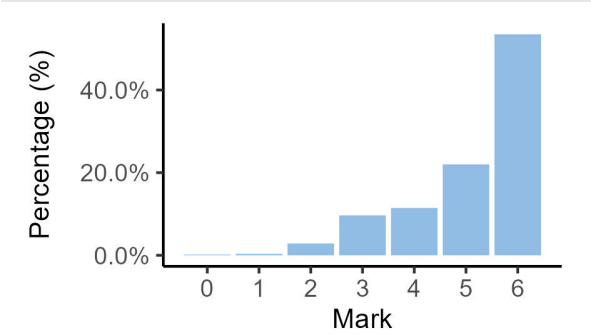
IA2 Criterion: Applying technique



IA2 Criterion: Interpreting music elements and concepts

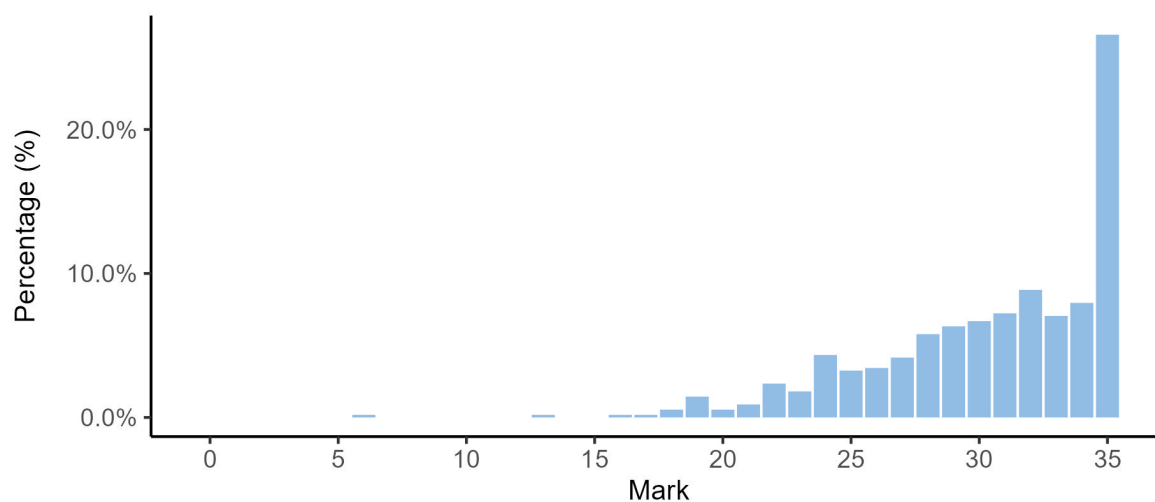


IA2 Criterion: Communicating meaning

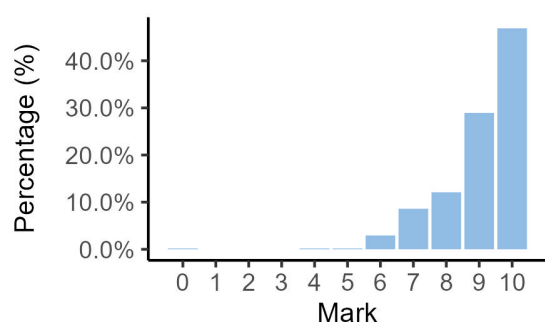


IA3 marks

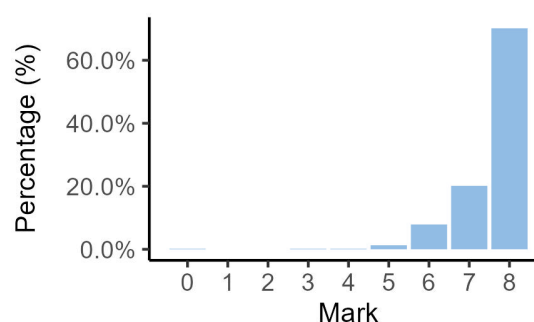
IA3 total



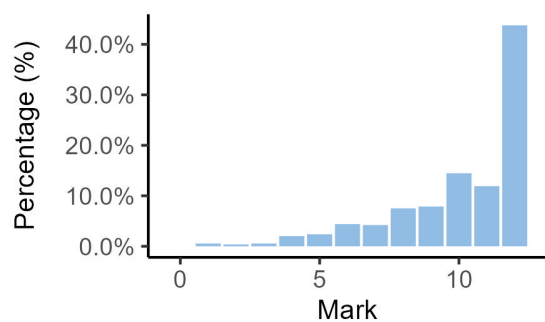
IA3 Criterion: Applying technique



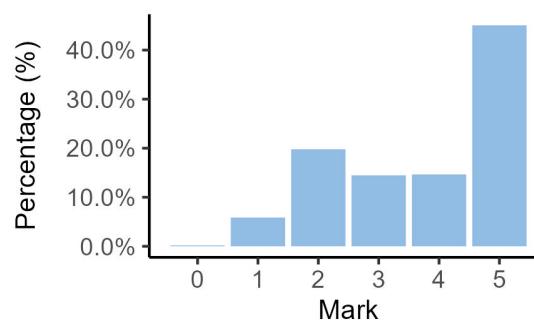
IA3 Criterion: Interpreting music elements and concepts



