

# Music Extension subject report

2024 cohort

January 2025





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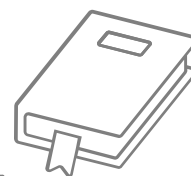
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# Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for General and General (Extension) subjects. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2025.

The report also includes information about:

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

The report promotes continuous improvement by:

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

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

## Audience and use

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

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

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

## Subject highlights: Composition

**95.24%**  
agreement with  
provisional marks  
for IA2



**99.46%**  
of students  
received a  
C or higher



## Subject highlights: Musicology

**100%**  
agreement with  
provisional marks  
for IA2



**100%**  
of students  
received a  
C or higher



## Subject highlights: Performance

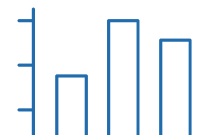
**94.57%**  
agreement with  
provisional marks  
for IA1



**100%**  
of students  
received a  
C or higher



# Subject data summary



## Subject completion: Composition

The following data includes students who completed the General subject.

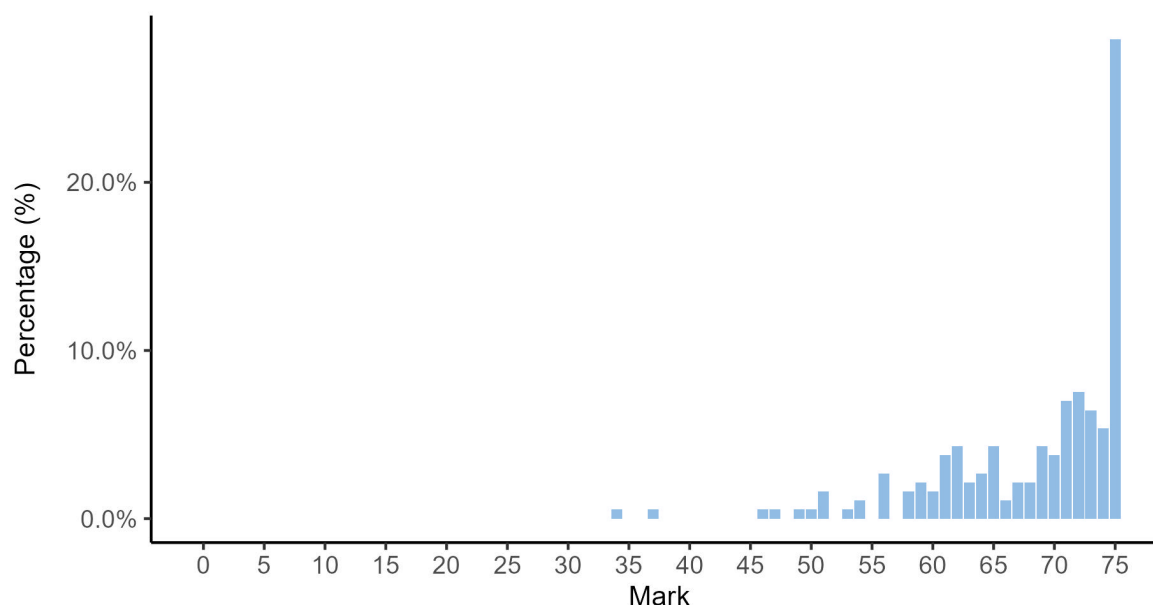
**Note:** All data is correct as at January 2025. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music Extension (Composition): 84.

Completion of units	Units 3 and 4
Number of students completed	185

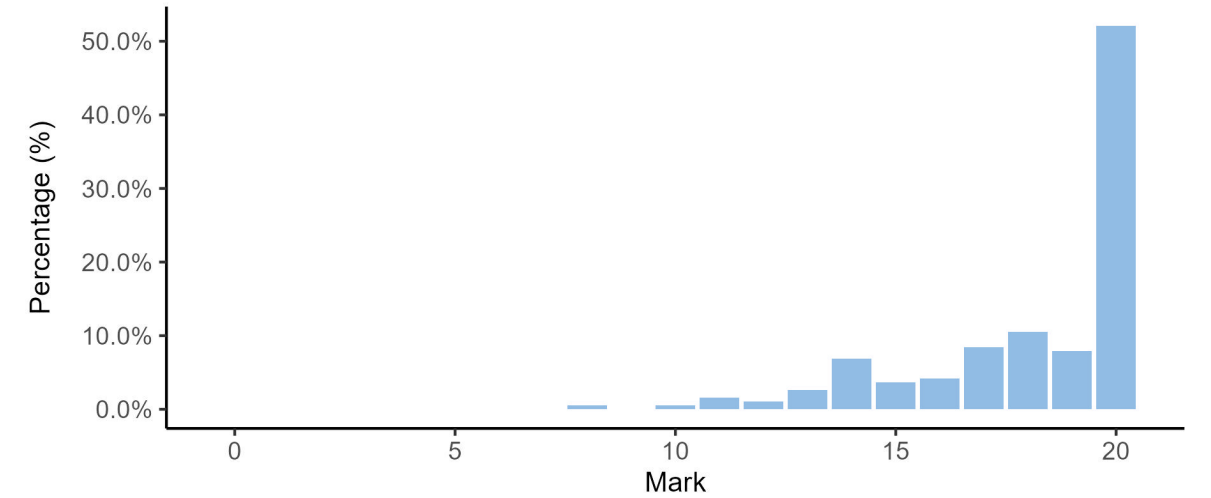
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

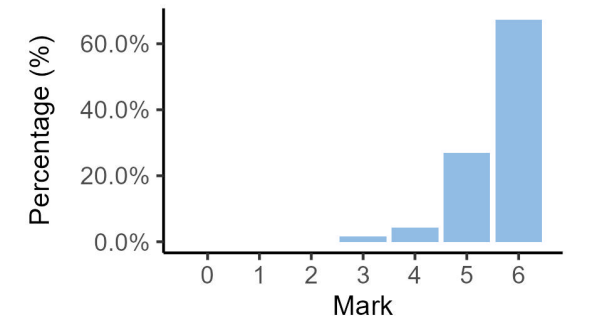


IA1 marks

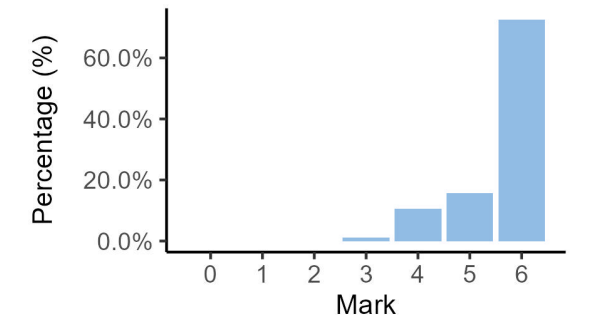
IA1 total



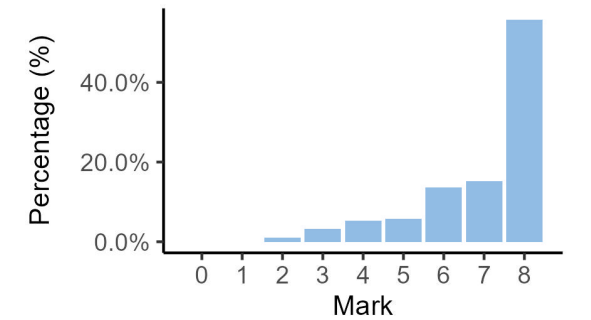
IA1 Criterion: Applying techniques and processes



IA1 Criterion: Manipulating music elements and concepts



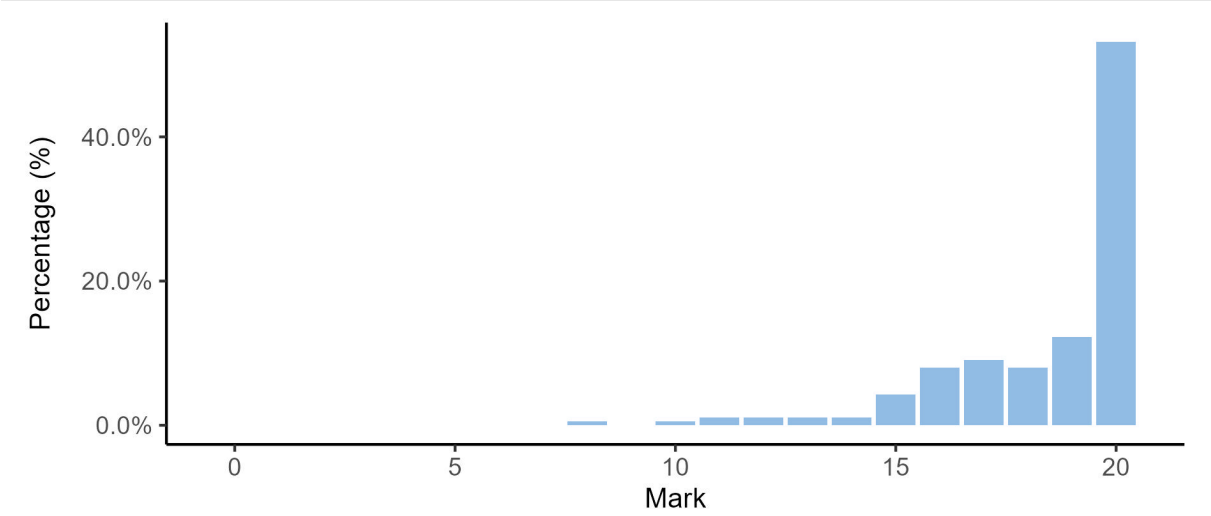
IA1 Criterion: Communicating meaning



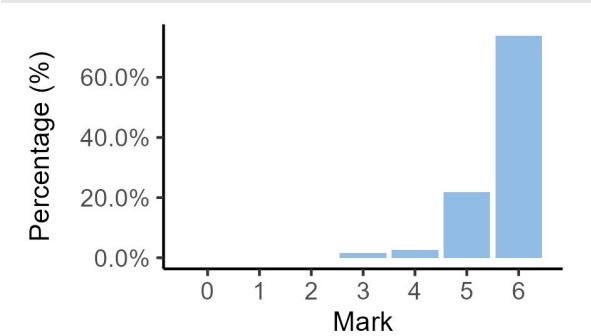


IA2 marks

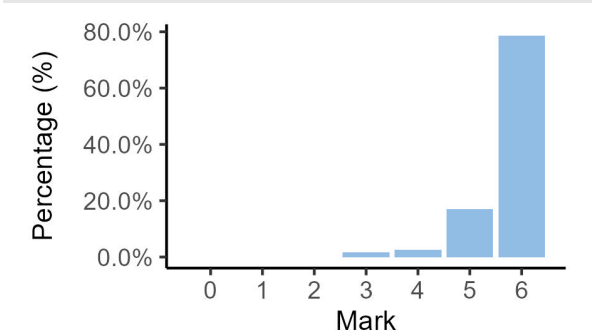
IA2 total



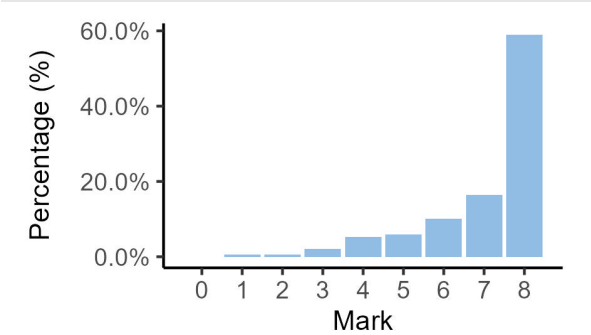
IA2 Criterion: Applying techniques and processes



