

Music 2019 v1.2

General Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

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1 Course overview

1.1 Introduction

1.1.1 Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternate ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia-Pacific community.

Music is a unique art form that uses sound and silence as a means of personal expression. It allows for the expression of the intellect, imagination and emotion and the exploration of values. Music occupies a significant place in everyday life of all cultures and societies, serving social, cultural, celebratory, political and educational roles.

The study of music combines the development of cognitive, psychomotor and affective domains through making and responding to music. The development of musicianship through making (composition and performance) and responding (musicology) is at the centre of the study of music.

Through composition, students use music elements and concepts, applying their knowledge and understanding of compositional devices to create new music works. Students resolve music ideas to convey meaning and/or emotion to an audience.

Through performance, students sing and play music, demonstrating their practical music skills through refining solo and/or ensemble performances. Students realise music ideas through the demonstration and interpretation of music elements and concepts to convey meaning and/or emotion to an audience.

In musicology, students explain the use of music elements and concepts, analysing music in a variety of contexts, styles and genres. They evaluate music through the synthesis of analytical information to justify a viewpoint.

In an age of change, Music has the means to prepare students for a future of unimagined possibilities; in Music, students develop highly transferable skills and the capacity for flexible thinking and doing. Literacy in Music is an essential skill for both musician and audience, and learning in Music prepares students to engage in a multimodal world.

A study of music provides students with opportunities to develop their intellect and personal growth and to make a contribution to the culture of their community. Students develop the capacity for working independently and collaboratively, reflecting authentic practices of music performers, composers and audiences. Studying music provides the basis for rich, lifelong learning.

Assumed knowledge, prior learning or experience

The key ideas of making and responding identified in the P–10 Australian Curriculum: The Arts continue in senior syllabuses throughout The Arts learning area. Prior experience in any or all of The Arts subjects will provide students with an understanding of making and responding as learning and assessment in Music.

Through making, students 'learn about and use knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum 2017). Making is working *in* the art form as artist. Through responding, students 'explore, respond to, analyse and interpret artworks' (Australian Curriculum 2017). Responding is working *about* the art form as audience.

Pathways

Music is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Music can establish a basis for further education and employment in the fields of arts administration, communication, education, creative industries, public relations and science and technology. The demand for creativity from employees is rising in a world of rapid technological change. As more organisations value work-related creativity and diversity, the processes and practices of Music develop transferable 21st century skills essential for many areas of employment. Specifically, the study of Music helps develop creative and critical thinking, collaboration, ICT skills, social/personal skills and communication — all of which is sought after in modern workplaces.

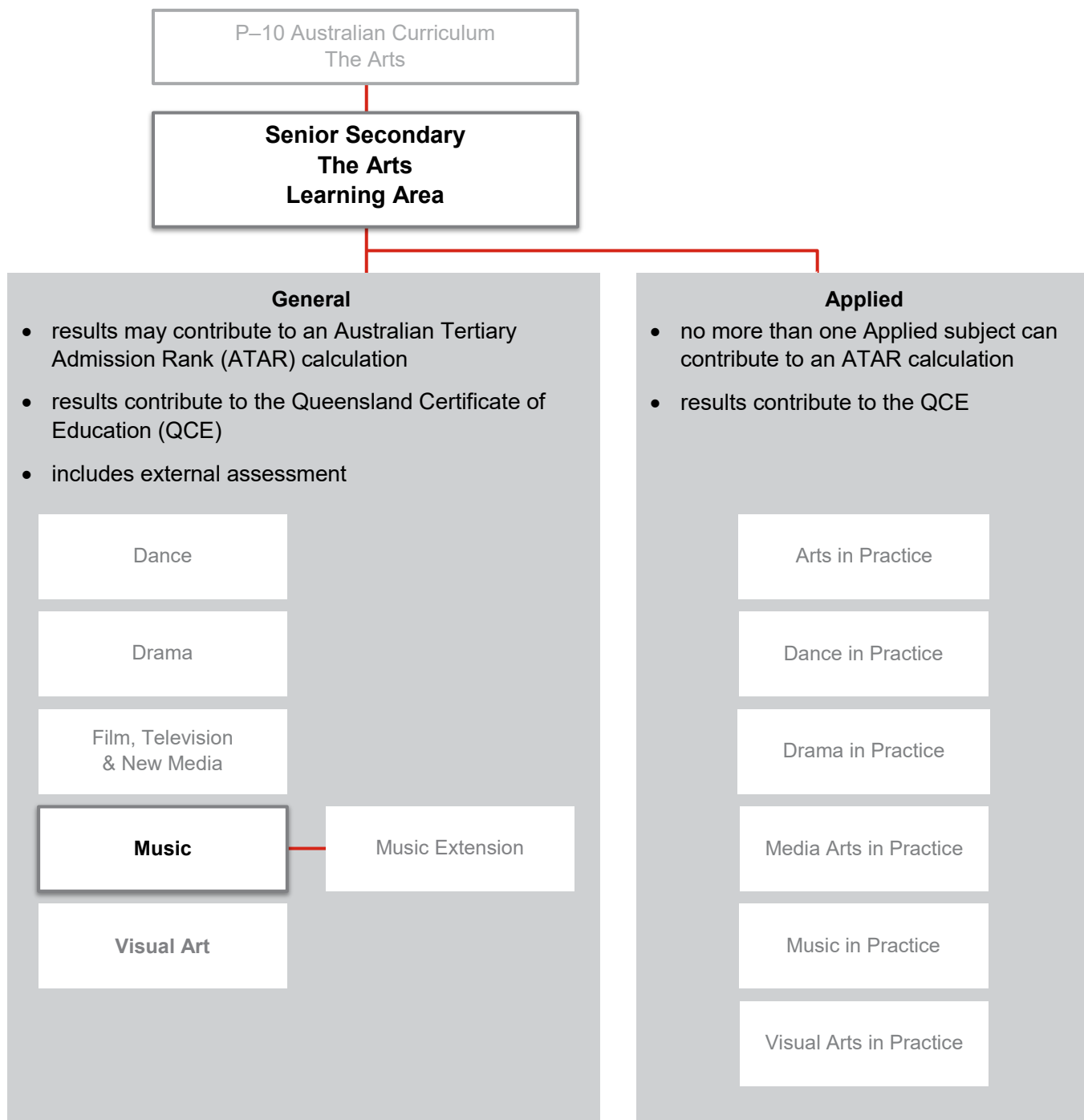
Tertiary studies, vocational education or work experience in the area of music can lead to and benefit careers in diverse fields such as:

- arts administration and management, e.g. artist manager, arts administrator, booking agent, copyright/royalties manager, music accountant, orchestra manager, production music manager, record producer, studio manager, tour manager, venue manager
- communication, e.g. music copyist, music editor, music librarian, print music manager, sound archivist
- education, e.g. arts educator, instrumental teacher, studio teacher, university music academic
- creative industries, e.g. backing musician, composer, conductor, creative entrepreneur, instrument repairer, music director, performer, presenter, recording engineer, repetiteur, stage manager
- public relations, e.g. creative director, music lawyer, music merchandiser
- science and technology, e.g. music therapist, music video clip director, new media artist, producer, programmer, sound designer.