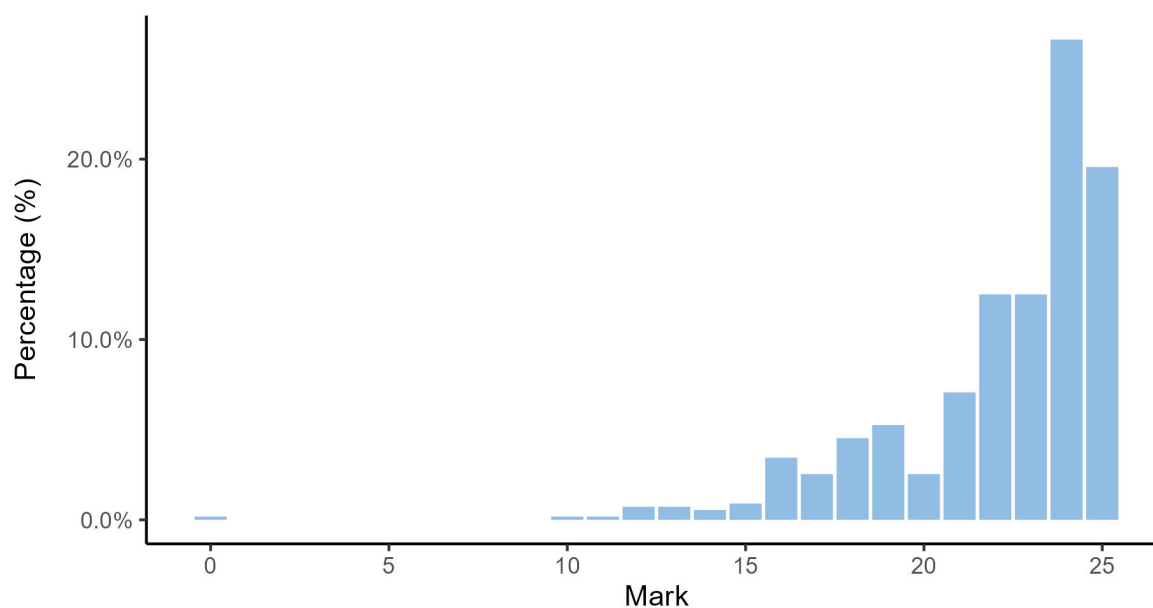
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

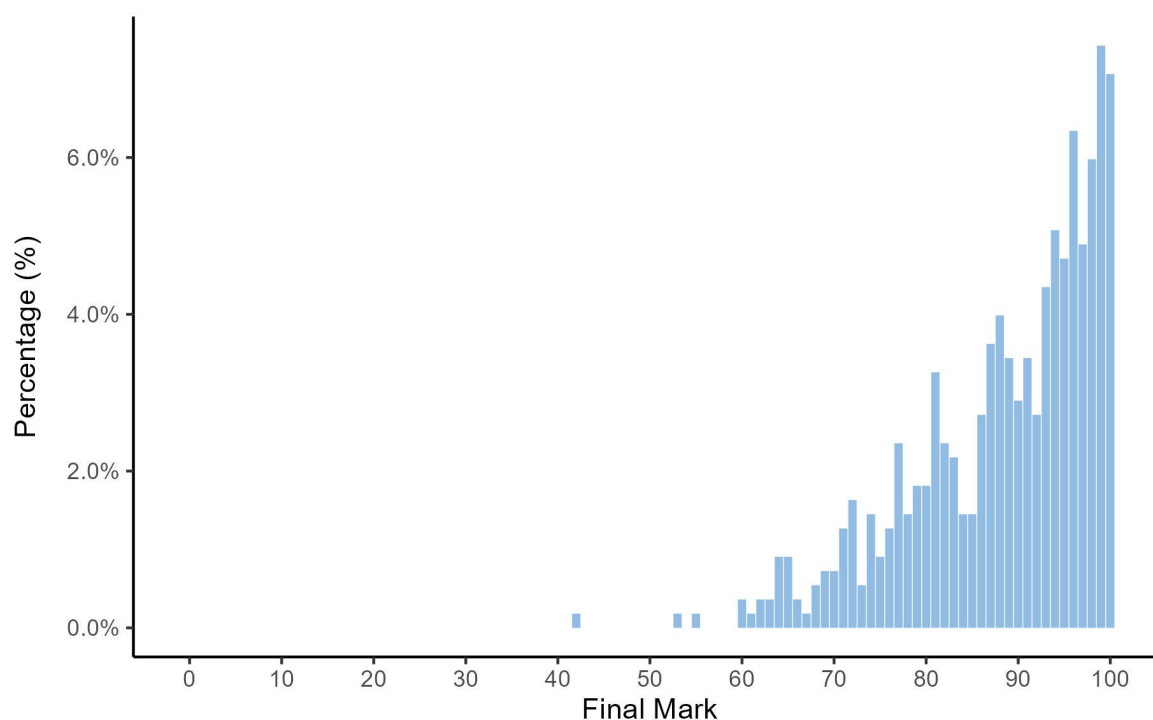


External assessment (EA) marks



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	100–86	85–67	66–44	43–17	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	379	151	21	1	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 v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Composition

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	121	121	120
Percentage endorsed in Application 1	82%	79%	85%

Musicology

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	49	49	49
Percentage endorsed in Application 1	85%	79%	93%

Performance

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	149	149	149
Percentage endorsed in Application 1	79%	75%	75%

Confirmation

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

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

Refer to *QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.

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

Number of samples reviewed and percentage agreement

Composition

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	87	167	0	88.51%
2	84	163	1	92.86%
3	84	155	2	73.81%

Musicology

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	8	11	0	100%
2	8	11	0	87.5%
3	8	11	0	62.5%

Performance

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	138	526	0	76.09%
2	137	519	0	85.40%
3	136	492	0	62.50%

Internal assessment 1 (IA1)



Composition 1, Investigation 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	14	2	24
Authentication	1	0	0
Authenticity	4	2	2
Item construction	2	1	0
Scope and scale	0	0	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 319.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- for the Performance specialisation, clearly required students to 'present a performance'.

Practices to strengthen

It is recommended that assessment instruments:

- for the Performance specialisation, allow for performances in a variety of contexts
- use the correct assessment objectives for the task, accurately copied from the appropriate syllabus
- require only one draft (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.5)
- do not copy the QCAA sample instruments, but use contexts that are school-specific.

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	0	0	1
Layout	0	0	0
Transparency	0	0	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 319.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used the syllabus language, while ensuring that the task requirements were clear to students.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Teachers are encouraged to include scaffolding that supports and guides students through the process and specifics of the task without leading them to a predetermined response.