IA2 Criterion: Manipulating music elements and concepts

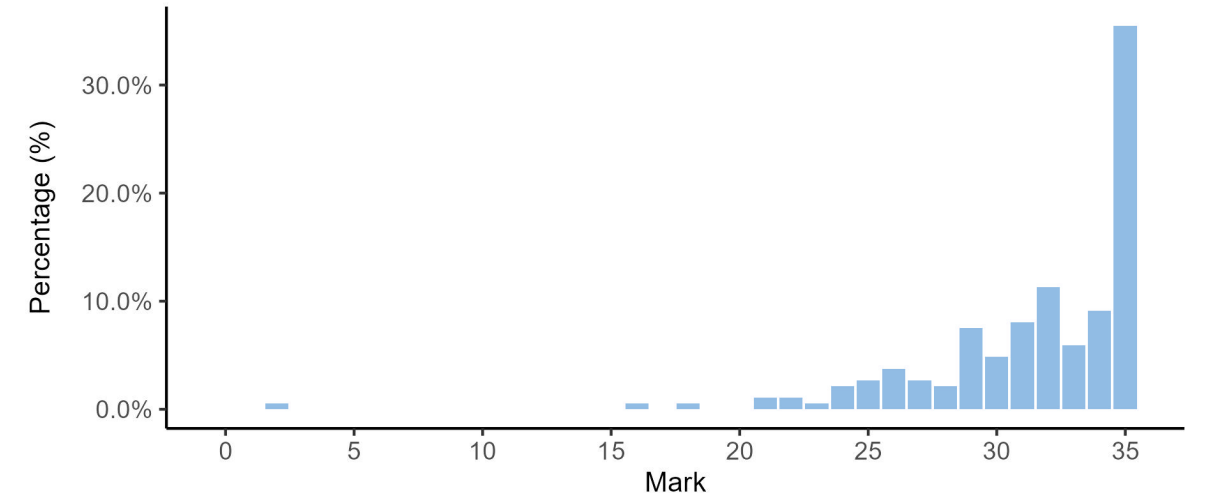


IA2 Criterion: Communicating meaning

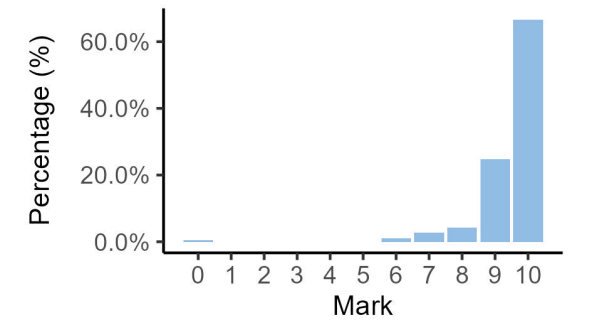


IA3 marks

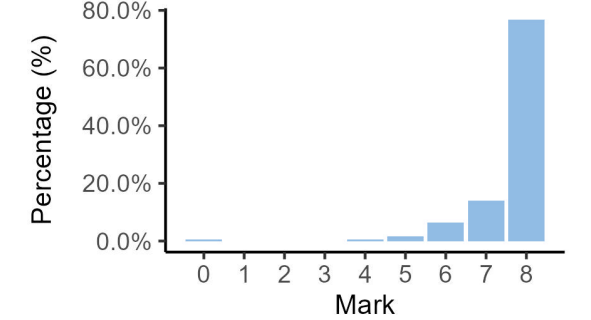
IA3 total



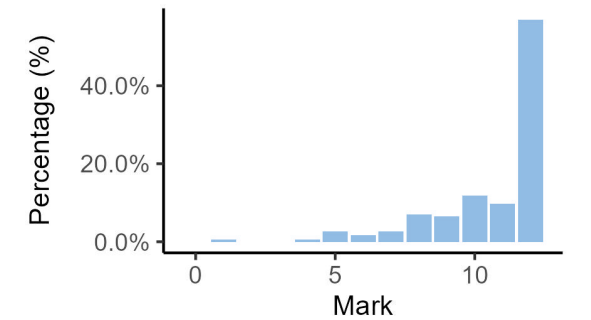
IA3 Criterion: Applying techniques and processes



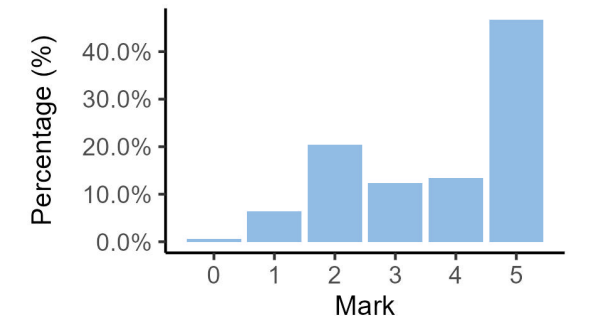
IA3 Criterion: Manipulating music elements and concepts



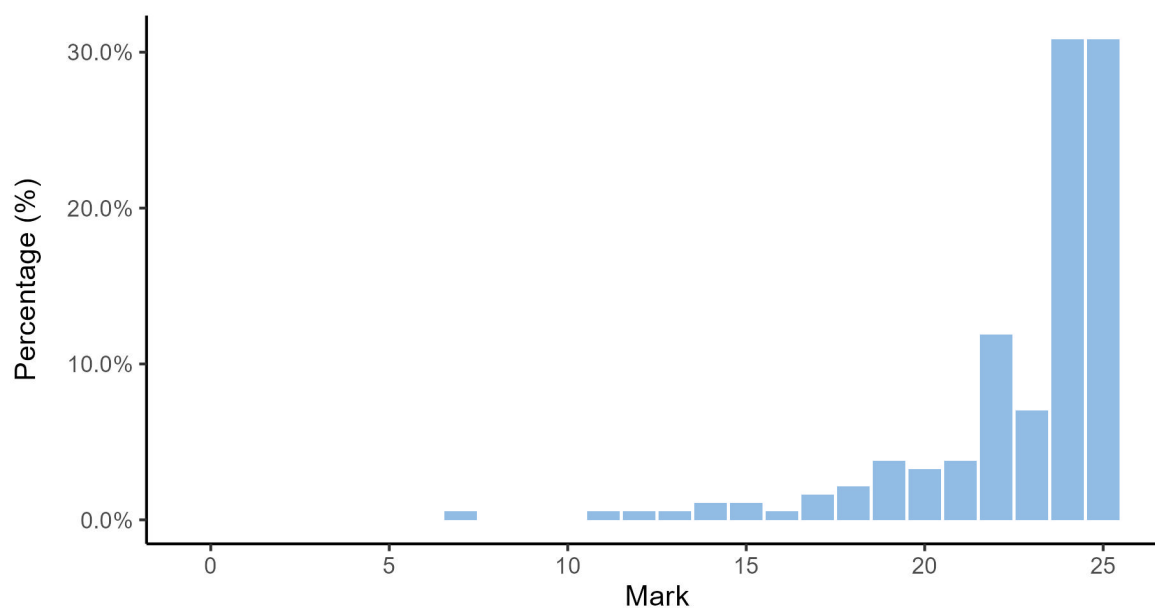
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

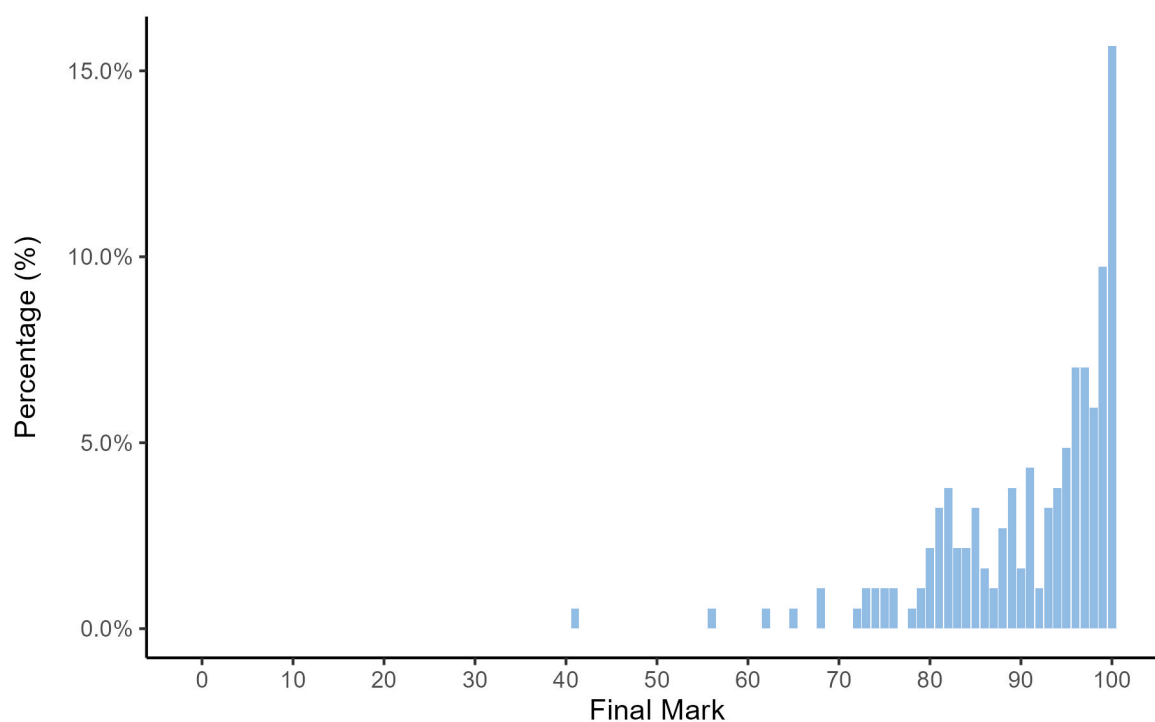


## External assessment (EA) marks



## 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	85–68	67–44	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	136	45	3	1	0

## Subject completion: Musicology

The following data includes students who completed the General subject.

**Note:** All data is correct as at January 2025. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music Extension (Musicology): 7.

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

## 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	85–68	67–44	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.

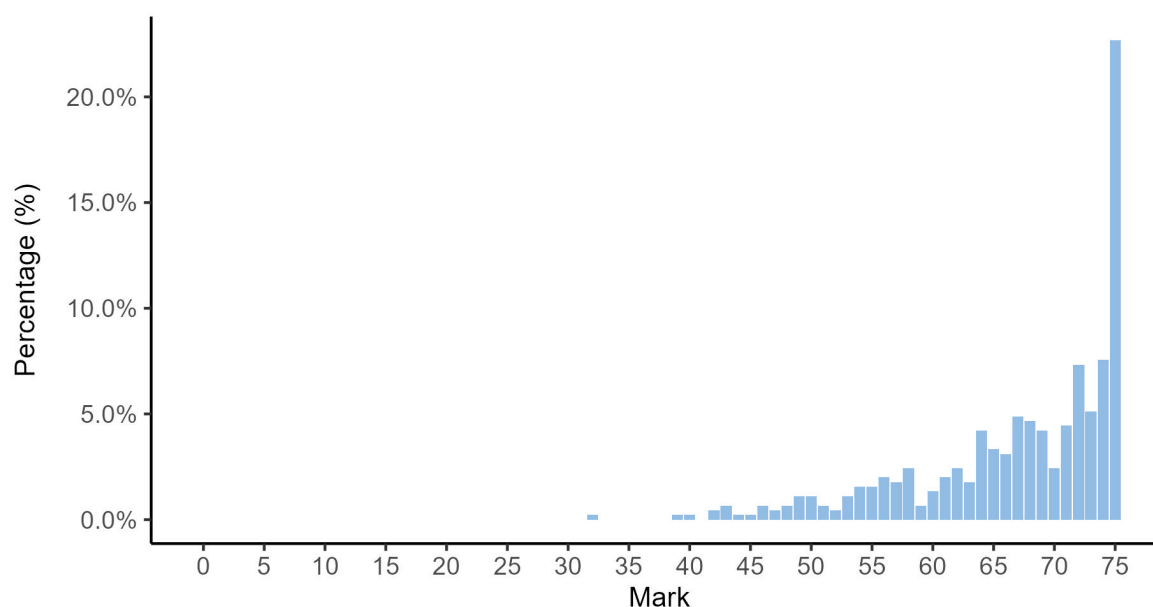
**Note:** All data is correct as at January 2025. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Music Extension (Performance): 129.