1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



1.1.3 Course structure

Music is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

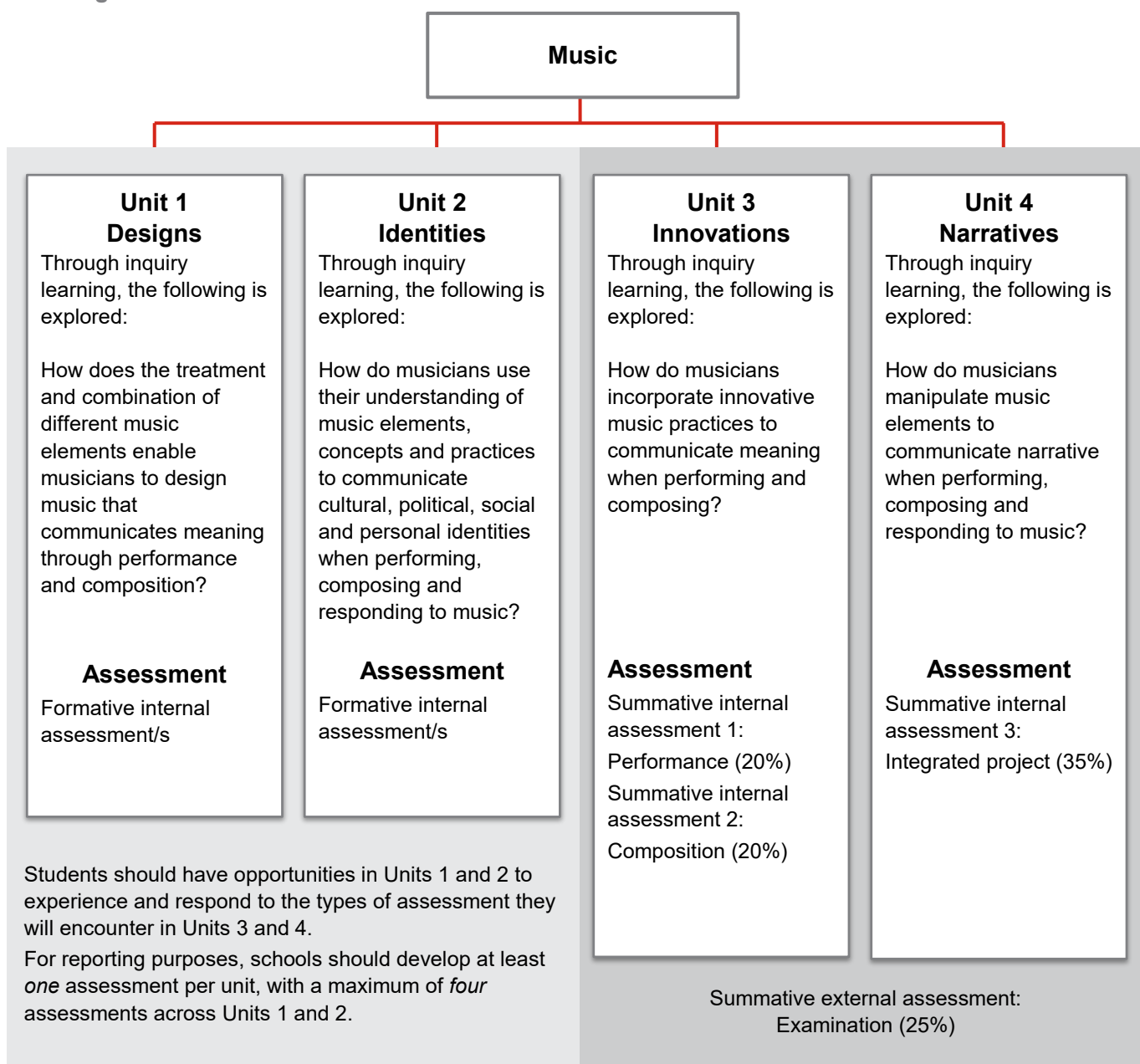
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



1.2 Teaching and learning

1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. <u>demonstrate technical skills</u>	•	•	•	•
2. <u>explain</u> the use of <u>music elements and concepts</u>	•	•	•	•
3. <u>use</u> music elements and concepts	•	•	•	•
4. <u>analyse</u> music		•	•	•
5. <u>apply compositional devices</u>	•	•	•	•
6. <u>apply literacy skills</u>	•	•	•	•
7. <u>interpret</u> music elements and concepts	•	•	•	•
8. <u>evaluate</u> music to justify the use of music elements and concepts		•	•	•
9. <u>realise music ideas</u>	•	•	•	•
10. <u>resolve</u> music ideas.	•	•	•	•

1. demonstrate technical skills

When students demonstrate, they exhibit technical skills in performance that are specific to the instrument or sound source.

2. explain the use of music elements and concepts

When students explain, they present descriptions and reveal relevant facts of music elements and concepts in repertoire or music sources.

3. use music elements and concepts

When students use music elements and concepts, they identify, select and combine them in the compositional process.

4. analyse music

When students analyse, they examine and consider the constituent parts and the relationship between music elements, concepts and stylistic characteristics.

5. apply compositional devices

When students apply, they use their knowledge and understanding of compositional devices to create a composition.

6. apply literacy skills

When students apply literacy skills, they select appropriate language for particular purposes and contexts. They use grammar and systematically arrange words, phrases, clauses and sentences to communicate meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions, including citations, that acknowledge the expertise of others, sourced information and ideas.

7. interpret music elements and concepts

When students interpret, they shape music elements and concepts in performance of music.

8. evaluate music to justify the use of music elements and concepts

When students evaluate, they make judgments about the ideas and concepts evident in music in relation to purpose and context, examining and determining the value or significance of music from various perspectives. When students justify, they give valid reasons or evidence to support a viewpoint, response or conclusion.

9. realise music ideas

When students realise, they express music ideas to communicate meaning in performance.

10. resolve music ideas

When students resolve, they express music ideas to consolidate and communicate meaning in composition.

1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Music content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with

opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

Literacy in Music

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Music is essential for student achievement. Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content in Music. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Music content they have learnt.

To understand and use Music content, teaching and learning strategies include:

- breaking the language code to make meaning of Music language and texts
- comprehending language and texts to make literal and inferred meanings about Music content
- using Music ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To analyse and evaluate Music content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Music language and texts
- analysing the ways language is used to convey ideas and information in Music texts
- transforming language and texts to convey Music ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Music.

Suggestions for developing literacy in Music

Engaging in symbol systems for the representation of musical sound is fundamental to the teaching and learning of music. Becoming proficient with symbol systems is essential for developing students' music literacy for composition, musicology and performance.

In this syllabus, the term 'symbol' includes Western music notation, graphs, pictures, letters, characters, numbers, signs and other markings that may be used separately or in combination in music systems.

Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy skills that are appropriate for particular contexts.

- **Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- **Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- **Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning. It is also the ability to use manual dexterity skills such as fine motor control and hand-eye coordination with an instrument using a particular part of the body to make meaning.