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	97.7%	1.15%	1.15%	0%
2	Manipulating music elements and concepts	95.4%	3.45%	1.15%	0%
3	Communicating meaning	90.8%	5.75%	3.45%	0%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
Musicology					
1	Applying literacy skills	87.5%	12.5%	0%	0%
2	Expressing meaning	100%	0%	0%	0%
3	Investigating music	100%	0%	0%	0%
Performance					
1	Applying technique	87.68%	10.87%	1.45%	0%
2	Interpreting music elements and concepts	96.38%	2.17%	1.45%	0%
3	Communicating meaning	83.33%	10.14%	5.07%	1.45%

Effective practices

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

- for Composition
 - in Applying techniques and processes at 4 marks, the response demonstrated application of idiomatic compositional devices consistent with a style/genre, period and/or influential composer. The use of these compositional devices developed the work but were not applied in a way that resulted in a unified and cohesive composition. For 5 marks, the application of idiomatic compositional devices resulted in a unified and cohesive work
 - for Manipulating music elements and concepts at 4 marks, the composition integrated the use of music elements and concepts to enhance the chosen style and genre, whereas, for 5 marks, the work manipulated the music elements and concepts in a way that made the chosen style and genre explicit, leaving nothing implied or suggested. For 6 marks, the manipulation of music elements and concepts relevant to style and genre was not only explicit but consistent throughout the response
- for Musicology
 - in Investigating music at 7 marks, the response showed evidence of a range of sources and examination of the sources' relevance and value to an articulated musical idea
 - literacy skills were used to sequence and connect ideas within each annotation and across the complete annotated bibliography
 - in Expressing meaning at 7 marks, the response provided a summary of the key findings, rather than a general summary of the text
 - a clear music idea was articulated at the beginning and the selection of sources was investigated and examined in relation to this music idea.

Samples of effective practices

The following excerpts for Performance have been included to provide evidence of:

- Applying technique at 8 marks, as the performance demonstrates commanding phrasing with contrasting articulation
- Interpreting music elements and concepts at 6 marks, as the dynamics, expression and use of rubato show an individual style
- Communicating meaning at 6 marks, as the performance statement
 - examines the use of the bow, articulation, tempo and phrasing to communicate ‘stil galant’
 - clearly evaluates these performance choices and how they communicate the characteristics of each section.

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

Excerpt 1: Performance, Section 2:33 – 3:08



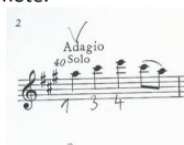
Video content (43 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ext_ia1_e1.mp4

Excerpt 2

In my performance of Concerto in A Major K219 by Wolfgang Amadeus Mozart, I aimed to develop and show the individual characteristics of the two sections of the exposition: adagio and allegro aperto. I also wanted to demonstrate 'stil galant' that this concerto demonstrates, which focuses on refined performance instead of "show-off virtuosity" (Mozart violin concerto no. 5 in a major, k. 219--analysis - rrhintonmusic, n.d.).

In the adagio section, I play it at a slower tempo compared to the other section as that is what adagio signifies. Moreover, I aimed to develop a delicate but also not a weak sound throughout. This caused my bow speed to be slower in certain parts. For example, in bar 40 I build up the sound in the first two notes, before slowing down just a bit before the third note.



This helps my vibrato to be continuous and the opening phrase to sound refined rather than plain. I also switch using the edge of my bow hair and the full hair of my bow to control the denseness of the sound. This variation ensures the piece to still sound interesting even in its slower parts. This is seen in bars 41-43.



To emphasise the gradual lengthening of the short melodies in these bars, I increase the fullness of bow used for each, making the third one the densest to emphasise it as the end of a phrase. Overall, I had manipulated my violin playing to ensure the Adagio section still sounded refined despite its slowness.

The following excerpts for Composition have been included to provide evidence of:

- Applying techniques and processes at 6 marks, as the composition shows commanding application of repetition, motif and motivic development from the introduction into the body of the work
- Manipulating music elements and concepts at 6 marks, as the transitions from verse to bridge demonstrate the embodiment of compositional practices, and the texture, timbre, pitch and duration combine seamlessly to transition into another section
- Communicating meaning at 8 marks, as the statement of compositional intent
 - examines music elements in detail, demonstrating understanding of how concepts including time signature, rhythm and chord progression communicate meaning
 - clearly evaluates these music elements, concepts and compositional devices in relation to creating a stereotypical pop love song that is flirtatious and fun.

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

Excerpt 1

Audio content: (1 min, 52 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ext_ia1_e1_stu1.mp3

Excerpt 2

I set out to compose a shmaltzy yet playful love song, that conveys the fun of falling in love with somebody you've liked for a while. The song I composed from this idea is called "truly something." The song draws inspiration from different subgenres and eras of pop like indie pop, synth pop and 80's pop to create a fun and flirtatious sound. The song is self-aware of itself being a stereotypical love song as it pokes fun at cliché love song lyrics, but it ultimately circles back on itself to create an original piece of music. I have created the songs fun and flirtatious mood by using elements like duration and pitch-harmony.

I decided to write the song in a 6/8-time signature as the crochet quaver feel gives the song a skipping feeling. To accentuate the skipping feeling, most of the rhythmic parts played by instruments underline different rhythms. The main guitar, bass and drums fall onto the dotted crochet beats of the song, giving it a driving rhythm that keeps the song moving. Other percussion elements like the shakers accent the quaver beats, this helps preserve the skipping feeling. There are some other guitar parts that accentuate a 3-crotchet rhythm. Altogether, the juxtaposition of the pulses gives the unique skipping and yet driving rhythmic feel of the song.

The main chord progression of the song is simple and only made up of two chords. Am7, and Bb/C. This 2-chord loop in the key of F Major can be identified as the mediant which is a minor7 and the subdominant with the dominant in the bass. This irregular chord progression does not resolve anywhere which is why it is perfectly able to be looped without it sounding boring. The almost endless chord progression represents the endless fun you can have when in a relationship.

My initial composition idea was to compose a playful and shmaltzy love song with a fun and flirtatious mood. By manipulating the musical elements of duration and pitch-harmony, I think I have successfully achieved my goal of composing a playful and shmaltzy love song to an effective extent. The different rhythms from different instruments creating the skipping and driving feeling combined with the simple yet effective chord progression was really effective in creating the mood. I think that I even extended on this because the song came out better than I expected it too.