Completion of units	Units 3 and 4
Number of students completed	446

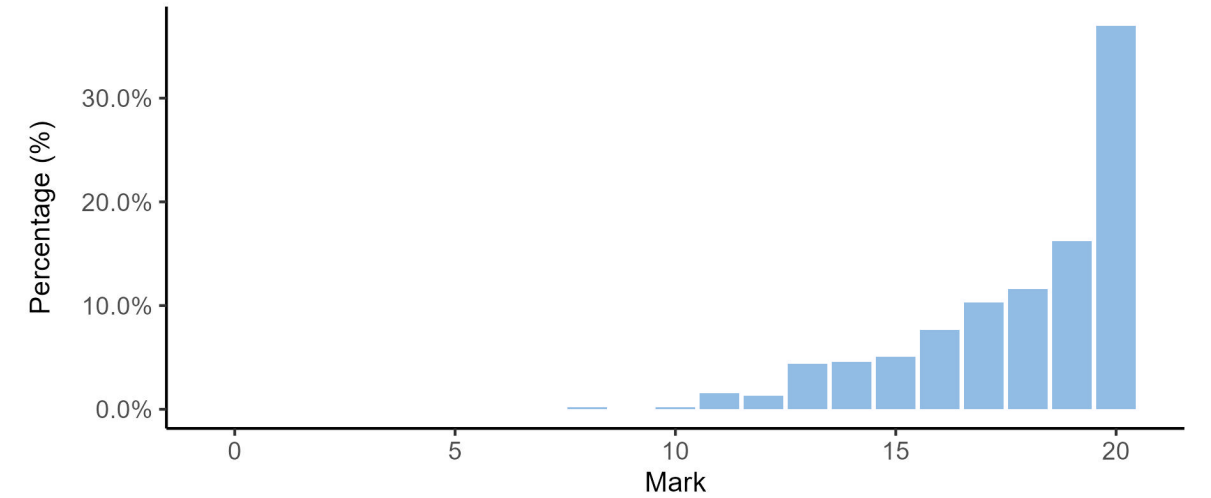
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

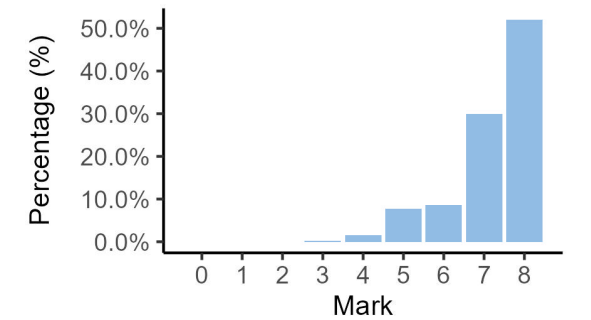


IA1 marks

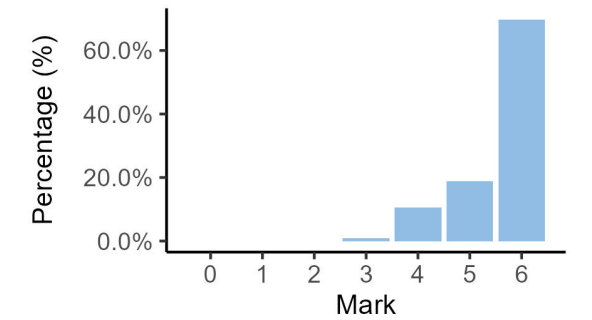
IA1 total



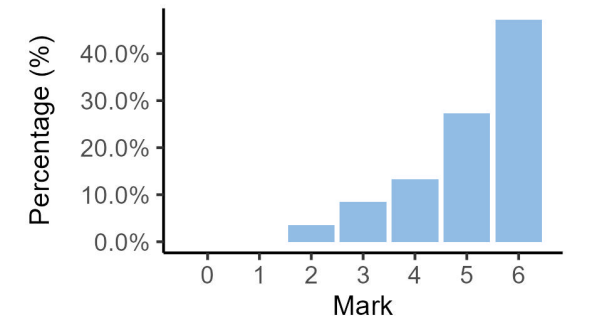
IA1 Criterion: Applying technique



IA1 Criterion: Interpreting music elements and concepts

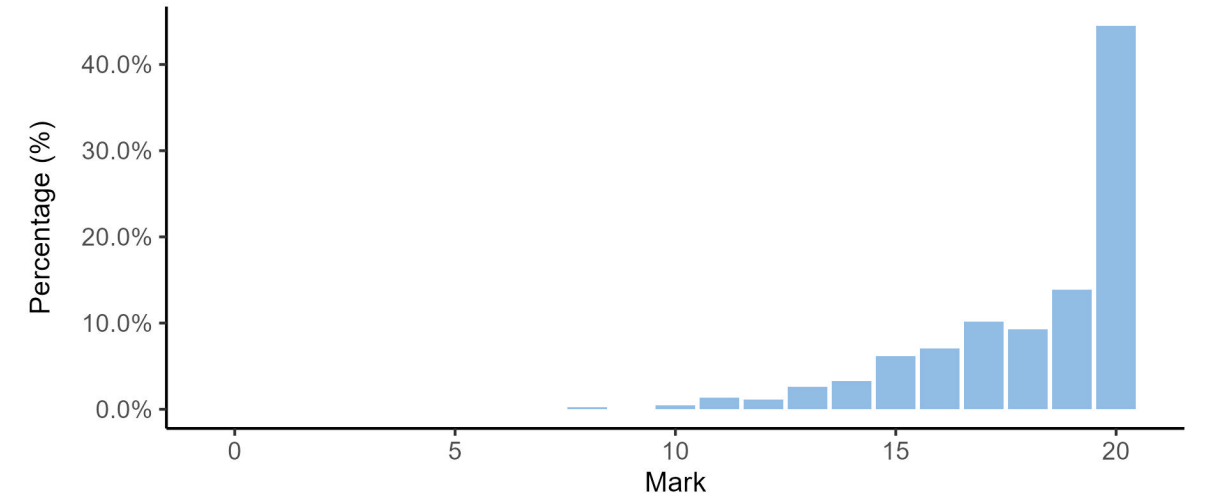


IA1 Criterion: Communicating meaning

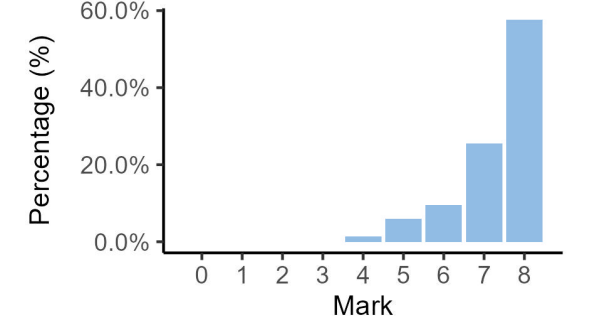


IA2 marks

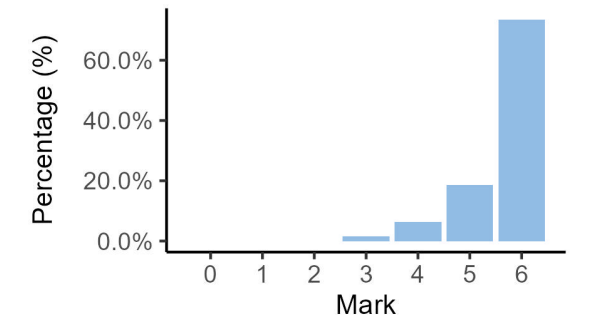
IA2 total



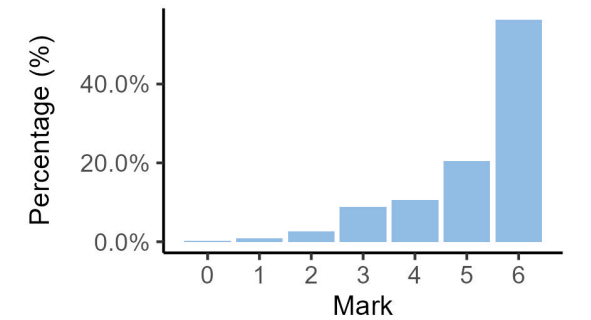
IA2 Criterion: Applying technique



IA2 Criterion: Interpreting music elements and concepts



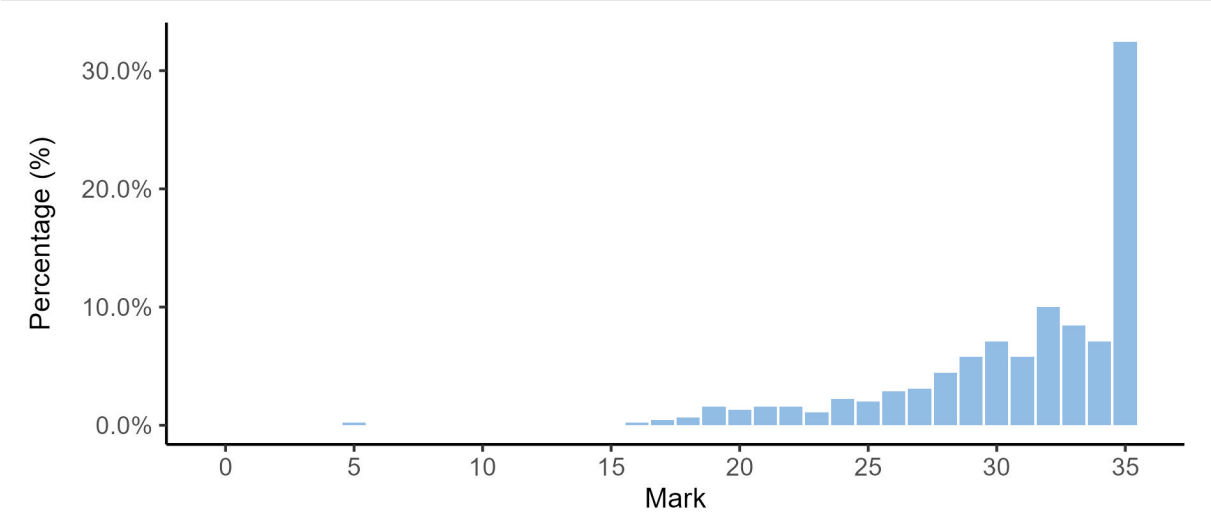
IA2 Criterion: Communicating meaning



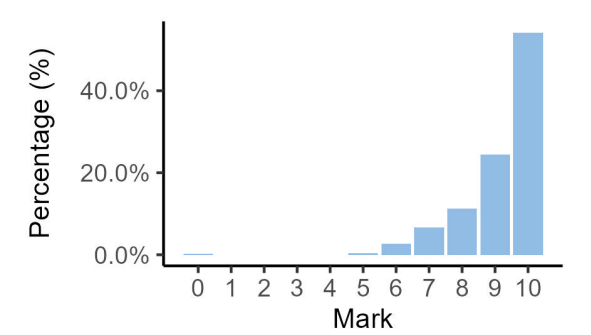


IA3 marks

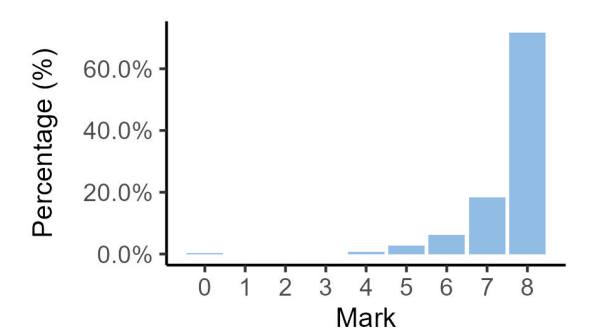
IA3 total



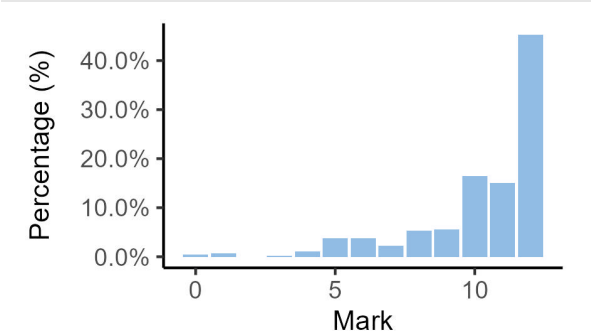
IA3 Criterion: Applying technique



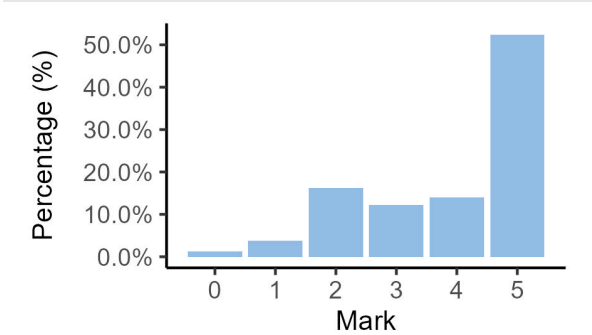
IA3 Criterion: Interpreting music elements and concepts