- **Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- **Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.
- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

Numeracy in Music

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Music content, teaching and learning strategies include:

- identifying the specific mathematical information in the learning area
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate
- integrating numeracy topics, including
 - basic concepts and terms underpinning number, space and measurement
 - structural thinking, e.g. the mathematical structures of scales and scale patterns, chords and musical form
 - patterns and relationships (e.g. melodic, rhythmic, temporal, harmonic and cyclic patterns), structural forms, awareness of recurring ideas (both visual/spatial and auditory), and the relationship between visual pattern recognition and auditory pattern recognition
 - fractions, e.g. lengths of notes or note values, such as semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes), integers, e.g. pitch class, integer notation, and time signatures
 - transformation geometry, e.g. repetition, sequence, transposition, inversion, retrograde, augmentation, diminution, rounds, canons and fugues
 - groups, e.g. chords and note groupings
 - ratios, e.g. ratios between pitches (i.e. intervals and note ratios), and the numerical ratios of musical scales, especially the ratios of small integers
 - periodic functions, e.g. soundwaves, timbre, harmonics and harmonic series, tones and overtones, equal temperament, tuning systems and alternate methods of tuning
 - logarithmic and exponential functions, especially in electronic music
 - use of the golden ratio (golden section) and Fibonacci numbers in composition
 - use of symbols as visual representations of concepts, relationships and quantities
 - shape recognition, e.g. the different shapes of notes indicating beat length.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Music.

21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	<ul style="list-style-type: none"> analytical thinking problem-solving decision-making reasoning reflecting and evaluating intellectual flexibility 	creative thinking	<ul style="list-style-type: none"> innovation initiative and enterprise curiosity and imagination creativity generating and applying new ideas identifying alternatives seeing or making new links
communication	<ul style="list-style-type: none"> effective oral and written communication using language, symbols and texts communicating ideas effectively with diverse audiences 	collaboration and teamwork	<ul style="list-style-type: none"> relating to others (interacting with others) recognising and using diverse perspectives participating and contributing community connections
personal and social skills	<ul style="list-style-type: none"> adaptability/flexibility management (self, career, time, planning and organising) character (resilience, mindfulness, open- and fair-mindedness, self-awareness) leadership citizenship cultural awareness ethical (and moral) understanding 	information & communication technologies (ICT) skills	<ul style="list-style-type: none"> operations and concepts accessing and analysing information being productive users of technology digital citizenship (being safe, positive and responsible online)

Music helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Music.

1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Through engagement with Aboriginal music and Torres Strait Islander music, Aboriginal students and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in Music. In addition, all students develop respect and recognition of the world's oldest continuous living culture, and understand the significant contribution of Australia's First Peoples to music, through both contemporary and historical traditions and practices. The inclusion and acknowledgement of Aboriginal music and Torres Strait Islander music, and broader arts content and practices, will assist the education of all students in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, and develop empathy with others and insight into themselves as part of a diverse, global community.

Protocols are appropriate ways of interacting with performers, artists, communities and the cultural material of Aboriginal peoples and Torres Strait Islander peoples. The protocols encourage ethical conduct and promote interaction based on good faith and mutual respect.

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities
- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages
- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers
- recognise the ownership and control of cultural heritage, including Aboriginal people's and Torres Strait Islander people's body painting, images, motifs, stories and other forms of

cultural expression, and consult with communities on the use and representation of their cultural heritage

- maintain respectful relationships with Aboriginal artists and communities and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations
- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning
- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives
- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images
- undertake extensive consultation before interpreting or adapting literary, dramatic, musical and artistic works to acknowledge important elements of cultural material that belong to particular language groups; permission from language group owners is required to perform
- seek consent of Aboriginal owners and Torres Strait Islander owners of the traditional music work prior to any performance or recording of the work, ensuring that all relevant details of the performance or recording have been disclosed
- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage
- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials
- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks
- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms
- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

1.2.4 Pedagogical and conceptual frameworks

Making and responding

Making and responding are interconnected. When students make music, they are informed by their knowledge and experiences as an audience of art forms. Making in Music involves the processes of composing and performing. When students respond, they are informed by their knowledge and experiences as an artist.

The syllabus objectives in Music reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves working *in* the art form, while responding involves working with knowledge *about* the art form.

The objectives for each unit and the subject matter are drawn from the syllabus objectives. These specify the concept and subject matter of the unit through a continued integration of making and responding learning activities.

Inquiry learning

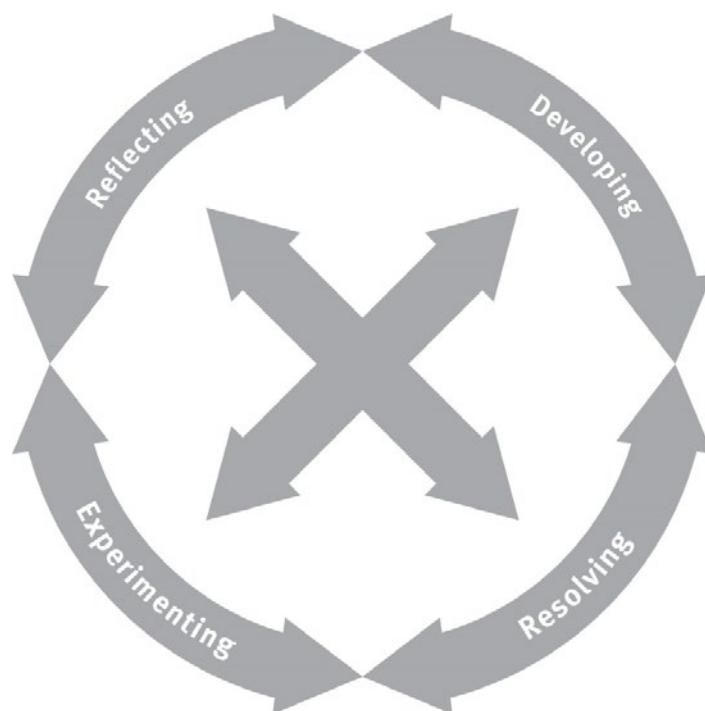
Inquiry learning in Music is a creative process that places equal emphasis on content and processes. The meaning of *knowing* in Music not only requires students to experience and remember, it also interrogates answers and possibilities to questions and enables young people to use their knowledge and understandings and apply them in a range of contexts. It requires students, through making and responding, to solve problems through questions that have more than one possible resolution. This develops students' critical and creative-thinking skills, and contributes to their ability to participate in aesthetic processes. Through a creative inquiry process, students learn from each other, together with others and from those outside of the classroom. Inquiry is recursive in nature as understandings in music are constantly reviewed and refined on the basis of new learning and questions.

In Music, inquiry learning involves processes such as:

- experimenting with ideas, exploring, experiencing
- developing, planning and creating music works, structuring and organising solutions to problems
- resolving ideas through making and responding
- reflecting, evaluating and justifying to support choices and decisions.

The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 3.

Figure 3: Inquiry learning in Music



Reverse chronology for historical understanding

Within each unit, reverse chronology is an effective approach that could be used to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and

practices. This differs from a customary chronological approach, which would begin in the past and follow a sequential path to the present.

The benefits of a reverse-chronology approach to learning about contemporary and historical art traditions include:

- assisting in an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills in an inquiry learning model; students pose questions about the causes and effects of influences and compare art forms of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical art forms and practices helps develop an understanding of contemporary music.

1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Music. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

Organisation of subject matter

Subject matter in Music is organised under an inquiry learning process, with each unit guided by inquiry questions. The inquiry questions that frame each unit in this syllabus aim to develop students' musicianship, assisting students to communicate meaning. Prior knowledge from inherited artistic traditions are built on, while significant concepts and essential questions are identified in each unit, unifying knowledge and understandings in music.