Practices to strengthen

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

- for Composition in the Communicating meaning criterion
 - statements of compositional intent examine and evaluate the compositional choices made to resolve a composition and express meaning. The compositional statement requires more than analysis of constituent parts. It requires an examination of the compositional choices in a way that uncovers the interrelationships of music elements, concepts and compositional devices that express meaning
- for Performance in the Communicating meaning criterion
 - performance statements examine and evaluate the performance choices made in the student's performance to express meaning. Performance statements do not evaluate best practice such as rehearsal strategies
 - students aim to realise the music ideas and chosen performance choices stated in the performance statement. This is achieved through the incorporation and awareness of expressive devices and style characteristics and nuances.

Additional advice

- Video recordings should be submitted for confirmation as MP4 files. Refer to the *Further confirmation submission advice for internal assessment* resource in the Syllabuses application (app) in the QCAA Portal for advice on how to convert AVI or MOV files to MP4 format.
- Video recordings of student performances should clearly show the student playing the instrument. This includes posture and finger positioning. For instance, the seating and hand position of a pianist should be visible in the recording.
- The reflective practice documentation is a useful tool that can be used to strengthen application of the cognitions of examination and evaluation to 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
 - act as a complete reference list of sources of information including time and date of personal communications, interviews and lesson notes that can inform the IA3 response when it is completed later in the year
 - not be confused with the statement of intent. The statement of intent does not require reflection or information about the process to develop the work. Rather, the reflective practice documentation provides a purposeful means through which a work will be expressed in its final form.
- If the work exceeds assessment conditions, ensure
 - files are clearly 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.
- School-based assessment policies and procedures for managing response length must be applied clearly and consistently when making judgments about student responses to assessment (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6).
- Students should be provided an opportunity to perform in a setting that will support expressing meaning. Home environments such as bedrooms may not be appropriate.

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	17	3	28
Authentication	1	0	0
Authenticity	2	2	4
Item construction	2	3	0
Scope and scale	1	0	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 319.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- were guided by QCAA sample instruments, but were specific to the school context.

Practices to strengthen

It is recommended that assessment instruments:

- use the correct assessment objectives for the task, accurately copied from the appropriate syllabus.

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	0	0	0
Layout	0	0	0
Transparency	0	0	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 319.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear layout and spacing, including appropriate bullet points, numbering and bold text.

Practices to strengthen

It is recommended that assessment instruments:

- avoid duplication of instructions to minimise confusion for students
- avoid the use of ambiguous language, which may mislead students.

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	97.62%	1.19%	1.19%	0%
2	Manipulating music elements and concepts	98.81%	0%	1.19%	0%
3	Communicating meaning	94.05%	2.38%	2.38%	1.19%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
Musicology					
1	Applying literacy skills	87.5%	12.5%	0%	0%
2	Expressing meaning	100%	0%	0%	0%
3	Investigating music	100%	0%	0%	0%
Performance					
1	Applying technique	89.78%	8.76%	1.46%	0%
2	Interpreting music elements and concepts	94.89%	2.92%	2.19%	0%
3	Communicating meaning	91.97%	4.38%	2.19%	1.46%

Effective practices

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

- for Composition
 - in Manipulating music elements and concepts at 6 marks, the chosen style and genre was explicit (unequivocal, leaving nothing merely implied) and consistently embodied compositional practices through constant adherence
- for Musicology
 - in Expressing meaning at the 7–8 mark range, the response demonstrated considered connection to the topic with conclusions that enabled new understandings, such as implications of the research and opportunities for further study
 - in Investigating music at the 7–8 mark range, the work demonstrated examination of a range of sources about the use of music elements and concepts for relevance and value. That is, the work identified the strengths and/or gaps in sources as they contributed to the investigation of ideas about music
- for Performance
 - in Interpreting music elements and concepts at 5 marks, the performance demonstrated an awareness of style characteristics and nuances, such as finely differentiated interpretation of style and sensitive expression of meaning.

Samples of effective practices

The following excerpts for Composition have been included to provide evidence of:

- Applying techniques and processes at 6 marks, as the composition demonstrates commanding use of compositional devices relevant to a jazz style, including accompaniment, development, transition (including modulation) and unity between sections

- Manipulating music elements and concepts at 6 marks, as the composition demonstrates explicit use of texture, timbre, pitch, expressive devices and dynamics to create a climax and fully resolved ending relevant to a jazz style. The manipulation of these elements is consistently merged in a way that epitomises the style expressed in the statement of compositional intent
- Communicating meaning at 8 marks, as the statement of compositional intent examines the meter, rhythm and expressive devices used in the composition, and provides a clear evaluation of how these elements and compositional devices work together to communicate meaning.

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

Excerpt 1



Audio content: (3 min, 1 sec)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ext_ia1_e1_stu2.mp3

Excerpt 2

Throughout the piece, the rhythms vary depending on the mood portrayed in the lyrics. This can be seen in the intro (0.01–0.24) and verses which are slow and swung with a 6/8 pulse, to mirror the characters plodding through life. Conversely the chorus's are louder, with more complex rhythms, to portray the joy and energy of the lyrics. The bridge (2.48–3.22) then introduces a fast arpeggiated chord pattern. This builds tension with the help of left-hand crossover notes, which mirror the ticking of a clock to represent time moving. This rhythm becomes more defined (3.19) with increasing on-beat accents, as the lyrics become more positive, creating a build towards the instrumental. ✓

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 for Music Extension differ from those for General Music in the Communicating meaning criterion
- for Composition and Performance, in the Communicating meaning criterion, students examine and evaluate the use of music elements, concepts and compositional devices or performance choices when they scrutinise and discuss how the concepts communicated meaning
- for Performance, in the Communicating meaning criterion, the performance statement does not evaluate best practice. To demonstrate the performance-level descriptors, the performance statement must examine and evaluate performance choices to communicate meaning, not how the meaning was refined throughout the rehearsal phase
- for Performance, in the Applying technique criterion
 - teachers and students are aware that accurate and controlled technical skills must be demonstrated to achieve 6 marks and above

- at 8 marks, technical skills that are integral (or essential) to perform the work are both fluent and cohesive and applied with command
- 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 beginning with the lowest performance-level descriptor before moving up the performance levels. For instance, in Communicating meaning, students must demonstrate examination, evaluation and sequenced literacy skills to move to 7 marks (for Performance) and 5 marks (for Composition). Refer to the *Understanding ISMGs* and *Making judgments webinar* resources in the Syllabuses app in the QCAA Portal for further information about using ISMGs.