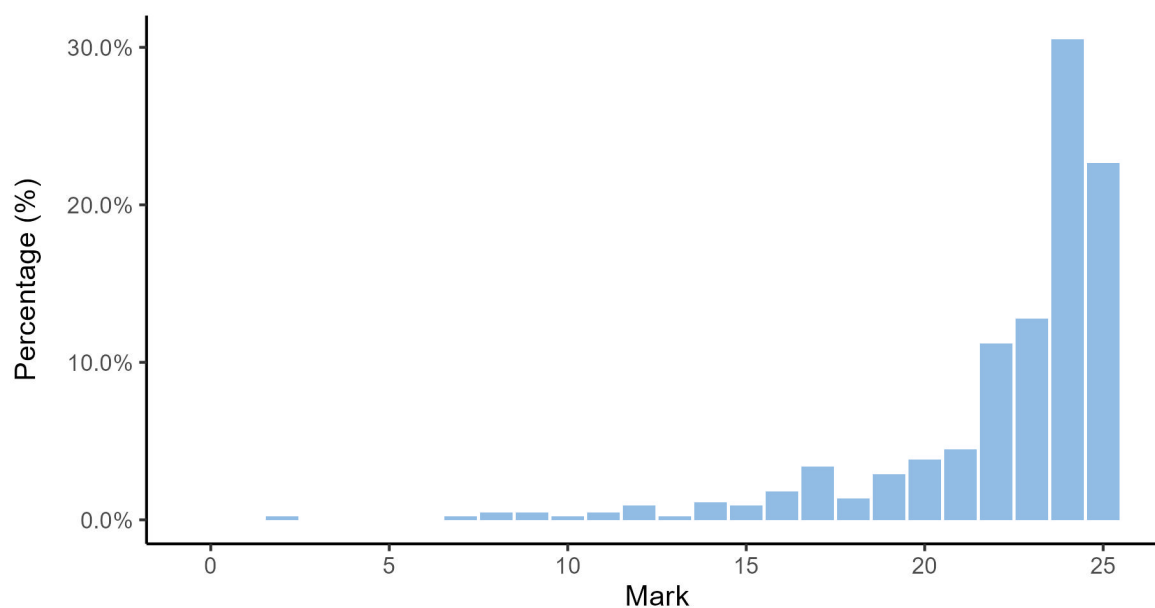
IA3 Criterion: Communicating meaning



IA3 Criterion: Evaluating best practice

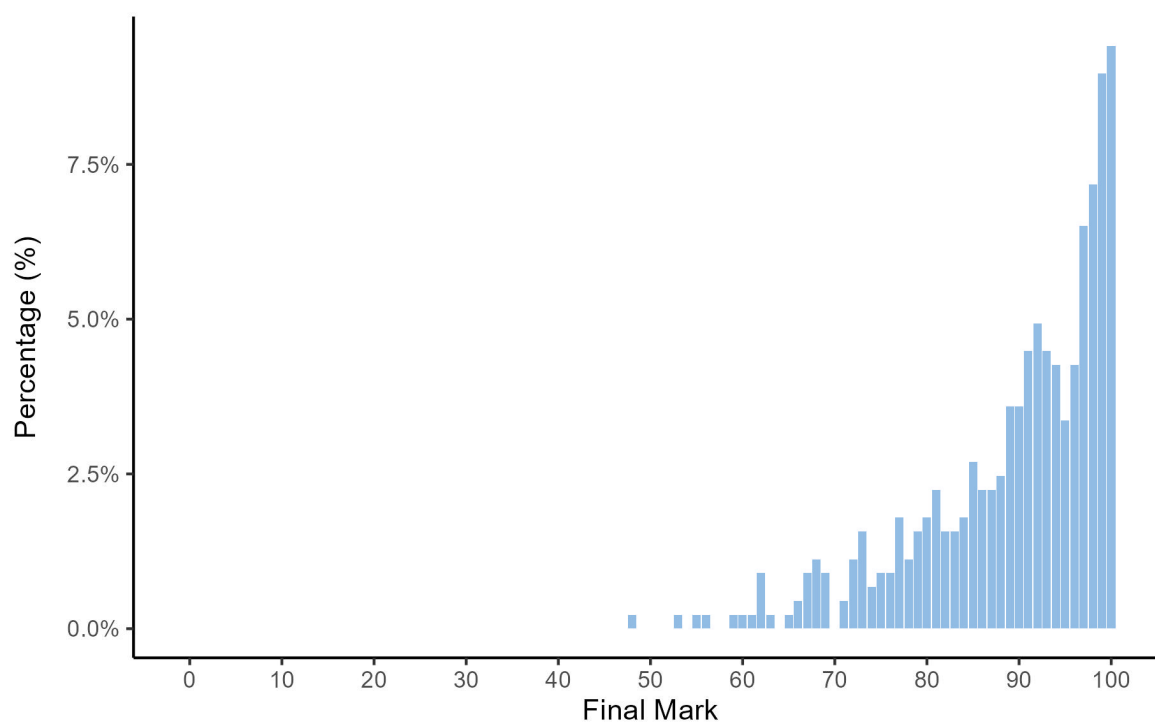


## External assessment (EA) marks



## 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	85–68	67–44	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	321	106	19	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 assessment. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both the subject matter and the assessment objective/s.

Refer to *QCE and QCIA policy and procedures handbook v6.0*, Section 9.5.

## Percentage of instruments endorsed in Application 1

### Composition

Instruments submitted	IA1	IA2	IA3
Total number of instruments	113	113	113
Percentage endorsed in Application 1	87	87	89

### Musicology

Instruments submitted	IA1	IA2	IA3
Total number of instruments	41	41	41
Percentage endorsed in Application 1	90	88	90

### Performance

Instruments submitted	IA1	IA2	IA3
Total number of instruments	146	146	146
Percentage endorsed in Application 1	85	82	87

## Confirmation

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

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

Refer to *QCE and QCIA policy and procedures handbook v6.0*, Section 9.6.

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

### Number of samples reviewed and percentage agreement

#### Composition

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	84	186	0	94.05
2	84	187	0	95.24
3	84	184	0	72.62

#### Musicology

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	7	8	0	85.71
2	7	8	0	100.00
3	7	8	0	71.43

#### Performance

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	129	435	0	94.57
2	129	434	0	93.02
3	129	419	0	77.52

# Internal assessment 1 (IA1)



## Composition 1, Musicology 1 and Performance (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	7	0	12
Authentication	0	0	0
Authenticity	1	0	2
Item construction	1	0	1
Scope and scale	3	3	4

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an authentic context that had real-world links and allowed students to complete the task in the most appropriate way
- included scaffolding in the assessment instrument that was relevant to the school context, rather than copy the scaffolding included in the QCAA sample assessment instrument
- for the Composition specialisation, allowed for student choice in genre and style, including emerging genres and styles.

#### Practices to strengthen

It is recommended that assessment instruments:

- include the assessment objectives from the syllabus relevant to the specialisation to ensure students have clarity about the cognitions being assessed
- only refer to assessable components in the task section, using the scaffolding to include other examples of best practice, such as reflective and other supporting documentation
- for the Performance specialisation
  - allow students to perform in a context relevant to them rather than at a pre-defined event

- allow students to complete the task in a way that best suits their circumstances by not requiring *one complete performance* to ensure students select repertoire commensurate with their technique and skills and suitable for their chosen performance context.

## 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	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- formatted the task clearly, including headings and lists that made the different components of the task easily understood by students
- used language that was appropriate for students while still ensuring that the syllabus requirements were met.

### 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 (app) 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
<b>Composition</b>					
1.	Applying techniques and processes	96.43	1.19	2.38	0
2	Manipulating music elements and concepts	97.62	0.00	2.38	0
3	Communicating meaning	96.43	1.19	2.38	0
<b>Musicology</b>					
1	Applying literacy skills	100.00	0.00	0.00	0
2	Expressing meaning	100.00	0.00	0.00	0
3	Investigating music	85.71	14.29	0.00	0
<b>Performance</b>					
1	Applying technique	95.35	4.65	0.00	0
2	Interpreting music elements and concepts	96.90	3.10	0.00	0
3	Communicating meaning	98.45	1.55	0.00	0

## Effective practices

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

- for Composition
  - in the Manipulating music elements and concepts criterion at 6 marks, notated scores specifically and consistently demonstrated manipulation of music elements and concepts through (but not limited to) explicit dynamic, tempo and articulation markings
  - responses developed from existing works were a significantly reworked interpretation of the original. In addition, the composition choices used to rework music were examined in the statement of intent
- for Musicology
  - in the Expressing meaning criterion
    - at 5–6 marks, the response summarised each text broadly
    - at 7–8 marks, the response provided a summary of key findings related to the music idea, thesis or research question being investigated



- in the Applying literacy skills criterion at 4 marks, the annotated bibliography demonstrated a coherent organisation of information by consistently reiterating each reference's connection to the chosen musical idea, perspective, research question or thesis statement
- in Performance
  - in the Applying technique criterion
    - at 5 marks, the response had evidence of accuracy but application of technical skills such as intonation, breath support, and/or scalar passages was not controlled, resulting in a performance that was not fluent and cohesive, or vice versa, i.e. control but not accuracy of rhythm or pitch
    - at 6 marks, the response demonstrated accuracy and control but may have had technical stumbles that affected the fluency and cohesion of the overall performance
    - at 7 marks, a fluent and cohesive performance was realised with accurate and controlled technique
  - in the Communicating meaning criterion
    - at 3 marks, the statement of intent applied literacy skills using relevant terminology, and there was some evidence of examination and evaluation of the student's own performance choices, i.e. more than an examination of the original work
    - at 4 marks, realisation of music ideas communicated meaning through a selection of expressive devices and performance choices. The response included a statement of intent that applied literacy skills, expressing ideas in a predominately sequenced and connected manner, and evaluated and examined the performance choices made to communicate meaning
    - at 5 marks, the statement of intent evaluated and examined the performance choices made, using literacy skills that were sequenced and well-connected. Additionally, the realisation of the performance had evidence of sustained use of chosen expressive devices and performance choices (as examined in the statement of intent).