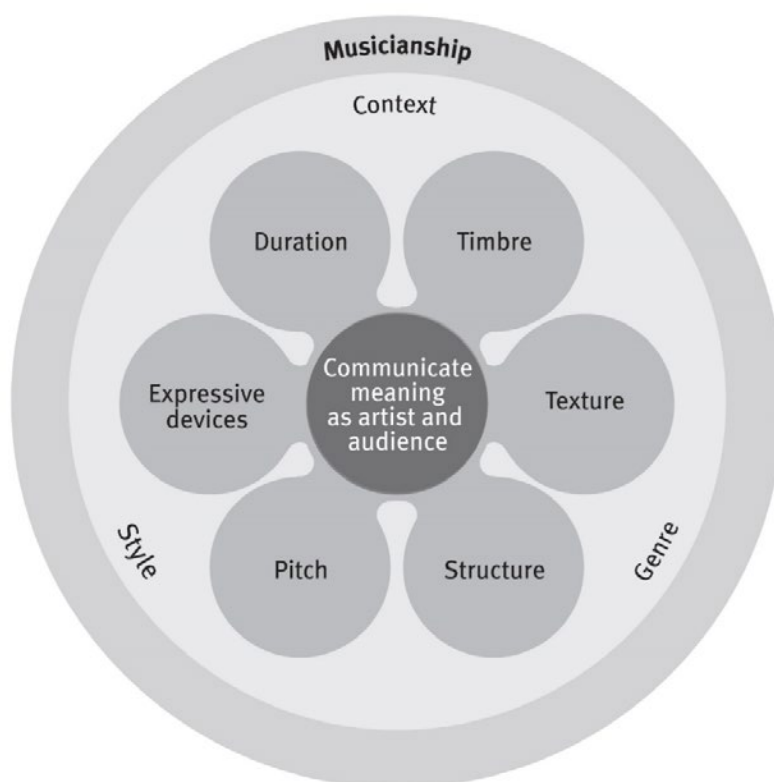
The inquiry questions are realised through the processes of making and responding to music. The questions are:

- Unit 1: **Designs**. How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?
- Unit 2: **Identities**. How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?
- Unit 3: **Innovations**. How do musicians incorporate innovative music practices to communicate meaning when performing and composing?
- Unit 4: **Narratives**. How do musicians manipulate music elements to communicate narrative when performing, composing and responding to music?

Interrelationships in Music

A course of study in Music is framed by musicianship — that unique set of knowledge, understandings, skills, techniques, attitudes, dispositions and artistry that allows students to participate in all forms of music interaction. Musicianship brings together knowledge and understanding of music with the development of inner hearing, cognition, artistic sensitivity and creativity in all music activity and thought. Students' musicianship is continually developed and informed as they work in, through and about music as composers, musicologists and performers in a range of contexts, styles and genres. Through engaging with sound and symbol systems in musical activities, students are made conscious of music elements and concepts, and their music skills are practised, relying on meaningful emotional, psychomotor and cognitive engagement with music and the way it communicates meaning as illustrated in Figure 4.

Figure 4: Interrelationships in Music



Music elements and concepts

Music is learnt through developing skills and knowledge associated with elements of music. Musical ideas are conceived, organised and shaped by aspects and combinations of duration, expressive devices, pitch, structure, texture and timbre.

Concepts associated with each music element are included in the table below. These concepts are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring music elements in context, style and genre, and employ commonly used terminology.

Element	Explanation	Concepts that could be used to explore the elements
duration	the relative lengths of sounds and silences in music	<ul style="list-style-type: none"> • beat and pulse • metre • accent and syncopation • tempo • rhythm
expressive devices	ways of influencing mood and character of music	<ul style="list-style-type: none"> • dynamics • contrast • instrumental and vocal techniques • articulation
pitch:	the relative frequency of sound: <ul style="list-style-type: none"> • melody • harmony • tonality 	
• melody	the horizontal arrangement of sound	<ul style="list-style-type: none"> • melodic patterns • melodic shape and contour • motif • intonation • range and register
• harmony	the vertical arrangement of sounds (describes the ways in which combinations of sounds progress throughout a piece of music)	<ul style="list-style-type: none"> • consonance and dissonance • chord progressions • countermelodies • cadence
• tonality	the organisation of pitches that establishes tonal relationships	<ul style="list-style-type: none"> • keys and modes • scale forms • modulation
structure	the form and design of music	<ul style="list-style-type: none"> • repetition, variety, contrast, development and unification • treatment of thematic material • multi-movement and contemporary structures
texture	the density of sound	<ul style="list-style-type: none"> • monophony, homophony, polyphony, heterophony • linear and vertical arrangement • voicing • sequencing and track layering
timbre	characteristic quality of sound sources, or tone colour	<ul style="list-style-type: none"> • instrumentation • instrumental and vocal techniques and devices • manipulation of sound quality • register

Compositional devices

Compositional devices are techniques and processes that composers use to build and enhance their music ideas. Compositional devices are inextricably connected to the treatment of music elements and concepts and represent the means by which a music work is developed.

Compositional devices are included in the table below. These devices are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring compositional devices in context, style and genre and employ commonly used terminology.

Compositional device	Explanation	Techniques and processes that could be used to explore the device
accompaniment	musical ideas/layers which provide rhythmic and/or harmonic support for main or subsequent subjects/themes	<ul style="list-style-type: none"> • riff • ostinato • orchestration • rhythmic accompaniment • pedal • harmonisation • alberti bass
contrast	creating change by adding new ideas, patterns or musical elements	<ul style="list-style-type: none"> • modulation • augmentation • cross rhythm • poly-rhythm • inversion • arpeggiator
development	the transformation and restatement of initial musical ideas, repeated in different contexts or in altered forms	<ul style="list-style-type: none"> • augmentation • canon • counter melody • call and response • fragmentation • sampling • filters • vocoder • compression • low-frequency oscillation
subject/theme	a recognisable melody, upon which part or all of a composition is based	<ul style="list-style-type: none"> • word painting • similar motion • motif • sampling
transition	shift from one musical idea or section to another	<ul style="list-style-type: none"> • voice leading • modulation • risers • breakdowns
unity	maintaining consistency by repeating similar ideas, creating a sense of cohesion and structure	<ul style="list-style-type: none"> • repetition • imitation • sequence

variation	changes to established musical patterns when heard again	<ul style="list-style-type: none"> • harmonic change • diminution • augmentation • extension • sampling • filters • vocoder • compression • low-frequency oscillation
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Communicating meaning

When students compose and perform music, they express music ideas through the purposeful manipulation of music elements to communicate meaning. Audiences interpret intent and meaning through this musical communication.

Contexts, styles and genres

Contexts involve the circumstances in which music occurs or the circumstances for which music was created or performed. Students consider how purposeful manipulation of music elements influences the communication of music ideas to create representations of ideas, emotions, events, and cultural perspectives.

Style is a term that implies characteristics of certain types of music, e.g. a particular group of people, time, period, country or culture, techniques or instruments used, origins, or influences. The term is often used interchangeably with genre.

Genre is a term that implies an accepted class, type or category of music that adheres to a shared tradition, set of conventions or common characteristic or quality.

Music may be classified using common sets of characteristics, such as:

- functions or purpose
- culture or country of origin
- origins and influences
- techniques used
- types of instruments used
- time period.