Additional advice

- Schools are responsible for ensuring that students are aware of the school-based assessment policy and procedures particularly regarding management of response length (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6). 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 (for performance length). For written work that exceeds the assessment conditions, responses should be annotated with a clear indication of the point where the response meets the required length, or where the student's redactions have been made prior to judgment.
- Submissions should align to the relevant *Confirmation submission information* (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). When uploading files for confirmation, ensure
 - video and audio files are not corrupted
 - video recordings are submitted as MP4 files. Refer to the *Further confirmation submission advice for internal assessment* resource in the Syllabuses app in the QCAA Portal for advice on how to convert AVI or MOV files to MP4 format
 - the correct files for the assessment instrument (e.g. for IA2, not IA1) are uploaded 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	12	1	28
Authentication	1	0	2
Authenticity	1	2	4
Item construction	3	0	3
Scope and scale	1	0	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 318.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided clear and supportive scaffolding
- for the Composition specialisation, allowed student choice in composition genre and style.

Practices to strengthen

It is recommended that assessment instruments:

- use the correct assessment objectives for the task, accurately copied from the appropriate syllabus
- for the Performance specialisation, allow students to perform in any context, rather than specifying a context
- for the Performance specialisation, do not require a *complete* performance.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Bias avoidance	0	0	0
Language	0	0	1
Layout	0	0	0
Transparency	1	0	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 318.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear instructions, which were not duplicated
- used correct grammar, spelling, punctuation and capitalisation
- used clear layout, including effective use of bullet points, bold text and paragraphs.

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	96.43%	1.19%	2.38%	0%
2	Manipulating music elements and concepts	96.43%	3.57%	0%	0%
3	Communicating meaning	91.67%	4.76%	3.57%	0%
4	Evaluating best practice	76.19%	23.81%	0%	0%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
Musicology					
1	Analysing music	100%	0%	0%	0%
2	Investigating music	100%	0%	0%	0%
3	Synthesising information	100%	0%	0%	0%
4	Evaluating best practice	62.5%	37.5%	0%	0%
Performance					
1	Applying technique	90.44%	2.21%	5.15%	2.21%
2	Interpreting music elements and concepts	95.59%	3.68%	0.74%	0%
3	Communicating meaning	86.76%	5.88%	4.41%	2.94%
4	Evaluating best practice	69.85%	23.53%	5.15%	1.47%

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. This was particularly evident in Evaluating best practice, where use of referencing conventions was required before awarding a higher performance level. Refer to the *Understanding ISMGs and Making judgments* webinar resources in the Syllabuses app in the QCAA Portal for further information about how to use ISMGs
- for Composition
 - in Manipulating music elements and concepts, at 7 marks
 - music elements and concepts were manipulated to make the style or genre clear, through the combination of compositional practices
 - in Manipulating music elements and concepts, at 8 marks
 - evidence was demonstrated through the consistent embodiment of compositional practices, i.e. the work constantly adhered to and exemplified compositional practices.

Samples of effective practices

The following excerpt for Performance has been included to provide evidence of:

- Applying technique at 10 marks, as it shows
 - commanding control of semiquaver patterns and phrasing

- commanding transitions between upper and lower register of piano including finger dexterity to produce the dynamic shifts
- Interpretation of music elements and concepts at 8 marks, as it shows awareness of the style and nuances through a clearly articulated melodic line supported by individualised use of rubato, accent, legato and dynamics to create contrast across registers and communicate meaning.

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

Performance, Section 1:14 – 4:10



Video content: (3 min, 4 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_music_ext_ia3_e1.mp4

The following excerpts for Musicology have been included to provide evidence of:

- Analysing music at 10 marks, as
 - the analysis of the song *Life* is detailed and accurate and reveals interconnectivity between growth and development as an individual (psychology) with music-making
 - relevant primary and secondary sources have been cited to support the findings of the student's research
- Investigating music at 10 marks, as
 - the investigation draws on the primary and secondary sources to determine the interconnectedness between the primary source (Jon Bellion's music) and the influence of psychological maturation on music-making
- Synthesising information at 10 marks, as relevant analytical information from two fields of research (musicology and psychology) has enabled new understandings and conclusions about the influence of maturational development and life experiences on musicians and their work throughout their careers

- Evaluating best practice at 5 marks, as
 - the reflective statement examines and evaluates the logic of techniques including ‘work chunking’, ‘enhanced night creativity’ and cross-field exploration
 - evidence of metacognition has been demonstrated through the critical evaluation of each strategy where the student examined their own historical approaches and revised strategical responses to improve their own best practice
 - there is use of referencing conventions by citing the work of Carey (2010), Giampletro (2007) and Sihag (2023).

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

Excerpt 1

LIFE

LIFE is the 2013 opening track to Jon Bellion’s first studio album *Translations through Speakers* (Bellion, J., 2013). This piece is a sample of much of Bellion’s early musical experimentation, making use of several integral and meaningful components. As much as it adheres to a typical pop anthem, in not only its verse – chorus – verse structure and typical instrumentation, but this track also introduces Jon Bellion’s unique and stylistic use of his body and vocal manipulation in order to produce most substance of the sound, which exists as an important component of his musical expression.