### Practices to strengthen

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

- teachers consistently apply the ISMG by evaluating the evidence in the student work against the lowest performance-level descriptor (PLD) and continuing to move up to the next PLD until the evidence no longer matches the characteristics in the PLD, working upwards until they find the descriptor that best matches the student's work
- for Composition
  - in the Applying techniques and processes criterion
    - at 4 marks, there is evidence of idiomatic compositional devices used to develop a work that may not be unified and cohesive, and/or may use a combination of idiomatic and non-idiomatic devices that affect unity and cohesion
    - to move beyond 4 marks, compositions must apply idiomatic compositional devices that reflect the style or period of music and use these to develop the work
    - at 5 marks, the work applies idiomatic compositional devices to develop the work and is unified and cohesive
  - for the Manipulating music elements and concepts criterion at 5 marks, the work must have evidence of synthesis of compositional practices. This refers to the process of manipulating

individual music elements and concepts to compose a unique and unified composition that makes the chosen style and genre explicit

- for Musicology
  - the annotated bibliography should examine a range of sources for relevance and value, including but not limited to
    - primary sources (such as scores and recordings)
    - secondary sources (such as peer-reviewed journal articles, books, essays, and formal commentaries about music elements and concepts, and ideas about music)
    - popular sources (such as blog posts, social media, newspaper and magazine articles)
  - in the Investigating music criterion
    - at 7 marks, the response shows evidence of a range of primary and secondary sources, and evidence of examination of these sources for relevance and/or value
    - at 8 marks, the response examines all sources for relevance and value in relation to the music idea being investigated
- for Performance
  - in the Applying technical skills criterion at 8 marks, the performance applies technical skills with command, including precise control, accuracy in pitch and rhythm, mastery of complex passages, and effective execution of dynamics and articulations. It involves clean transitions, consistent intonation, minimal errors, and resonant sound, reflecting a high level of preparation and understanding of the music.

## Samples

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

- the Applying techniques and processes criterion at 6 marks, as the composition demonstrates application of compositional devices, including motif, repetition, variation and contrast, that are integral to the work. The application of these compositional devices shows understanding and command of instrument capabilities and music for percussion ensemble
- the Manipulating music elements and concepts criterion at 6 marks, as the manipulation of music elements and concepts is consistent and embodies compositional practices. Evidence shows that the composition effectively uses texture, dynamics, articulation, and rhythm to create an atmosphere of increasing fear and panic (1:17–1:50 minutes)
- the Communicating meaning criterion at 8 marks, as the statement of intent begins with a clear statement about the music idea communicated in the work. Paragraph two examines the use of music elements, including details of oscillating chords used at the start of the composition. The examination is immediately followed by an evaluation of how these elements communicate an unsettling mood.

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

**Excerpt 1**

Audio content: (2 min, 20 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia1\\_e1\\_p1\\_stu1.mp3](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia1_e1_p1_stu1.mp3)

**Excerpt 2**

My composition titled *Panic* aims to persuade the audience to feel a sense of panic through timbre and expressive devices, through intense, fearful, and overwhelming moods.

During the start (bar 1 to 6) of my piece starts on the marimbas, which have a dark and mellow timbre, rolling on oscillating chords of C minor chord to F major to A diminished back to C minor. This oscillating flow of dissonance versus consonance has an unsettling mood which helps communicate the sense of panic.

**Excerpt 3****Panic**

**Panic**

$\text{♩} = 140$

The musical score for 'Panic' is written for a large percussion ensemble. The tempo is marked as  $\text{♩} = 140$ . The key signature has one flat (B-flat). The score is in 4/4 time. The instruments listed on the left are: Vibraphone 1, Vibraphone 2, Marimba 1, Marimba 2, Marimba 3, Glockenspiel, Xylophone, Xylophone 2, Timpani, Temple Blocks, Aux. Perc., Snare Drum, Bass Drum, and Cymbal. The Marimbas (1, 2, and 3) play a series of chords: C minor (bars 1-2), F major (bars 3-4), A diminished (bars 5-6), and C minor (bars 7-8). The Timpani plays a steady pulse of eighth notes. The other instruments are mostly silent, with some light percussion in the later measures.

2

8

Vib. 1

Vib. 2

Mba. 1

Mba. 2

Mba. 3

Glk.

Xyl.

Xyl. 2

Timp.

Tmp. Bl.

Aux.

S.D.

BD

Cym.

*mf*

*pp*

*pp*

The following excerpts for Musicology have been included:

- to provide evidence of the Expressing meaning criterion at 8 marks, as the response demonstrates expression of meaning through a summary of key findings that directly relate to the research aim to uncover how the development of the clarinet influenced key composers. This annotation summarises a key finding that early compositions for clarinet avoided the lower register because of difficulties with fingering and tuning
- to provide evidence of the Investigating music criterion at 6 marks, as
  - the annotated bibliography of a letter from Mozart analyses the source, discussing its relevance and value for further research on how early composers incorporated the clarinet into their music
  - the response demonstrates a selection of sources, including a primary source for Mozart's *Symphony no. 31* as well as video documentaries, peer-reviewed articles and letters.

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

### Excerpt 1

Mozart, W. A. (1791). *Clarinet Concerto in A Major K. 622*.

In Mozart's *Clarinet Concerto*, many details of the early clarinet's technical capabilities are revealed. Throughout the whole work, Mozart writes for the entire range of the basset clarinet – a standard clarinet with a lower bottom register (which the dedicatee of the work Anton Stadler had primarily played on) – from low chalumeau C to high altissimo G. Throughout much of the 1<sup>st</sup> and 3<sup>rd</sup> movements, such as bar 134 (mvt. 1) or bar 7 (mvt. 3), Mozart writes fast, tongued passages, often with staccato markings. Furthermore, the second movement is a slow *Adagio*, with many simpler and slower rhythms, and sequences. Overall, this source may not be too valuable, as it does not bring insight to the “standard” clarinet since Mozart had composed for the basset clarinet (likely avoiding many of the issues of the chalumeau pointed out in the fourth entry). However, it is still relevant for research as it shows that Mozart's understanding of the clarinet family and their technical capabilities had developed since his *Symphony No. 31 K.297*. Scholars understand from this score, including all the fast tongued passages and semiquaver runs, to the more intimate and warm-timbred slow passages that the clarinet was very capable as a solo performance instrument, developing very rapidly since its conception.

### Excerpt 2

Mozart, W. A. (1778, December 3). *Mannheim*. Retrieved from [https://www.gutenberg.org/files/5307/5307-h/5307-h.htm#link2H\\_4\\_0003](https://www.gutenberg.org/files/5307/5307-h/5307-h.htm#link2H_4_0003)

*“Ah, if only we had clarinets too! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets. At my first audience of the Archbishop I shall tell him much that is new, and also make some suggestions. Oh, how much finer and better our orchestra might be if the Archbishop only chose! The chief cause why it is not so, is that there are far too many performances. I make no objection to the chamber-music, only to the concerts on a larger scale.”*

The quotation above is an extract from a letter that Wolfgang A. Mozart, a highly influential composer of the Classical Era, wrote to his father when he was exposed to the newly developed clarinet in Mannheim. He expresses his longing desire to have clarinets back in his hometown of Salzburg, when he writes “Ah, if only we [Mozart and his father] had clarinets too!” Mozart then writes that he will tell the Archbishop that “much is new”, referring specifically to the new, unique timbre of the clarinet, and that he would “make some suggestions” – likely referring to suggesting that clarinets were necessary in Salzburg. This source is extremely valuable as it highlights the influence that the church had over the development of new music, particularly in the development and demand of the clarinet and music that would be composed for it. Mozart's letter also reflects how keen he was in composing for the new instrument upon hearing its sound; as such, it would be beneficial to study some of Mozart's compositions around the date the letter was written to understand how the clarinet was used and what purpose it served in his symphonies when added to the existing wind section of flutes, oboes and bassoons.

**Excerpt 3****REFERENCES**

- Eriksson, B., & Soderberg, A. (Directors). (2014). *Mozart's Lost Clarinet* [Motion Picture]. Retrieved from [REDACTED]
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- Kireilis, R. J. (1964). *A History of the Clarinet and its Music from 1600 to 1800*. North Texas State University. Denton: UNT Digital Library. Retrieved from [https://digital.library.unt.edu/ark:/67531/metadc935803/m2/1/high\\_res\\_d/1002744378-Kirellis.pdf](https://digital.library.unt.edu/ark:/67531/metadc935803/m2/1/high_res_d/1002744378-Kirellis.pdf)
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The following excerpts for Performance have been included to provide evidence of:

- Applying technique at 8 marks, as the performance demonstrates command and control of breath in legato passages that smoothly transition across the passaggio (e.g. 1:49–2:12 minutes)
- Interpreting music elements and concepts at 6 marks, as the interpretation of musical elements, including articulation, phrasing, and dynamics, demonstrates a thoughtful incorporation and awareness of stylistic characteristics, reflecting an individual understanding and interpretation of style (e.g. 0:48–1:10 minutes)
- Communicating meaning at 6 marks, as the response examines the performance choice to raise the key to D major and choices regarding expressive devices. There is clear evaluation supporting these choices, including how the key change suited her mezzo soprano range and how the choice of dynamics captures the pain and cruelty endured.

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



**Excerpt 1**

Video content: (2 min, 41 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia1\\_e1\\_p1\\_stu1.mp4](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia1_e1_p1_stu1.mp4)

**Excerpt 2**

I have raised the key a tone from C major to D major to suit the tonal colour of my voice, allowing me to showcase more of my higher register, which evokes a sense of richness and joy, expressing the 'victory'. I have adhered to Carissimi's strict Baroque tempo of *allegro con brio* as it echoes the theme of "Victory". Throughout my performance I utilise many musical elements and devices, one in particular is "expressive device's". By using dynamics in my performance it allows me to highlight the contrasting emotions of happiness, anger and sadness. The change in emotions is evident in bars 34 to 53, when I start singing at *mezzo piano* emphasising and pouring out the pain that was felt, before moving onto *mezzo forte*. It is here where I can truly release the depth of cruelty endured.

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

- the Applying technique criterion at 8 marks, as the performance demonstrates understanding and command of tone supported by secure breath control, creating legato phrases
- the Interpreting music elements and concepts criterion at 6 marks, as the individualised shaping of phrasing, articulation and rubato is expressive and sensitive to the Romantic era style
- the Communicating meaning criterion at 6 marks, as the response examines the performance choices regarding tempo and technique to support the intended meaning. The effectiveness of these choices to communicate meaning is evaluated through the use of well-connected phrases supported by refined technique to sustain 'tender, loving moods'.

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

**Excerpt 1**

Video content: (49 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia1\\_e1\\_p1\\_stu2.mp4](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia1_e1_p1_stu2.mp4)

**Excerpt 2**

Listening to many YouTube performances, widely-varied my insight towards possible moods, helping define how I personally expressed the piece, in-conjunction with piano. Developing the discovered faster-tempo, gave moving/forward-motion feeling throughout, enhancing flow and emotive, longing moods, through full, leading-phrasing. Further, practically assisting B-section's phrasing-flow and communicating clear, longing, light-floating meaning, my mentor implemented suitable, now-achievable breath-placements, after ghost-breath practicing exercises. Rewarding well-connected phrases, combined with increased understanding/development of technique- (taking gentle, quick-breathes + playing the final-quaver-beat-notes placed, held + tonally-full), sustains tender, loving moods. Likewise, clean over-the-break leaps (Eg: Bar27(b4-b5)) in the B-section and gentle 3rd-register D's (Bar17) were practiced, learning required air-support and tongue-positioning at the roof-of-the-mouth, conveying expressive, longing, pure moods. Moreover, slower tempos, varying rhythms + articulation practice techniques, helped develop secure, even, clean-technique and calm, flowing expression.

## Additional advice

- For Performance video recordings
  - position the camera to ensure a full view of the performer and instrument so technique is clearly visible, e.g. the
    - piano player's hands, feet and posture at the instrument
    - full guitar fret board, body and pedal board
    - drummer's hands, feet and posture at the drum kit
  - where more than one student is being assessed in a performance, consider recording the performance on two devices to allow for clear vision of each individual student
  - ensure the environment supports a clear and focused performance that communicates meaning. Venues such as bedrooms are not appropriate.
- For Composition, it is helpful if notated compositions are supported by an audio file for confirmation. This can be achieved by exporting notation to MP3.



# 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	7	1	16
Authentication	0	0	0
Authenticity	2	0	3
Item construction	2	0	3
Scope and scale	3	3	4

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an authentic context that had real-world links and allowed students to complete the task in the most appropriate way
- included scaffolding in the assessment instrument that was relevant to the school context, rather than copied the scaffolding included in the QCAA sample assessment instrument
- for the Composition specialisation, allowed for student choice in genre and style, including emerging genres and styles.