Note that these classifications are often arbitrary, closely related and overlapping.

Use of technologies in music

Technological advances continue to change the way in which musicians work, both in terms of the instruments they play and use, and the means by which they create, record and share their compositions, performances and music ideas. Musicians have access to a wide range of new instruments and sounds, as well as the means to record and manipulate sounds.

The use of technologies can develop students' understanding of musical concepts and enhance aesthetic sensitivity, creative thinking and appreciative ability. Through activities in [composition](#), [musicology](#) and [performance](#), students come to appreciate the impact of technology on music, understand the capabilities and use of various performing media, and incorporate technological perspectives into their work.

Teachers are encouraged to use the range of technologies available to them, not only in the Music classroom, but also in the wider school context to provide access to music for students and to enhance and open up new music experiences. Teaching and learning styles can be transformed by the use of technologies through alignment with a variety of aural, theoretical, instrumental, compositional and social media applications, allowing students to be independent and collaborative learners in a wide variety of music environments.

Selecting texts

When selecting texts for study in Music, teachers consider the needs and interests of individuals and class groups to determine which texts will best meet their students' learning needs.

Teachers have an ethical responsibility to deal with the subject matter of Music in ways that are age-appropriate, and that respect their students' values, and those of their families and community. To meet this responsibility, teachers give careful consideration to the selection of texts for study and the ways selected texts may be perceived, interpreted and treated in class.

Suggested repertoire, composers and performers

Teachers should use the suggested [repertoire](#), composers and performers as a guide for suitable choices of practice, and may use, add to, or replace the suggestions to suit local needs.

1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment			•	•

1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (see Section 1.4) to provide formative feedback to students and to report on progress.

1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for Music will contribute 25% towards a student's result.

Summative internal assessment — instrument-specific marking guides

This syllabus provides instrument-specific marking guides (ISMGs) for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

Criteria

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

Making judgments

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics from more than one performance level, a best-fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

Authentication

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

Summative external assessment

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in Music. It is not privileged over the school-based assessment.

1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align ISMGs.

Reporting standards

A

The student, in making and responding: demonstrates a fluent and cohesive performance; explains the use of music elements and concepts in repertoire or music sources to reveal a comprehensive knowledge; and uses music elements and concepts in composition to make the chosen style and genre explicit when retrieving and comprehending information.

The student uses analytical processes by: analysing music to establish the interconnectivity between the music elements, concepts and stylistic characteristics; applying compositional devices to create a unified and cohesive work; applying literacy skills through articulated ideas and controlled structure to enhance communication of meaning; and interpreting music elements and concepts in performance to show an individualised style.

The student uses knowledge by: evaluating music to communicate valid and reasoned findings that support a viewpoint; realising music ideas in performance through the sustained use of chosen expressive devices and performance choices; and resolving complex music ideas in composition that communicate meaning with sensitivity.

B

The student, in making and responding: demonstrates accuracy and control of technical skills in performance; explains the use of music elements and concepts in repertoire or music sources to present a factual understanding; and uses music elements and concepts in composition that are integrated to enhance the chosen style and genre when retrieving and comprehending information.

The student uses analytical processes by: analysing and deconstructing music in detail to show an accurate understanding of the music elements, concepts and stylistic characteristics; applying idiomatic compositional devices to develop the work; applying literacy skills through sequenced and connected ideas to express meaning; and interpreting music elements and concepts in performance, displaying stylistic awareness.

The student uses knowledge by: evaluating music to communicate a logical justification of viewpoint; realising selective expressive devices to communicate a performance; and resolving music ideas in composition that are integral to the communication of meaning and intent.

C

The student, in making and responding: demonstrates technical skills specific to instrument or sound source; explains the use of music elements and concepts in repertoire or music sources to convey meaning; and uses music elements and concepts in composition to reflect the chosen style and genre when retrieving and comprehending information.

The student uses analytical processes by: analysing music to examine the constituent parts of and relationship between music elements, concepts and stylistic characteristics and their purpose in communicating intent; applying compositional devices in the creation of their own work; applying literacy skills, using relevant terminology, referencing and language conventions to communicate ideas and meaning; and interpreting music elements and concepts in performance of repertoire.

The student uses knowledge by: evaluating music to justify a viewpoint; realising music ideas in the performance; and resolving music ideas in composition to communicate meaning and intent.

D

The student, in making and responding: demonstrates technical skills to present sections from a music work; makes statements to give opinions about music elements; and uses a selection of music elements and concepts in composition when retrieving and comprehending information.

The student uses analytical processes by: making connections between music elements and concepts and their purpose in communicating intent; applying a selection of compositional devices; applying literacy skills to describe ideas; and interpreting some music elements and concepts in the performance.

The student uses knowledge by: evaluating simple statements made about the purpose and context of ideas and concepts evident in repertoire; presenting music ideas relevant to the performance of repertoire; and demonstrating music ideas in composition.

E

The student, in making and responding: demonstrates music ideas in performance and composition; explains statements of opinions about music ideas; and uses music elements when retrieving and comprehending information.

The student uses analytical processes by: demonstrating evidence of music elements and compositional devices; using terminology to identify music; and using music elements and concepts in performance.

The student uses knowledge by providing an opinion or statement about a music idea and demonstrating evidence of a music idea in performance and composition.

2 Unit 1: Designs

2.1 Unit description

In Unit 1, students make and respond to music as they explore music elements and concepts to gain greater familiarity with the way music is designed. Students engage with a variety of repertoire, covering a range of contexts, styles and genres, and develop musicianship through their understanding and use of music elements and concepts. Students develop a greater awareness of the stylistic considerations that inform the music they compose and perform. They develop an understanding of the interrelationships between these elements in the resolution and realisation of cohesive music that communicates meaning.

Unit requirements

Some suggested repertoire representative of Unit 1 subject matter is provided as a guide in selecting appropriate repertoire for the local school context. Suggested repertoire is not mandatory.

2.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. demonstrate technical skills in performance of music
2. explain the use of music elements and concepts to communicate meaning
3. use music elements and concepts in composition
5. apply compositional devices in composition
6. apply literacy skills to communicate music ideas
7. interpret music elements and concepts in performance
9. realise music ideas in performance
10. resolve music ideas in composition.

Note: Objectives 4 and 8 are not assessed in this unit.

2.3 Area of study: Designs

How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?

Subject matter

In this area of study, students will:

- explain the use of music elements and concepts, including
 - duration — use of metre, tempo, time value, rhythmic grouping, anacrusis and syncopation, as encountered in repertoire
 - expressive devices — use of dynamics, contrast, articulation, ornamentation and stylistic indications, as encountered in repertoire
 - melody — use of motif, contour, melodic direction, range and register in melody, as encountered in repertoire
 - harmony — use of diatonic harmony, consonance, dissonance, cadence points and countermelody, as encountered in repertoire
 - tonality — use of diatonic scales, modulation and chromaticism, as encountered in repertoire
 - structure — use of structural devices, as encountered in repertoire, such as verse–chorus, binary, ternary, and theme and variations
 - texture — use of monophonic, homophonic and polyphonic textures, as encountered in repertoire
 - timbre — combination of sound sources, such as single voice, multiple voices, voices accompanied and unaccompanied, vocal and instrumental techniques and manipulation of sound, as encountered in repertoire
- analyse repertoire to discern the ways musicians/composers have designed music to communicate meaning through manipulation and combination of
 - duration
 - expressive devices
 - pitch (including melody, harmony and tonality)
 - structure
 - texture
 - timbre
- evaluate repertoire, making judgments about the use of music elements and concepts in music
- apply written literacy skills to communicate music ideas
- use music elements and concepts of duration, pitch, expressive devices, structure, timbre and texture in composition
- apply compositional devices in composition appropriate to style
- resolve music ideas to communicate meaning
- explain the use of music elements and concepts in shaping the purpose and execution of their own work
- demonstrate technical skills in solo or ensemble (vocal and/or instrumental) contexts to communicate music ideas related to studied repertoire
- interpret music elements to convey meaning and style
- realise vocal and/or instrumental music to an audience, taking account of the artistic purpose of the music to communicate meaning
- explain the use of music elements and concepts to communicate meaning through the performance choices made.