This piece begins with a powerful yet desolate, arpeggiated E flat major triad, which underpins consistently throughout the song, acting as the foundation for the melodic contour. The track first use of vocal integration is at 0:05 (figure 1), which makes use of a sustained, autotuned crescendo, which is underpinned by Bellion own gasping breath, breathing, quite literally ‘life’ into the piece, but consequentially his music career. Following this, is the introduction of the distinct, and heavily autotuned timbre, which consists of reverberated, layered sounds in the verses, which is carried into the choruses. At 0:28 (figure 2), the lead into the chorus section, makes use of staccato, digital audio samples created by Bellion himself, which thickens the polyphonic texture, whilst introducing subtle harmony. Collectively, the use of distinct autotune in tandem with the vocal and body percussion orchestration in *LIFE*, becomes important when seeking to understand the colour and style of Bellion’s sound at the point of production, but also the progression that is seen following it.



Figure 2



Figure 1

Excerpt 2

At 0:40 (figure 3), the chorus sounds, making use of layered percussive elements, such as clapping and synthesised kick drum. Finishing each phrase in the chorus is an important musical motif, once against making use of the gasping, airy sample, played every time the word, ‘life’ is used. Similarly, when it comes to instrumentation, the musical decision to introduce the track with a more conservative, acoustically styled grand piano, yet finish with a seemingly more tech-styled, synthetic MIDI timbre, radiates a level of musical uncertainty, of which the lyrical content and narrative supplements. In production, Bellion specifically stated the hook of the song is meant to visualise a “Young girl trying to figure out life, but is frustrated about it,”, jumping from her memoir in the first verse, to Jon Bellion’s in the second (Visionary Music Group, 2012). He states that the record... “Is an intro to an album about contemplation... why are we here, what are we doing?,” (Visionary Music Group, 2012). This track is a toe into the industry for Bellion, paying homage to artist, such as Kanye, who has paved inspirational pathways for him, but also using the body as an innovation and craft.



Figure 3

LIFE is an important entry within Jon Bellion discography, in not only introducing himself as a 22-year-old, musical entrepreneur, but displaying his ability to add new colour into the standard hype/pop scene. This piece manipulates timbre and instrumentation to provide an enlightening, uplifting beat, complemented by up-tempo phrasing and moving percussion. In all, this song provides a bright start for Bellion into the solo musical world and adheres to important ties of masking and accepting your true self during adolescence.

Excerpt 3

Bereavement and brotherhood

As the last, most experimental and most enlightened of Bellion's 5 record saga, It becomes important to understand how his experience in the industry, growing up, and facing adversity, is mirrored within 'Mah's Joint'. Furthering upon this, is the aspect of which he uses his own musical identity, in order to portray a difficult and contemplative time in everyman's life; losing a maternal figure. Studies show that for men later in their life, a loss of a loved one results in "sudden vulnerability... since they lost a companion, they looked to for support... Begging to question their own mortality." (Bui, D., 2017). This idea is especially important in context, as for all men young and old, losing a loved one reveals a sense of bitterness, stemming from the fact that the people that helped you become your own person through adolescence, are only limited in seeing the person you have become. Furthering upon this, is a study brought forward by members of The British Journal of General Practice, Found that in stages post-bereavement, the majority of grief stems from the presence of "Adverse Life events... including distressing and intrusive thoughts," related to the loved one who has passed (Hamilton, I.J., 2016). This is important, as we see Jon Bellion materialise this process through his musical expression. The aforementioned raw acoustics and quivering vocals, In line with his memoirs of His grandmother succumbing to Alzheimer's, relate subtly to the psychological concepts apparent; the toll it has taken upon him to witness a supportive figure, die before him, and at the age that he was (30), contemplating what time he has left.

The two movements in the track serve to display the phases of grief. The initial want to isolate from others and embrace the trap that is depression, is the psychological expectation for a young male, and the acoustic movement in Mah's Joint expertly translates this, however contrarily, the big band movement is perhaps the more mature and displays a level of growth still found even later beyond adolescence. "For real healing to occur, it is necessary to actively deal with it.", ComPsych presents this idea as the truth to the myth that fabricates toxic levels of stoicism and ignorance of one's own mental health, most prominent in males. Quincy Jones big band arrangement is a perfect allegory of Bellion coming to terms with his grandmother's death, by joining with his 'brothers', in coming to celebrate the women in their lives (ComPsych, 2011). Professor Elwood Watson argues that they greatest downfall for men in psychologically dealing with the pitfalls of life is "teaching by society that it is inappropriate to become 'to close' to other man... Unbecoming and unmanly." (Ph.D., E.D., 2016). "No man is an island," is term that Watson pursues, and for Bellion, reaching out to other men to gather 'New Perspectives' and 'being mentors for one another', is the message he tries to unveil in the second section of Mah's Joint; coming together to drink and listen to a big band, laugh and share stories is quite literally utilised for not only musical effect, but to invite the Male unity.

Mah's Joint tackles the topic of bereavement and brotherhood, through an inviting and moving light. Jon Bellion uses the track to present his own dealings of grief, which promotes understanding of the common phases that men moving later in life must tackle. He openly expresses acceptance and coming to terms with loss, but follows with a grand and powerful wake, which promotes moving forward and celebrating life, how those who are no longer with you, would wish for you; "There is a point of making memories, cause' they'll be even better when we are heavily'.

Excerpt 4

Reflective statement

Using two methods of best practice, I have helped direct and support my research and writing about Jon Bellion's musical expression, and relation to cognitive growth.

My first method involved spreading my writing out between days and sectioning each stage of the investigation (Carey, 2010). In order to keep a productive flow, without losing interest or risking quality, a night-by-night framework was derived (Giampietro, 2007). This method was valuable, as it not only helped in work consistency but allowed each session to consist of background research and writing together, reducing collective stress and supplementing creative flow. In the previous task, it became apparent my existing form of workflow had adverse effects on the accuracy of analysis, therefore this new approach enabled accuracy across this investigation. This particular method is an amalgamation of two researched and historically effective study habits, of which involve 'Work chunking' and 'Enhanced night creativity' corroborated by scholar Hermann Ebbinghaus and The Catholic University of Milan, respectively.