#### Practices to strengthen

It is recommended that assessment instruments:

- include the assessment objectives from the syllabus relevant to the specialisation to ensure students have clarity about the cognitions being assessed
- only refer to assessable components in the task section, using the scaffolding to include other examples of best practice, such as reflective and other supporting documentation
- for the Performance specialisation
  - allow students to perform in a context relevant to them rather than at a pre-defined event

- allow students to complete the task in a way that best suits their circumstances by not requiring *one complete performance* to ensure students select repertoire commensurate with their technique and skills and suitable for their chosen performance context

## 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	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- formatted the task clearly, including headings and lists that made the different components of the task easily understood by students
- used language that was appropriate for students while still ensuring that the syllabus requirements were met.

### 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 app 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
<b>Composition</b>					
1	Applying techniques and processes	96.43	2.38	1.19	0
2	Manipulating music elements and concepts	100.00	0.00	0.00	0
3	Communicating meaning	95.24	3.57	1.19	0
<b>Musicology</b>					
1	Applying literacy	100.00	0.00	0.00	0
2	Expressing meaning	100.00	0.00	0.00	0
3	Investigating music	100.00	0.00	0.00	0
<b>Performance</b>					
1	Applying techniques	93.80	3.88	2.33	0
2	Interpreting music elements and concepts	99.22	0.00	0.78	0
3	Communicating meaning	96.90	0.78	2.33	0

## Effective practices

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

- for Composition, in the Manipulating music elements and concepts criterion at 6 marks, the selected style and genre were clear and unmistakable, consistently reflecting compositional practices
- for Musicology, in the Expressing meaning criterion at 8 marks, the response was thorough and expressed meaning or ideas about music that made insightful conclusions that encouraged others to think differently or more deeply about the subject
- for Performance, in the Interpreting music elements and concepts criterion
  - at 5 marks, the performance demonstrated an awareness of style characteristics and nuances through the thoughtful, expressive conveyance of meaning
  - at 6 marks, the performance demonstrated insightful understanding of the piece, including style characteristics. The performance showcased distinctive and deliberate manipulation of music elements and concepts that captured the style and genre and, in doing so, demonstrated ownership and an individualised style.

## 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 the performance statement and the statement of compositional intent
  - are different from the reflective statement in IA3
  - involve different cognitions from those in General Music for Communicating meaning
- for Composition, the statement of compositional intent examines and evaluates the use of music elements, concepts and compositional devices and evaluates how these communicate meaning
- for Performance
  - teachers and students are aware that accurate and controlled technical skills must be demonstrated to achieve 6 marks and above, e.g. there may be evidence of some accuracy and control, but errors in intonation on the instrument impact control and accuracy. Therefore, the performance cannot be awarded higher than 6 marks
  - the performance statement should examine and evaluate the performance choices made, and the meaning being communicated. Therefore, the performance statement is not
    - a review of the learning process for the repertoire or techniques and strategies used to develop the performance
    - an analysis of the composition.

## Samples

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

- the Applying techniques and processes criterion at 6 marks, as the composition demonstrates application of compositional devices, including development, unity, variation and transition, that are integral to the work, e.g. transitions between sections of the song are smooth and maintain the rhythmic and harmonic energy of the song, showing command
- the Manipulating music elements and concepts criterion at 6 marks, as the composition manipulates instrumentation, vocal timbre and chords in a manner that exemplifies the style and embodies compositional practices
- the Communicating meaning criterion at 8 marks, as the composition communicates subtleties of meaning through the synthesis of melody, harmony and countermelodies, as examined and evaluated in the statement of compositional intent.

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

**Excerpt 1**

Audio content: (3 min, 53 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia2\\_e1\\_p1\\_stu1.mp3](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia2_e1_p1_stu1.mp3)

**Excerpt 2**

At 2:09, the post-chorus begins, where lyrics and melodies from the song are repeated. I created polyphonic vocals to convey the anxious thoughts building up. These countermelodies start soft and breathy and overtime become almost yell-like to increase the power.

The third countermelody (2:44), “I know it’s not enough for you,” creates intensity and a sense of momentum as the rests within the main vocals are replaced with contrasting vocal layers. The fourth countermelody, (2:57) “I know it’s not enough”, has less reverb, is sung with more chest voice and is repeated constantly towards the end of the post-chorus to enhance the anxious thoughts that arise when deciding to move on. The final countermelody (3:03), “moving on,” is held until the outro starts, symbolising the writer looking towards the future.

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

- the Applying techniques and processes criterion at 6 marks, as the composition demonstrates understanding and command, including through development of the accompaniment. Thoughtfully composed layers are progressively added to support the vocal melody, and these layers both develop the repeated ideas and maintain unity throughout
- the Manipulating music elements and concepts criterion at 6 marks, as the manipulation is consistent and embodies compositional practices, such as the use of reverb, equalisation (EQ) and microphone technique to create specific timbres appropriate to the style of the song
- the Communicating meaning criterion at 8 marks, as the statement of compositional intent examines and evaluates music elements, concepts and compositional devices, and expresses the meaning of safety. The resolution of the composition sustains music ideas to communicate subtleties of this meaning.

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

**Excerpt 1**

Audio content: (2 min, 30 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia2\\_e1\\_p1\\_stu2.mp3](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia2_e1_p1_stu2.mp3)

**Excerpt 2**

The profound connection with the inner child is realised with the lyric “don’t set us apart”, and “just stay in my life now”, which is sung with sensitivity, signifying the importance of the connection. The vocal quality throughout the piece is muted, with a lot of presence in the lower vocal EQ spectrum (200-400Hz), painting a warm tone to reflect “feeling safe”. However, the embodiment of the inner child is shown through the recording technique, being up-close and recording the vocals below 9 decibels. This causes the vocals to sound airy and vulnerable, reflecting the innocence of the inner child.

Various forms of sound manipulation in the drum track were used to communicate aspects of innocence and tranquillity. In the second verse, the drum tracks start off with recordings of a high tom played with a soft mallet, decreasing the level of attack, symbolising the gentleness within the aspect of tranquillity. A *Chromaverb* (a circular method of reverb design) is placed as a release of the toms, creating a dynamical unity with the rest of the track, enhancing familial connection. The kick follows the same procedure as the toms with the soft mallet technique, which both tracks are topped off with a channel EQ, reducing the high end (1kHz-20kHz) to cut out any harshness of the drums, channelling the ambience of a warm tone, in reflection of the “safe space” within the relationship with the inner child.

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

- the Applying literacy skills criterion at 4 marks, as music ideas are clearly articulated and the structure is controlled
- the Expressing meaning criterion at 8 marks, as the response consolidates ideas to enable new understandings about the perception of various music elements for cochlear implant users in the selected repertoire
- the Investigating music criterion at 8 marks, as the response examines sources for their value to the guiding question of the investigation by comparing the findings of several sources regarding the pitch perception of cochlear implant users.

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

**Excerpt 1**

Pitch –

Overall, perception of pitch through the cochlear implant is widely varied from person to person. Pitch is considered to be one of the hardest parts of music for the CI to manipulate/recreate accurately (University of Iowa Health Care, 2023). Because of the method that the CI takes to recreate the sound, an electrical pulse rather than an acoustical pressure, the perception of pitch is associated with a “thud” or undiscernible noise. Although larger pitch changes can be noticed as this is similar to pitch changes in speech. It is noted that discrimination thresholds average one semitone, meaning for a note/pitch difference to be discernible, the note must be a semitone difference. Based on this, the University of Iowa Health Care (2023) states that CI users tend to be less accurate in recognising melodies or understanding harmonies compared to that of people with normal hearing. This statement is reinforced by Looi, McDermott, McKay & Hickson (2008) where CI users achieved 68% in one-octave pitch discrimination, 64.3% in half-octave pitch discrimination and 51.8% in quarter octave pitch discrimination. It can be seen then that the perception of pitch in music is reduced by 40-50 percent in most cases, implying that the CI negatively influences music perception.

**Excerpt 2**

Finlandia: Sibelius – Orchestral Piece (Classical)

Finlandia by Jean Sibelius is a tone poem composed for press celebrations of 1899. The piece features turbulent and rousing music which evokes the struggle of the Finnish people of the time. Written for a large orchestra, the piece consists of woodwind, brass, string and percussion instruments. The [Sibelius: Finlandia, Op. 26 \(with Score\) \(youtube.com\)](#) recording was used as a guide.

Straight from the beginning (as seen in figure 2/2.1), the piece uses all of the instrument families in a rich and dense chord of G<sup>b</sup> minor moving to D. With the rich timbres that these chords present, the implantee would have a difficult time discriminating the timbres of each instrument, with the most prominent voices being the brass section, having a prominent dense nature over the strings and woodwind sections. With all sections playing the two chords, pitch discrimination is unaffected as there is no distinct melody to be interpreted, just the tone rich chords (reinforced by figure 2.3). With regard to rhythm, the discrimination of the semibreve plus tied crochet remains the same as a normal-hearing person. With the movement of the piece from bar six, moving to the minims, the implantee will be able to effectively discriminate the progression (movement of the notes) rhythmically (seen in figure 2.2). Timbre discrimination will be slightly improved with the removal of the tuba and bassoon instruments, the individual timbres of the remaining instruments may be improved compared to that of the opening. Overall, from the opening phrase of Finlandia, music perception specifically may be negatively impacted somewhat as a result of strong timbres, voicings however because of the limited movement within rhythms of the piece, the perception of progression within the piece (through rhythm) remains constant if not improved through the CI compared to that of normal hearing. Overall, while listening to Finlandia, music perception and appreciation is influenced negatively by the CI.



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

- the Applying technique criterion at 8 marks, as the performance demonstrates command of left-hand leaps between octaves and chords with secure syncopation in the right hand, and well-managed transitions between sections without hesitation
- the Interpreting music elements and concepts criterion at 6 marks, as the interpretation of concepts such as tempo and dynamics are individualised, while showing incorporation of stylistic characteristics and nuances
- the Communicating meaning criterion at 6 marks, as the performance statement examines the choice to perform the piece at a moderately fast tempo and evaluates how this choice communicates the intended excitement of the piece. The performance realises both this choice and other choices involving dynamics in a synthesised manner that communicates subtleties of meaning.

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

#### Excerpt 1



Video content: (1 min, 51 secs)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr\\_music\\_ext\\_ia2\\_e1\\_p1\\_stu1.mp4](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_music_ext_ia2_e1_p1_stu1.mp4)

**Excerpt 2**

*Maple Leaf Rag*, by Scott Joplin, is a classic ragtime piece composed in the early 20<sup>th</sup> century. It is an exciting, jaunty piece, and my performance choices will be made to bring out these elements of the piece. Although the composer, Scott Joplin, famously wrote “it is never right to play ragtime fast”, this piece will be performed at a moderately fast tempo, nevertheless. This faster tempo will add energy to the performance, enhancing the excitement and entertainment of the piece. The piece will be played straight as opposed to the modern swung interpretation, to enhance the syncopation of the piece’s melody, which is core to the style of ragtime. While Joplin denotes few dynamics in his composition, I will add several dynamic changes create a sense of excitement, surprise, and cheekiness. In the bassline, which frequently alternates from bass octaves to tenor chords throughout, I will play predominantly with staccato to create a light, bouncy atmosphere. The bass octaves will be given greater emphasis than the tenor chords to maintain the strength of the piece’s bass core and to give strong forward drive. This can be found in bars 1-5. In the right-hand, which has the melody throughout the piece, there are frequent instances of longer syncopated octaves mixed between melodic runs. The syncopated octaves will generally be played with a staccato articulation and forte dynamic, to emphasize the offbeat rhythm of the piece and maintain its momentum. The fast runs will generally be played with a softer dynamic and slightly elongated articulation, to provide a fluid, snazzy contrast. Examples of this appear in bars 17-27. Throughout my performance, contrast will be used heavily to create an entertaining performance. Firstly, it will be seen in the aforementioned differences in articulation and dynamic level between the octaves and runs throughout the piece. Another example of contrast can be found in bars 8/9 and 40/41, where the dynamic of the arpeggiated run will build up from piano to mezzo forte before dropping back to piano. In this instance, the sudden drop after a crescendo goes against musical expectations, creating a sense of surprise and jokiness, enhancing the light-hearted, entertaining aspects of the piece. Further examples of contrast and jokiness can be seen at the dynamic contrasts at bars 49-56 and 65-76. Overall, this faster, more dynamic interpretation of an entertaining ragtime classic will result in a jaunty, exciting performance.