Subject matter

Note: The following are examples only and are not mandatory.

Music element	Suggested repertoire that could be used to explore music elements
Duration	Asgeir: <i>King and Cross</i> ; Tim Minchin: <i>Matilda the Musical</i> , 'Revolted Children'; George: <i>Release</i> ; Brad Fiedel: <i>The Terminator</i> , 'Main Theme'; Pink Floyd: <i>Money</i> ; Dave Brubeck: <i>Take Five</i> ; Stravinsky: <i>The Rite of Spring</i> ; Scott Joplin: <i>Maple Leaf Rag</i>
Expressive devices	Strauss: <i>A Space Odyssey</i> , 'Also Sprach Zarathustra, Op.30'; Crumb: <i>Ancient Voices of Children</i> ; Lerner and Loewe: <i>My Fair Lady</i> , 'Ascot Opening Day'; Carl Orff: <i>Carmina Burana</i> , 'O Fortuna'; Vivaldi: <i>The Four Seasons</i> , 'Spring'
Pitch: melody	FourPlay String Quartet: <i>Moon Over the Moldau</i> ; Schönberg and Boublil: <i>Les Misérables</i> , 'I Dreamed a Dream'; John Williams: <i>Star Wars/Jaws</i> ; Deep Purple: <i>Smoke on the Water</i> ; Beethoven: <i>Symphony No. 5 in C minor, Op.67</i> , '1 st movement: Allegro con brío'; Mozart: <i>Symphony No. 40 in G minor, K.550</i> , '1 st movement: Molto allegro'
Pitch: harmony	John Williams: <i>Harry Potter and the Philosopher's Stone</i> , 'Hedwig's Theme'; Seal: <i>Kiss From A Rose</i> ; Wildhorn and Bricusse: <i>Jekyll and Hyde</i> , 'Confrontation'; Boublil and Schönberg: <i>Les Misérables</i> , 'One Day More'; Wagner: <i>Tristan und Isolde</i> , 'Prelude'; Beethoven: <i>10 Variations on 'La stessa, la stessissima'</i> , WoO73; Mozart: <i>Sonata No. 4 in E flat major, K.282</i>
Pitch: tonality	Roland Orzabal: <i>Mad World</i> ; Janet Jackson: <i>Trust a Try</i> ; The Beatles: <i>Norwegian Wood</i> ; Schoenberg: <i>A Survivor from Warsaw, Op.46</i> ; Darius Milhaud: <i>Saudades do Brasil, Op.67</i> ; Debussy: <i>La fille aux cheveux de lin</i> ; Traditional: <i>Amazing Grace</i>
Structure	Gotye: <i>Somebody That I Used To Know</i> ; Fugees: <i>Killing Me Softly</i> ; Tchaikovsky: <i>The Nutcracker</i> , 'Dance of the Reed Pipes'; Mozart: <i>Piano Sonata No. 11 in A major, K.331</i> , 3 rd movement, 'Rondo alla Turca'; Handel: <i>Water Music, HWV 348-350</i>
Texture	Radiohead: <i>Daydreaming</i> ; Queen: <i>Bohemian Rhapsody</i> ; Handel: <i>Messiah</i> , 'Hallelujah Chorus'; Bach: <i>Little Fugue in G minor, BWV 578</i> ; Gregorian Chant: <i>Salve Regina</i>
Timbre	Aphex Twin: <i>minipops 67 [120.2][source field mix]</i> ; Alexandre Desplat: <i>Girl With A Pearl Earring</i> , 'Griet's Theme'; Kander and Ebb: <i>Chicago</i> , 'All That Jazz'; George Crumb: <i>Black Angels</i> ; Béla Bartók: <i>Music for Strings, Percussion and Celesta</i> , Sz. 106; Saint-Saëns: <i>Carnival of the Animals</i> , 'The Aquarium'

2.4 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 1:

- performance
- composition.

3 Unit 2: Identities

3.1 Unit description

In Unit 2, students make and respond to music that expresses cultural, political and social identities in both local and global contexts. Through the journey of critically considering how music can be used as a powerful form of expression, students explore their own musical identity. At this stage of the course, students consolidate their knowledge from Unit 1 and continue to develop their understanding of the elements of music as they consider, develop and refine their own emerging voice or style as a musician.

In this unit, students will develop their understanding about the expression of identity in music through exploration of repertoire in the following contexts:

- cultural — reflecting identity and character (Australian and others)
- political — a vehicle to express political views
- social — reflecting the identity of social groups
- personal — developing and expressing their own musical identity.

Some suggested repertoire representative of Unit 2 subject matter is provided as a guide in selecting appropriate repertoire for the local school context. Repertoire is suggested, not mandatory. When choosing repertoire, teachers should ensure that students have opportunities to reinforce subject matter from Unit 1.

Unit requirements

In this unit, students must study repertoire that reflects the following:

- cultural identity
- political identity
- social identity.

3.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. demonstrate technical skills in performance of music (will be assessed if selected as specialisation in project)
2. explain the use of music elements and concepts to communicate meaning
3. use music elements and concepts in composition (will be assessed if selected as specialisation in project)
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics
5. apply compositional devices in composition (will be assessed if selected as specialisation in project)
6. apply literacy skills to communicate music ideas
7. interpret music elements and concepts in performance (will be assessed if selected as specialisation in project)
8. evaluate music to justify a viewpoint relating to identity
9. realise music ideas in performance (will be assessed if selected as specialisation in project)
10. resolve music ideas in composition (will be assessed if selected as specialisation in project).

3.3 Area of study: Identities

How do musicians use their understanding of music elements, concepts and practices to communicate identity when performing, composing and responding to music?