The second method of best practice implemented for my work, involved branching into fields of research that weren't as familiar to 'Music research' as such. In this investigation explicitly, cross field exploration into the psychological sects of study, and how that helps support my ideas was especially important. By combining different approaches and research ideas from various disciplines, assisted in coming to new insights about how music, can help portray the cognitive and psychological aspects of an individual (Sihag, 2023). This was initially different to the existing way I understood musical analysis, however corroborating musical expression, with a cognitive link, deepened the understanding of the composer/s as individuals, and the influence that has on their musical choices.

These methods ultimately insured that my research, conclusions and quality of investigation were not inhibited, but provided in building key strengths in musicological work further in the future.

References

- Carey, B. (2010, September 6). *Forget what you know about good study habits*. Retrieved from New York Times: <https://www.nytimes.com/2010/09/07/health/views/07mind.html>
- Giampietro, P. M. (2007). *Personality and Individual Differences*. *Personality and Individual Differences*, N/A.
- Sihag, D. S. (2023, March 3). *What is the importance of cross field research*.

The following excerpts for Performance have been included to provide evidence of:

- Communicating meaning at 12 marks, as the performance statement
 - examines expressive devices for voice, including an examination of physiological manipulation required to produce a warm tone
 - examines performance choices, including the use of blues notes and 'ad-libs' to capture the jazz style
- Evaluating best practice at 5 marks, as the reflective statement
 - examines and evaluates the logic of two techniques, including self-taping and clustered practice

- demonstrates metacognition through the critical evaluation of each strategy where the student examines problems with self-taping and the effectiveness of clustered practice in relation to their own learning styles.

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

Excerpt 1

For Almost There, I manipulate pitch by transposing the song down to BbM to create a warm tone in my voice, signifying the character's maturity. This warmth is also created using expressive devices such as articulation by lifting the soft pallet and singing with a wider mouth shape. This makes my voice sound older, deeper, and more resonant in comparison to Everlasting. I individualised the piece by adding a vocal growl at 'coming through' to communicate the jazz style and show variation in my singing. To ensure the jazz mood was clear I also used the original backing track which featured swing rhythms and traditional jazz instruments. I also individualised the piece by manipulating pitch by using vocal add-libs in the outro, using a blues note of Eb in the key of C to reinforce the jazzy feel. Emphasising this style using add-libs reinforces how time and place can influence characterisation, helping portray the character's headstrong personality and persistent drive to achieve her goals, creating a sense of maturity in her voice.

Excerpt 2

Whilst preparing for my performance, I tried different performance practice techniques including self-taping and clustered practice (Griffin, 2017). After trying each of these methods, I found that some worked better than others.

My first attempted practice technique was self-taping as it appeared to be simple and time productive. Although this technique was easy and quick to do, I found that I could not properly analyse my performance when watching it as looking back at my videos was uncomfortable to do. This made the method unproductive as I could not focus on critiquing my songs. This made it difficult for me to express the emotion and meaning of my pieces whilst performing as I knew I would have to watch my videos back and wasn't able to perform to the highest standard. It also made me overthink the sections I was struggling with when I knew that I was being recorded.

My most used practice technique was clustered practice. As a musician often struggling with specific sections of songs, using this method significantly helped me throughout rehearsals as I could pick specific challenging parts and polish them off before my final performance. To effectively cluster practice, I first chose a section such as switching from my M1 to M2 register in Everlasting as I was struggling with the transition. After I had repeatedly practiced it and felt confident with that small section, I began adding the part leading up. From there, I continued adding other sections of the piece until I had sung a complete run-through of the song. I was able to continuously use this technique making me realise that clustered practice was overall the most useful method when practicing.

Due to only one of the methods being effective, in the future, I will only reuse clustered practice and explore different techniques for performance preparation.

Reference

Griffin, M. D. (2017). *Learning strategies for musical success* (2nd ed.). Createspace Independent Publishing Platform.

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 must be supported by referencing conventions to award a mark higher than 2. References may include:
 - strategies or techniques suggested by mentors during lessons or via email (e.g. APA format: W. A. Mozart, personal communication, June 30 2023)
 - interviews with composers or performers (e.g. Sheeran, E., Interview, 9 June 2023)
 - technical workbooks, podcasts, YouTube channels, websites and other articles or books to support the strategies or techniques used

Note: 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

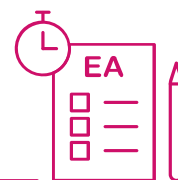
- when students evaluate best practice, they scrutinise two techniques or strategies to determine the strengths, implications, or limitations for developing best practice. This means
 - the reflective statement must
 - involve more than identifying techniques and strategies used to achieve more than 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
 - to demonstrate metacognition, responses 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. To achieve 5 marks, evidence of metacognition for both strategies or techniques must be included
- for Musicology, evaluating best practice may involve evaluating the logic of a selected research method (technique) or data-gathering strategy. Musicologists may reference research methods textbooks, online sources and 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
- for Performance, in Applying technique
 - 'accuracy' is understood to mean that a performance demonstrates precision or exactness and 'control' is understood to mean managed and directed technical skills, i.e.
 - for 8 marks, students demonstrate accuracy and control of technical skills
 - for 9 marks, students demonstrate accuracy and control in a fluent and cohesive performance
 - for 10 marks, students demonstrate accuracy and control with fluency and cohesion and technical skills that are integral (i.e. necessary, fundamental and essential) for the work with command (i.e. performed with mastery).

Additional advice

- Teachers should follow the best-fit approach for The Arts by ensuring all characteristics within the performance-level descriptors are met before awarding a higher performance level.

- One performance statement is required for Performance. If a student performs two pieces, the statement only needs to examine and evaluate the performance choices made in one of the pieces performed. Students should not submit separate performance statements for both pieces.
- If a student response exceeds the assessment conditions, ensure the school's assessment policy has been consistently applied as required by the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6. This can be done by ensuring
 - 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 on any written work that exceeds the assessment conditions.
- Video recordings of student performances should clearly show the student playing the instrument. Additionally, students should be provided with an opportunity to perform in a setting that will support expressing meaning.
- Students may submit their statement of intent and/or reflective statement as an audio file instead of written text (see assessment conditions, Syllabus Section 3.4.1).
- The reflective practice documentation is a useful tool that can be used to strengthen 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
 - act as an annotated reference list that can inform the IA3 response for all three specialisations.