**Additional advice**

- For Composition, students and schools are encouraged to submit the artefact that best allows students to demonstrate the qualities of the performance-level descriptors. For compositions created using notation software, it may be effective to submit both the score and audio where the audio does not truly capture the nuances of the scored music or vice versa.
- For Musicology
  - students should be encouraged to explore and examine a range of sources, ensuring that
    - primary sources include original, firsthand materials such as sheet music, original recordings, interviews with, or letters by composers or performers
    - secondary sources are analyses, interpretations or evaluations of primary materials. These may include musicological peer-reviewed scholarly articles, textbooks, studies that link music to broader sociocultural contexts or movements, magazine articles, and blogs
  - students should avoid reliance on one type of source and consider the relevance and value of sources used.

- For Performance
  - where possible, teachers should be present to record performances and therefore ensure quality recordings
  - ensure the performer's entire body and instrument are visible in the footage as evidence of the demonstration of technique, posture and stage presence
  - use amplification of voice to support balance where students choose to sing and accompany themselves. If students use a backing track, ensure their voice is clearly audible and the performer's part is removed
  - ensure repertoire chosen is commensurate with the student's technique and skills, and allows demonstration of the full range of performance-level descriptors
  - where students perform in an ensemble, ensure each part is independent, i.e. one person per part.

# 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	9	0	15
Authentication	1	0	1
Authenticity	0	0	4
Item construction	0	0	0
Scope and scale	1	0	3

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an authentic context that had real-world links and allowed students to complete the task in the most appropriate way
- included scaffolding in the assessment instrument that was relevant to the school context, rather than copied the scaffolding included in the QCAA sample assessment instrument
- for the Composition specialisation, allowed for student choice in genre and style, including emerging genres and styles.

#### Practices to strengthen

It is recommended that assessment instruments:

- include the assessment objectives from the syllabus relevant to the specialisation to ensure students have clarity about the cognitions being assessed
- align the assessment objectives correctly with the different components of the task. For IA3, students are required to evaluate two techniques and/or strategies of best practice, which aligns to the reflective statement
- only refer to assessable components in the task section, using the scaffolding to include other examples of best practice, such as reflective and other supporting documentation

- for the Performance specialisation, allow students to complete the task in a way that best suits their circumstances by not requiring *one complete performance* to ensure students select repertoire commensurate with their technique and skills and suitable for their chosen performance context.

## 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	0	0
Layout	0	0	0
Transparency	0	0	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- formatted the task clearly, including headings and lists that made the different components of the task clear for students. This is of particular importance in IA3, as there are three components for the Composition and Performance specialisations, and two components for the Musicology specialisation
- used language that was appropriate for students while still ensuring that the syllabus requirements were met.

### 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 app 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
<b>Composition</b>					
1	Applying techniques and processes	97.62	1.19	1.19	1.19
2	Manipulating music elements and concepts	98.81	1.19	0.00	0.00
3	Communicating meaning	92.86	4.76	2.38	1.19
4	Evaluating best practice	78.57	21.43	0.00	0.00
<b>Musicology</b>					
1	Analysing music	71.43	28.57	0.00	0.00
2	Investigating music	85.71	14.29	0.00	0.00
3	Synthesising information	85.71	14.29	0.00	0.00
4	Evaluating best practice	100.00	0.00	0.00	0.00
<b>Performance</b>					
1	Applying technique	93.02	4.65	2.33	0.78
2	Interpreting music elements and concepts	98.45	0.00	1.55	0.00
3	Communicating meaning	93.80	2.33	3.88	0.78
4	Evaluating best practice	83.72	14.73	1.55	0.00

## Effective practices

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

- the ISMG was applied by matching the evidence to the descriptors, starting with the lowest performance-level descriptor and moving up
- for Composition, to be awarded higher than 6 marks in Communicating meaning, there was evidence of examination of music elements and concepts, and compositional devices in the composition, i.e. the statement of intent critically scrutinised and discussed the use of music elements and concepts, and compositional devices in the composition
- for Performance, in the Applying technique criterion at 10 marks, technical skills demonstrated command, i.e. technical skills integral to the work were proficient, with no stumbles affecting fluency or cohesion such as, but not limited to, uneven quaver passages or intonation errors.

## Practices to strengthen

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

- for Performance, in the Applying technique criterion, ‘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.
  - at 7 marks, there is evidence of accuracy and control of technical skills in performance, though this may not be consistent throughout
  - at 8 marks, students demonstrate accuracy and control of technical skills
  - at 9 marks, the accuracy and control of technical skills results in a fluent and cohesive performance
  - therefore, at 10 marks, students demonstrate accuracy and control with fluency and cohesion of technical skills that are integral (necessary, fundamental and essential) for the work with command (performed without hesitation and with mastery)
- when students evaluate best practice, they scrutinise two techniques and/or strategies to determine the strengths, implications or limitations for developing their own best practice. The reflective statement therefore must
  - involve more than identifying and/or listing techniques and strategies to achieve more than 1 mark
  - include referencing to achieve more than 2 marks
  - evaluate the logic of two techniques or strategies for the development of best practice to achieve more than 3 marks. The evaluation may discuss both the success and limitations (if applicable)
  - to demonstrate metacognition, responses evaluate the logic of techniques and strategies in relation to the student’s individual learning style and discuss how this developed their best practice. At 5 marks, there is evidence of metacognition for both techniques and/or strategies
- references for the reflective statement may include
  - for Composition
    - interviews with composers and/or musicologists (e.g. Williams, J., Interview, 10 June 2024)

- for Musicology
  - evaluate the logic of a selected research method (qualitative and quantitative methods including, but not limited to, surveys, interviews, and/or case-studies). Choice of recording devices for interviews, transcription software or online platforms may also be referenced as a technique used
- for Performance
  - suggestions from mentors during lessons or via email (e.g. J. Blogs, personal communication, June 8 2024)
  - interviews with performers and/or advice given in master classes (e.g. Minogue, K., Interview, 10 June 2024)
  - technical workbooks, podcasts, YouTube channels and videos, websites, magazines, peer-reviewed journal articles and/or books that explain and support the strategies and techniques used.

## Samples

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

- the Analysing music criterion at 10 marks, as the analysis of music elements and concepts and ideas about music reveals interconnectedness between Pythagoras' discovery and harmonics
- the Evaluating criterion best practice at 5 marks, as the reflective statement
  - demonstrates metacognition about why an exploration of a range of sources would offer different insights and assist them to validate findings. The use of first person makes the metacognition clear
  - demonstrates metacognition involving the sequence of ideas. The response indicates that the student applied feedback from IA2 to develop a more logical and sequenced response that addressed the thesis
  - includes referencing conventions to support the techniques.

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



Excerpt 1

# Pythagoras' Discovery

Pythagoras of Samos was an ancient Greek philosopher and polymath, best known for the mathematical formula; the Pythagorean Theorem (Mark, 2019). There is a history of connection between music and math in which Pythagoras believed that mathematics was a guide to the interpretation of the universe that could explain everything, including music (Stewart, 2015).

Pythagoras was credited with the discovery of the mathematical relationship between the length of a vibrating body such as a string or a tube and the pitch produced by a force acting upon it, such as by plucking or breathing. The conclusions reached were that:

- For wind instruments:
  - Vibrating air in short tubes produce higher frequencies, thus higher pitches, such as the piccolo ("Standing sound waves", n.d.).
  - Vibrating air in longer tubes produce lower frequencies, thus lower pitches, such as the trombone ("Standing sound waves", n.d.).
  - However, there are other factors that can affect the pitch in wind instruments, such as the way the instrument is played.
- For string instruments:
  - Longer strings produce lower frequencies, thus a lower pitch, such as the double bass (MIT, 2024).
  - Shorter strings produce higher frequencies, thus a higher pitch, such as the violin (MIT, 2024).

Additionally, Pythagoras also found that vibrating in different divisions of the body length can result in different pitches, such as that when a string exactly half the length of another is played, the resulting pitch will be exactly an octave higher, whereas a string split into thirds will raise the pitch an octave and a fifth and so on (Stewart, 2015).

# Harmonics in Musical Instruments

Following Pythagoras' discovery, the vibrating fractions of the overall length of the body is therefore in whole number ratios such as:

- 2:1
- 3:1
- And so on.

The harmonic series, also referred to as the overtone series, are fundamental to how sound works and how music can be created and understood. When a note is played, there are a range of simultaneously sounding pitches of higher frequencies that result from the vibrations of the divisions within the one note, known as overtones or harmonics ("The Harmonic Series", n.d.). Overtones are the consecutive harmonics that follow the first fundamental note which is played, and do not have their own overtones. Overtones are pure tones without their harmonic series and will sound simple, dull and plain, also known as a sine wave (Petersen, n.d.).

The amplitude of a sound wave determines its volume ("Characteristics of a sound wave", 2024). The higher the division (double, triple frequencies and so on), the lesser the energy in the vibration. Therefore, the amplitude of the sound wave is shortened, and the intensities of the overtones are diminished. The tonality of the overtones or harmonics occur in integer proportions to the fundamental note which in theory continues to infinity. The formula for the harmonic sequence is:

$$\sum_{n=1}^{\infty} \frac{1}{n} = 1 + \frac{1}{2} + \left(\frac{1}{3} + \frac{1}{4}\right) + \left(\frac{1}{5} + \frac{1}{6} + \frac{1}{7} + \frac{1}{8}\right) + \dots$$

Where when the main fundamental note is played, the quieter integer multiples of the wave which are twice, three times, four times as fast and so on to infinity is also heard (Weinstein, 2004). This is known as the harmonic series.

3

Excerpt 2

For my first technique of best practice, I investigated a wide range of sources. I have consulted with my music teacher for my IA1 annotated bibliography where I only investigated research journals. I realised that to ensure valid conclusions were drawn, I should explore a range of different sources, such as books (Chase, 2006), videos (Lennon, 2022) and news articles. This method was highly useful and effective for my IA3 research task as I am able to gather information from a variety of sources and apply it to my IA3. This validated my findings and provided me with different insights to the topic, and overall helped me present a fair and justified viewpoint.

My second technique of best practice was to sequence ideas and layout the information I have collected in an orderly manner. For my IA2 research task, I have realised that I needed to consider ways to structure my research so that one part logically led to another. This strategy was successful for my IA3 musicology research task, as for a topic that had a large scope, I had to ensure that my presentation was specific to my thesis yet also included all the relevant information. Additionally, I have reviewed some presentations such as videos to help better sequence my ideas (Vaughan, 2023) (Nielsen, 2022).

The following excerpt for Performance has been included to provide evidence of Evaluating best practice at 5 marks, as

- the reflective statement demonstrates metacognition involving the use of reflective journaling. The student evaluates how the process of journalling allowed them to keep track of tempo and areas for improvement, which 'enhanced' their ability to play
- referencing is included to support the technique.

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

Reflective journaling, a practice which includes writing down and reflecting on experiences, was utilised throughout the learning of my piece in order to track my progress in certain sections (Shroder, 2024). Each journal entry included a date, a summary of what was practised, and the outcomes of each session. Specifically, in order to improve the clarity of the lines featured in the pre-chorus section of the piece (0:32-0:48), I consistently journaled the tempo at which I played the part following each practice session. By doing this, after every session, I was easily able to identify what parts of my performance could further improve, as well as the progress that I made in learning the parts. Additionally, through the journaling of each session's outcomes, I was able to accurately identify areas I could improve on for the next practice (See Appendix 1) which regularly included tapping clarity, tempo and note accuracy. This further enhance my ability to play the piece through reflective practices

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

- the Communicating meaning criterion at 12 marks, as the performance statement examines the performance choices and how these express meaning, including use of falsetto, staccato and piano dynamics, and how these complement the fingerpicked arpeggios on guitar

- the Evaluating best practice criterion at 5 marks, as the reflective statement demonstrates metacognition, beginning with an examination of the challenge of singing and playing complex music. In referencing Musical U, the response evaluates both the logic of the technique and how this improved the student's practice.