Subject matter

In this area of study, students will:

- explain the use of music elements and concepts, including
 - duration — use of simple and compound metre, irregular and mixed metre, tempo, time values and rhythmic groupings, as encountered in repertoire
 - expressive devices — use of dynamics, contrast, articulation, ornamentation and stylistic indications, as encountered in repertoire
 - melody — use of regular and irregular phrasing, pitch patterns and melodic ostinato, as encountered in repertoire
 - harmony — use of countermelody, primary, secondary and chromatic harmony, as encountered in repertoire
 - tonality — use of modal, pentatonic and diatonic scales, atonality, non-Western scale forms and their construction, as encountered in repertoire
 - structure — use of unity and contrast, musical structures used in different cultures as encountered in repertoire
 - texture — use of monophonic, homophonic, polyphonic and heterophonic textures, as encountered in repertoire
 - timbre — vocal and instrumental techniques and manipulation of sound, as encountered in repertoire, especially non-Western timbres
- analyse repertoire to discern the ways music can be used to communicate identity through the manipulation of
 - duration
 - expressive devices
 - pitch (including melody, harmony and tonality)
 - structural devices

- texture
- timbre
- evaluate repertoire, making judgments about the significant music features that communicate identity
- justify a viewpoint with music evidence
- apply written and oral literacy skills to communicate a cohesive music idea
- use music elements and concepts through experimentation, development and refinement to form cohesive compositions in a style or genre related to studied repertoire
- apply compositional devices when experimenting with music elements and concepts in order to develop a personal music style
- resolve music ideas that communicate style, purpose, mood and/or meaning associated with identity
- explain the use of music elements and concepts in shaping the purpose and execution of their own work
- demonstrate technical skills in solo or ensemble (vocal and/or instrumental) contexts to communicate music ideas related to studied repertoire
- interpret music elements to communicate style, purpose, mood and/or meaning
- realise music to an audience, performing repertoire that reflects cultural, political, social or personal identity
- explain the use of music elements and concepts to communicate meaning through the performance choices made.

Note: The following are examples only and are not mandatory. Some repertoire may reflect more than one identity.

Cultural identity	Political identity	Social identity
<p>Music that reflects cultural identity or national character, such as:</p> <ul style="list-style-type: none"> • Yirrmal Marika: <i>Deep Blue Sea</i> • Geoffrey Gurrumul Yunupingu: <i>Bayini</i> • Christine Anu: <i>My Island Home</i> • Australian art music influenced by the traditions of the Aboriginal peoples and Torres Strait Islander peoples, e.g. Sculthorpe: <i>Kakadu</i> • European art music, e.g. Mussorgsky: <i>Pictures at an Exhibition</i>, 'The Great Gate of Kiev'; Chopin: <i>Polonaise in A flat major Op.53</i>; Smetana: <i>The Moldau</i> • American art music inspired by the folk tradition, e.g. Copland: <i>Appalachian Spring</i> • non-Western music, e.g. K-pop; African; Indonesian; Hindustani • European folk music, e.g. Django Reinhardt: <i>Minor Swing</i>, Jón Thoroddsen: <i>Krummavisur</i>; Traditional: <i>Molly Malone</i> • national anthems • music of Aboriginal peoples • music of Torres Strait Islander peoples • music of the local community 	<p>Music used as a vehicle to express political views, such as:</p> <ul style="list-style-type: none"> • Midnight Oil: <i>Beds are Burning</i>, <i>Blue Sky Mine</i> • Neil Murray and George Rurrambu: <i>Blackfella/Whitefella</i> • Yothu Yindi, Paul Kelly and Peter Garrett: <i>Treaty</i> • Public Enemy: <i>Fight the Power</i> • Phil Collins: <i>Another Day in Paradise</i> • U2: <i>Sunday Bloody Sunday</i> • Sting: <i>Russians</i> • Janis Joplin: <i>Mercedes Benz</i> • Joni Mitchell: <i>Big Yellow Taxi</i> • Shostakovich: <i>The Gadfly Suite Op.97a</i>, 'Prelude'; <i>Symphony No. 5 Op.47</i>, 'Allegro non troppo' 	<p>Music that reflects social identity, such as:</p> <ul style="list-style-type: none"> • Popular culture anthems, e.g. Survivor: <i>Eye of the Tiger</i>; Queen: <i>We Will Rock You</i>; Hunters & Collectors: <i>Holy Grail</i> • Hilltop Hoods: <i>Pyramid Building</i> • Jimmy Barnes: <i>Working Class Man</i> • John Williamson: <i>True Blue</i> • African American Spirituals, e.g. <i>Deep River</i>, <i>Steal Away</i>, <i>Nobody Knows the Trouble I've Seen</i> • Billie Holiday: <i>Strange Fruit</i> • music of religious and faith groups

3.4 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives. If more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 2:

- [integrated project](#)
- examination — extended response.

4 Unit 3: Innovations

4.1 Unit description

In this unit, students make and respond to music that demonstrates innovative use of music elements and concepts, and learn about how these ideas are used to communicate new meanings. They study the ways in which music traditions have been challenged, further developed or reconceptualised to represent, reflect and even shape cultural, societal and technological change. Such innovations in musical language and expression have often been prompted by the ways in which music reflects and comments on culture and society. Students examine how music elements and concepts have been used, manipulated and adapted in the promotion of these new ideas and representations, and the main philosophical ideas that have promoted these changes. The musical styles and genres that reflect innovations extend from Western art music through to jazz, contemporary, and emerging styles promoted by technological developments.

Some suggested repertoire representative of Unit 3 subject matter is provided as a guide in selecting appropriate repertoire for the local school context. Suggested repertoire is not mandatory. When choosing repertoire, teachers should ensure that students have opportunities to reinforce subject matter from Units 1 and Unit 2.

Unit requirements

In this unit, students must study two innovations pre-1950 *and* two innovations post-1950. The innovations provided in the suggested repertoire list are a guide and are neither prescriptive nor exhaustive.

4.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objective	IA1	IA2	EA
1. <u>demonstrate</u> technical skills in performance of music	•		
2. <u>explain</u> the use of music elements and concepts to communicate meaning	•	•	•
3. <u>use</u> music elements and concepts in composition		•	
4. <u>analyse</u> music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics			•
5. <u>apply</u> compositional devices in composition		•	
6. apply literacy skills to communicate music ideas	•	•	•
7. <u>interpret</u> music elements and concepts in performance	•		
8. <u>evaluate</u> music to justify a viewpoint relating to innovation			•
9. <u>realise</u> music ideas in performance	•		
10. <u>resolve</u> music ideas in composition.		•	

4.3 Area of study: Innovations

How do musicians incorporate innovative music practices to communicate meaning when performing and composing?

Subject matter

In this area of study, students will:

- explain the use of music elements and concepts, including
 - duration — innovative use of polyrhythm or cross-rhythm, irregular and mixed metre, polymetre and tempo, as encountered in repertoire
 - expressive devices — innovative use of dynamics, contrast, articulation, ornamentation and stylistic indications, as encountered in repertoire
 - melody — innovative use of regular and irregular-phrasing, pitch patterns and melodic ostinato, as encountered in repertoire
 - harmony — innovative use of extended harmony in studied repertoire, including dissonance, extended harmony (e.g. parallel chords, jazz harmony, added-note chords, extended chords, tone clusters) and chromaticism, as encountered in the styles studied
 - tonality — innovative use of modal, pentatonic scale, diatonic scale, atonality, non-Western scale forms, experimental scale forms, tone row and whole-tone scales, as encountered in repertoire
 - structure — innovative use of form and structure, including additive, looping, phasing and irregular phrasing specific to the styles studied
 - texture — innovative use of densities specific to the styles and works studied
 - timbre — innovative methods of sound production, use of timbres specific to the styles and works studied (e.g. prepared piano, electronic sounds, *col legno*)
- analyse repertoire to discern innovations in music according to
 - duration
 - expressive devices
 - pitch (including melody, harmony and tonality)
 - structural devices
 - texture
 - timbre
- analyse selected repertoire to investigate the role of technology in extending musical possibilities and concepts used to communicate meaning
- evaluate repertoire, making judgments about the use of music elements and concepts in innovative music
- apply written literacy skills to communicate music ideas
- explore and experiment with innovative practices in their own composition
- use music elements and concepts innovatively in composition
- apply composition devices when experimenting with, developing and refining music ideas
- resolve their own music works using imagination and musical understanding of innovative music concepts and practices
- explain the innovative use of music elements and concepts in shaping their compositional ideas and process of experimentation
- demonstrate technical skills in performance specific to the instrument or sound source when singing and playing repertoire that reflects innovative music
- interpret music elements to convey meaning in stylistically appropriate ways
- realise music to an audience, taking account of the artistic purpose of the music to communicate meaning
- explain the use of music elements and concepts to communicate meaning through the performance choices made.