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 (49 marks).

The examination assessed learning from the course of study. Questions were related to the concepts of empowerment and being yourself.

The assessment required students to choose from two extended response questions.

The stimulus included three score-based and aural/visual works, which were designed to elicit an opportunity for students 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 questions' requirement to choose one key moment from each stimulus
- the requirement to use bar numbers and time codes when providing examples to support their judgments.

Samples of effective practices

Extended response

The following excerpts have been included 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 a response.

Criterion: Examining music elements and concepts

Effective student responses:

- selected key moments that allowed for depth and breadth of analysis
- deconstructed multiple music elements in each key moment
- unpacked the layers of the chosen music element and/or concept to show specificity.

This excerpt has been included to demonstrate:

- analysis that is accurate and detailed, providing specificity
- analysis of more than one element of music or concept.

Bar 23

purposefully utilises the subdominant chord of A major for the first two beats, before shifting back to the tonic, this is followed by the dominant chord of B major for the entirety of bar 24. ^{Steinberg} and Kelly's intentional use of a chord I, chord IV, chord I, chord V, progression successfully grounds the work in E major. The use of these tonic, subdominant, and dominant chords underneath the lyrics "I see your true colours," reinforces the joy and freedom found in being yourself. Furthermore, ^{arpeggiated} ~~quavers~~ ^{in the right hand of the piano} quavers, utilising the notes of the chords, accompany the melody from bar 23 - 26. These arpeggiated quavers begin on the ^(A4) tonic of the chord, ~~A major, in the first half beat of bar 23~~ ^{the contour} before ^{the contour} drops to C#4 and ^{then} follows a rising ^{arpeggiated} melodic contour, before dropping again after the first note of

Criterion: Examining relationships

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

These excerpts have been included to demonstrate:

- the connections between timbre and rhythm for the purpose of creating momentum
- connections that are valid and logical in the context of the question
- interconnections between concepts within the one music element (e.g. within duration, a response might connect tempo and rhythmic patterns).

Excerpt 1

The timbre of the ~~first~~ introduction is warm with acoustic guitars performing the quavers accompaniment, providing momentum. This is further supported by Timberlake's soft and rich voice, calming the listener. In bar 6, the melody gets higher highlighting the rising mood on the word "discouraged", also welcoming the listener to be comfortable. The syncopated melodic rhythm enlists a sense of freedom as the quavers in the right-hand provide momentum, pushing to the next phrase and the ~~trif~~ minims in the left-hand stabilising the chords.

Excerpt 2

This reflective mood is mirrored by the slow tempo of the piece and the ~~long duration~~ halting, shorter length legato phrases ~~seen in Bar 14-15~~⁴⁻⁵. This is emphasised by the inclusion of longer duration notes such as the minim in Bar 15 which creates a feeling of hesitation, a feeling that is replaced by hope and certainty later in the piece, as the phrasing becomes more regular and the rhythms become quaver and semi-quaver predominant (Bar ~~18-19~~⁸⁻⁹).

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 syncopation to emphasise spontaneity in life
- unpacking subtle layers of meaning in relation to being yourself.

Excerpt 1

This syncopation of the ^{soprano} ~~tenor~~ and alto parts displaces the beat and emphasises the spontaneity of life when you are free to be yourself. Furthermore, the imitation of the ^{vocal} parts demonstrates to the listeners that people will always be there for ^{you} ~~them~~, especially when ^{people} ~~they~~ have the courage to show their true colours. Additionally, on the ^{second} ~~first~~ half of beat three in bar 37, the E^b major tonality is evident from the use of a rising, arpeggiated E^b major chord in the tenor and bass parts. This ^{use of} ~~chord~~ the tonic chord clearly establishes the E^b major tonality, which aids in the creation of a joyful mood, ^{reflecting} ~~the~~ the freedom of ^{self-love} ~~self-love~~.

Excerpt 2

This arpeggiated melodic contour emphasises that ~~the~~ ^{being} our true selves may knock us down multiple times, but we have to ^{persevere and} ~~keep~~ ^{keep} getting up again – Steinberg and Kelly effectively utilise ^{multiple musical elements throughout} bars 22–26 of the work “True Colours”, to reinforce how important it is to be your genuine self.

Criterion: Justifying the use of music elements and concepts

Effective student responses:

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

This excerpt has been included to demonstrate:

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

Excerpt 1

However, this pause and anticipation is found in Bar 54, where a change of meter from ~~common time~~ ^{c. simple quadruple} simple 4/4 time to 6/4 time, works with the crescendo to forte to create a climax, where both instruments have reached confidence due to empowerment.

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:

- a thoughtful and systematic approach to articulating ideas, by integrating music elements and concepts with context and the meaning in the question to construct comprehensive and nuanced conclusions.

An imperfect cadence is emphasised from bar 40 to 41 as the instruments hold the dominant chord (B, D, F) over ~~one~~ 5 beats until it resolves ~~once~~ at bar 43 by returning to the tonic chord, E. This displays that no matter how long someone is stuck, it will always resolve, ~~empowering~~ which empowers the listener.

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:

- a clear structure that matches the expectations of the question
- consistent use of language conventions to clearly convey complex music ideas
- use of precise and expressive language, which further enhances the clarity of conclusions
- a written response that is coherent and easy to follow, and which shows a sophisticated use of language conventions through a high level of written literacy proficiency.

To emphasise the splitting climax of Bar 68, ~~to~~
 a extended chords are introduced at the key change with a
 large register and vertical arrangement, which expand over
 the C^b9 chord, which is the fifth chord in the new key.
 This provides consonance and ~~as~~ the reassurance of empowerment
 with the slight dissonance of the added chords, which demonstrate
 the complexity of empowerment and the lingering problems within
 it.

Practices to strengthen

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

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