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

#### Excerpt 1

The song begins with a high-pitched vocal run from B5 to D6 which I sing in *falsetto*. I start the first two bars with only vocals to create a *piano* dynamic eluding to a sense of feeling alone, which allows me to build into the introduction of my guitar part. The emotive sound of the verses is created by the *piano* dynamic and my low vocal delivery using *staccato* adding to the feeling of anger that comes with regret. This also creates contrast from the introduction where I sing using *legato*. I chose to sing a simpler part in the verses by singing on each beat rather than using syncopation. This helps to compliment the complex arpeggiated fingerpicking pattern I play on guitar. The quiet dynamic I create combined with my complex guitar part portray the complex mixed emotions of guilt and regret.

#### Excerpt 2

In my arrangement, both my vocal and acoustic guitar are very complex. At first, I found it difficult to practice, and I was struggling to make progress. An article by Musical U states the importance of practicing parts individually before combining them, starting with locking the guitar into muscle memory (Musical U, 2024). Learning the guitar separately allowed me to focus thoroughly on the intricate fingerpicking patterns and perfect them. Being an auditory learner, this worked well as I was able to hear the isolated part and be more critical on my mistakes. When not practicing the guitar, I could focus on my vocal part with a backing track. This led to both being more refined before later combining them for my final performance.

### Additional advice

- The reflective practice documentation is a useful tool that can be used to strengthen and develop metacognition. Students may
  - critically examine various strategies and techniques used by musicians to develop their work throughout Unit 3 and Unit 4
  - write a formative reflective statement to accompany IA1 and IA2 that evaluates techniques and/or strategies and inspires critical thinking about the logic of these choices for developing their own best practice.
- One performance statement is required for Performance. If a student performs two pieces, the statement only needs to examine the performance choices made in one of the pieces performed.
- Students should be provided the opportunity to perform in a setting that will support expressing meaning.

- 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 v6.0*, Section 8.2.6, e.g.
  - before submission, give advice to students and provide feedback at checkpoints directing students to assessment conditions
  - after submission, mark from the beginning of the response up to the point where the response meets the required length.

# 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 assessment required students to choose from three extended response questions with stimulus specific to each question. Questions were related to the concepts of discovery, expectation and new beginnings.

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 respond to three key moments from the selected stimulus
- the focus concept of the chosen question
- the requirement to support judgments with examples from the stimulus, using bar numbers and/or time codes.

### Practices to strengthen

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

- strategies to support students to
  - identify which music elements and concepts within each key moment are most relevant to the communication of meaning
  - provide a detailed examination that unpacks multiple aspects of music elements and concepts
  - articulate specific details, such as (but not limited to), chord names, scale degrees, pitch (including octave numbers), note values and articulation markings
  - make connections between music elements and concepts for the purpose of communicating meaning. This includes making connections between concepts within a

music element, such as the relationship of specific dynamic markings used in conjunction with articulation markings

- make insightful judgments about the manipulation of music elements and concepts that explore subtle layers of meaning beyond the overarching concept identified in the question
- synthesise their ideas to provide conclusions for each key moment that are nuanced, rather than repeating the same concluding statements linked only to the specific meaning provided in the question. Ideally, they make a range of conclusions across the response
- use planning strategies to structure their response in an organised, cohesive manner.

## Samples

### 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 three key moments of suitable length that allowed for detailed examination of music elements and concepts in each moment, leaving no aspect overlooked
- accurately deconstructed multiple music elements and/or concepts within each key moment, providing specificity in a consistent manner.

These excerpts have been included to demonstrate:

- analysis that is detailed, specific and accurate of
  - rhythm and articulation (Excerpt 1)
  - harmony and instrumentation (Excerpt 2)
- analysis of multiple music elements and/or concepts.

#### Excerpt 1

Through bars 1-4 the piece's predominant motif is established through a rhythmic ostinato <sup>in the woodwind section</sup> - two <sup>staccato</sup> quavers, followed by a quaver rest <sup>played once in each bar.</sup> followed by a quaver tied to a crotchet. This syncopated, complex rhythm, featuring an <sup>offbeat</sup> accent on the ~~the~~ beat 2.5 of each bar, is further complicated with the addition of the straight rhythms (on the beat) of the plucked (pizzicato) ~~staccato~~ double-bass, thickening the homophonic texture.

## Excerpt 2

This same <sup>musical</sup> bar is repeated at bar 9, where on beat 3, the violin II plays an A-natural instead of an A-flat, creating an augmented D $\flat$  chord instead of a major chord. The sound of this ~~chromatic~~ <sup>movement</sup> harmonic ~~movement~~ creates a slight sense of anxiety, and when used in conjunction with the ~~upbeat~~ reedy and yellow tone of the cor anglais, a slightly dark and doubtful atmosphere is created, reminiscent of Durak's experience at the fire.

Criterion: Examining relationships

Effective student responses made connections between music elements and concepts for the purpose of finding meaning at each opportunity.

These excerpts have been included to demonstrate:

- connections between concepts of pitch, as well as connections to other elements including duration and timbre
- connections made for the purpose of finding meaning linked to the question, such as communicating 'complex emotions' and a 'strong suspenseful lead into the final discovery'.

## Excerpt 1

The melody of the Cor Anglais is largely centred around the median of the scale (F), and particularly moves in minor intervals throughout the phrase. Beginning in bar 7, the melody starts on an F $\flat$  before ascending a minor 3rd to A $\flat$ , in a dotted-quarter-semiquaver ~~off~~ rhythm on beat 1. On beat 2, the melody stays on this A $\flat$  for a crotchet before descending back a minor 3rd to F $\flat$  on beat 3. ~~Beat 3 then follows~~ Beats 3 and 4 then following the same rhythmic pattern, however the melody has a descending contour, compared to the rising contour of the first 2 beats. This differing melodic contour represents the complex emotions that can be felt in discovering new lands.



## Excerpt 2

*pianissimo*  
 Bar 21 sees a triplet rhythm carried first by the cello and then by the flute. The use of a quaver rest for the first quaver beat of the triplet creates a strong suspenseful feeling of anticipation. The quaver triplets in the cello part begin on a D<sup>b</sup> 2 and move in a sharp ascending contour to an A<sup>b</sup> 2, D<sup>b</sup> 3, F 3 and D<sup>b</sup> 4. Then on the second half of the third beat of the bar, the flute takes over with an F 4, A<sup>b</sup> 4, ~~F 4~~ D<sup>b</sup> 5, F 5 and A<sup>b</sup> 5. The use of fast, ~~ascending~~ <sup>the still-sharp ascending contour</sup> and strong vibrato <sup>suspenseful</sup> ascending melody with rapid rise of pitch, is an undoubtedly strong lead into the final discovery.

Criterion: Evaluating the use of music elements and concepts

Effective student responses made consistently insightful judgments about the purpose of music elements and concepts to communicate meaning in relation to the chosen question. These perceptive judgments extended beyond the obvious meaning or restating the concept identified in the question.

These excerpts have been included to demonstrate:

- judgments that extend beyond the concept of 'expectation' given in the question to unpack layers of meaning
- insightful judgments about the use of a hocket to create an 'impatient, restless atmosphere' and the use of an 'oscillating' repeated bassline to imply going in circles.

## Excerpt 1

This use of hocketing, in which the bass plays an A2 - E2 ~~(I to ii)~~ (I to ii) ostinato on beats 1 and 2, while the woodwind instrumentation plays an oscillating progression (G# 4 and G 5 to G 4 and G 4 to G 4 and B 4 and back up again) on beats on the off-beats 1.5 and 2.5, is highly effective in conjuring an impatient, restless atmosphere, illustrating Tony bouncing from foot to foot in expectancy.

## Excerpt 2

Featured in the ~~first~~ two-~~feel~~ bassline (accents on beats 1 and 2) is an oscillating tone, going from E3 to F#3 to G#3, then back to F#3. This provides a whimsical, repetitive feel - as if the listener is going <sup>pointlessly</sup> in circles - contributing to the piece's overall sense of expectancy, perhaps illustrating Tony wandering aimlessly in apprehension.

Criterion: Justifying the use of music elements and concepts

Effective student responses:

- supported their judgments by providing examples using bar numbers and/or time codes, referring to specific beats within the bar
- selected examples that were credible, i.e. the example chosen was a convincing example to support their ideas in relation to the question, maximising the opportunity for analysis and connection to the meaning.

These excerpts have been included to demonstrate:

- convincing examples to support the judgments
- the use of bar numbers and specific beats to reference the examples.

## Excerpt 1

This feeling is developed throughout this section through expressive devices - the instrumentation <sup>dynamics</sup> begins at piano, but in bar 4a crescendos to forte at the end of bar 51, ~~conveying~~ conveying a more urgent sense of expectancy. This is also seen in the development of the voice's timbre - from ~~piano~~ soft <sup>(piano)</sup> and whispery to strong <sup>(forte)</sup> and clear at bar 4a.



## Excerpt 2

clearly, a discovery has now been made. The drama is furthered <sup>thundering</sup> by the addition of back to back timpani rolls on the last two beats of bar 25 and the first two beats of bar 26.

Criterion: Expressing ideas

Effective student responses:

- gave thoughtful consideration to the conclusion/s for each key moment
- articulated nuanced conclusions that were logical and extended beyond the overarching concept identified in the question.

These excerpts have been included to demonstrate:

- synthesised conclusions for key moments that are clear and logical, integrating a summary of the use of music elements with the meaning communicated by the music
- conclusions that reveal layers of meaning beyond the concept of 'expectation' provided in the question.

## Excerpt 1

These complex rhythms alongside the piece's 'fast' tempo and jaunty line signature provides a sense of restlessness, contributing to the idea of expectancy, perhaps reflecting Tony's impatience as he <sup>drums his fingers on the seat</sup>.

## Excerpt 2

The aforementioned oscillating, chromatic movement in the bass is reflected in the rest of the instrumentation ~~fast~~ (excepting the voice), creating a swirling, underlying feeling of uncertainty and hope, while the voice pierces through this dreamlike quality, as if Tony is amidst a sea of troubles and doubts.

## Criterion: Applying literacy skills

## Effective student responses:

- organised ideas in a sequenced and cohesive manner
- structured body paragraphs by key moments, in which multiple music elements within the moment were unpacked in an interconnected, chronological manner.

This excerpt has been included to demonstrate:

- an organised structure that identifies the key moment and examines it chronologically
- consistent use of language conventions to communicate ideas with clarity.

Key moment 2 (bars 15 to <sup>20</sup>~~21~~) shows the <sup>further</sup> build of a discovery being made and the eventual climax of ~~discovery~~ <sup>discovery</sup>, enabled by Dvorak's use of texture, duration, pitch~~s~~ and expressive devices. Bar 15 sees the continuation of the cor anglais solo from earlier in the piece, except at this stage the melodic contour ascends, rather than the previous wave-like fluctuations. This is especially seen in bar 17, in which the same repeated dotted quarter, quarter, eighth rhythm features an ~~ascending contour~~ <sup>up, then a minor</sup> third jump to an A<sup>b</sup>4, followed by a leap to G5, then <sup>a</sup>stepwise <sup>motion</sup> ~~to~~ to E<sup>b</sup>5 and ~~F~~5. This is accompanied by a strong crescendo to forte, and the addition of the bassoon part ~~which~~ features the same melody an octave below.

## Additional advice

- Insightful judgments are perceptive. A perceptive judgment may not use elevated language but is thoughtful and carefully considered for a student responding to unseen stimulus within the conditions of the assessment.