Subject matter

Note: The following are examples only and are not mandatory.

Pre-1950	Post-1950
<ul style="list-style-type: none"> • trends in early jazz, such as <ul style="list-style-type: none"> – blues – ragtime – Dixieland – swing – gypsy, e.g. Django Reinhardt: <i>Djangology</i> • trends in <u>modernism</u>, such as <ul style="list-style-type: none"> – impressionism, e.g. Debussy: <i>Prelude to the Afternoon of a Faun</i>, <i>Voiles</i> – primitivism, e.g. Stravinsky: <i>The Rite of Spring</i>, ‘Dance of the Adolescents’ – expressionism, e.g. Schoenberg: <i>Five Pieces for Orchestra</i>, <i>Pierrot Lunaire</i> – serialism, e.g. Berg: <i>Violin Concerto</i>; <i>Babbitt: Semi-Simple Variations</i> – neoclassicism, e.g. Stravinsky: <i>The Rake’s Progress</i> • the development of the modern orchestra, such as <ul style="list-style-type: none"> – Beethoven: <i>Symphony No. 5</i>, <i>1st movement</i>; <i>Symphony No. 9 4th movement</i> (‘Choral’) – Mahler: <i>Symphony No. 8</i> – Berlioz: <i>Symphonie Fantastique</i> • the development of the modern piano, such as <ul style="list-style-type: none"> – Rachmaninov: <i>Prelude in C sharp minor</i>, Op.3, No.2 – Chopin: <i>Mazurka in B flat major</i> Op.7, No.1 – Beethoven: <i>Piano Sonata No. 14</i>, Op.27, No.2 (‘Moonlight’) • Romantic period innovations, such as <ul style="list-style-type: none"> – symphonic poem, e.g. Liszt: <i>Ce qu’on Entend sur la Montagne</i> – song cycle, e.g. Schubert: <i>Die schöne Müllerin</i> – <i>verismo</i> opera, e.g. Mascagni: <i>Cavalleria rusticana</i> • Classical period innovations, such as <ul style="list-style-type: none"> – sonata form – chamber music, e.g. Haydn: <i>String Quartet</i> Op.76, No.3 (‘Emperor’) • Baroque period innovations, such as <ul style="list-style-type: none"> – diatonic tonality – imitative counterpoint – fugue form – basso continuo – <i>seconda prattica</i> – <u>idiomatic</u> instrumental writing 	<ul style="list-style-type: none"> • popular music incorporating technology, such as <ul style="list-style-type: none"> – Daft Punk: <i>Around the World</i> – Radiohead: <i>Paranoid Android</i> – 2Cellos: <i>Thunderstruck</i>, <i>Whole Lotta Love vs. Beethoven 5th Symphony</i> – Piano Guys: <i>One Direction — What Makes You Beautiful</i> – Pentatonix: <i>Dance of the Sugar Plum Fairy</i> – Michael Jackson: <i>Thriller</i> – Queen: <i>Bohemian Rhapsody</i> – Bob Dylan: <i>Like A Rolling Stone</i> – The Beatles: <i>Eleanor Rigby</i>; <i>Tomorrow Never Knows</i> • <u>Postmodernism</u>, such as <ul style="list-style-type: none"> – avant-garde, e.g. Pauline Oliveros: <i>Bye Bye Butterfly</i>; John Cage: <i>4’33”</i>, <i>Sonatas and Interludes</i>; Penderecki: <i>Threnody to the Victims of Hiroshima</i> – minimalism, e.g. Reich: <i>City Life</i>; Glass: <i>Prophecies</i> – musique concrète, e.g. Pierre Schaeffer: <i>Etude aux sons animés</i>; Edgard Varèse: <i>Poème Électronique</i> • other post-1950 innovations, such as <ul style="list-style-type: none"> – Wintergatan: <i>Marble Machine</i> – Stomp: <i>Out Loud</i> – Lin-Manuel Miranda: <i>Alexander Hamilton</i> – Tristan Perich: <i>1-Bit Symphony</i> • innovative Australian compositions, such as <ul style="list-style-type: none"> – John Butler: <i>Ocean</i> – Anne Boyd: <i>As I Crossed a Bridge of Dreams</i> – Peter Sculthorpe: <i>Port Essington</i> – Sarah Hopkins: <i>Past Life Melodies</i> – William Barton & Matthew Hindson: <i>Kalkadungu</i> – Stephen Leek: <i>Once on a Mountain</i>; <i>Great Southern Spirits</i> • post-war jazz, such as <ul style="list-style-type: none"> – acid jazz, e.g. Jamiroquai: <i>Cosmic Girl</i>; Directions in Groove: <i>Sweet Thing</i> – bebop and hard bop, e.g. Parker: <i>Au Privave</i> – cool, e.g. Brubeck: <i>Unsquare Dance</i> – free jazz, e.g. John Coltrane: <i>Ascension</i> – funk, e.g. James Brown: <i>I Feel Good</i> – fusion, e.g. Vince Jones: <i>Luncheon with the President</i> – latin, e.g. Antonio Carlos Jobim: <i>Desafinado</i>, <i>The Girl from Ipanema</i> – smooth jazz, e.g. George Benson: <i>Turn Your Love Around</i> – swing, e.g. Sarah McKenzie: <i>That’s It, I Quit!</i>

4.4 Assessment

4.4.1 Summative internal assessment 1 (IA1): Performance (20%)

Description

This assessment is the demonstration of a range of cognitive, technical, creative and expressive skills, and the application of theoretical and conceptual understandings through the psychomotor domain (Marzano & Kendall 2007, 2008). It involves students' application of identified skills when communicating meaning.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a performance.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate technical skills in performance specific to the instrument or sound source
2. explain the use of music elements and concepts to communicate meaning through the performance choices made
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
7. interpret music elements and concepts in performance of innovative music
9. realise music ideas to communicate meaning in performance.

Note: Objectives 3, 4, 5, 8 and 10 are not assessed in this instrument.

Specifications

Description

The performance task assesses the presentation of repertoire. Students demonstrate technical skills and interpret music elements and concepts through playing, singing and/or conducting. Students realise music ideas to communicate meaning to an audience. Students devise a performance statement that explains the use of music elements and concepts to communicate meaning through the performance choices made.

Types of performance:

- solo performance
- ensemble performance
- performance of student compositions
- improvisation
- conducting
- performance from the co-curricular vocal or instrumental program
- accompaniment
- performance involving the use of emerging performance media.

Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or emerging performance technologies; or they may conduct. Improvisations may be prepared or unprepared. In this syllabus, there is no requirement for students to meet a prescribed minimum standard of technique.

The performance task should allow for:

- student performances in the context of the unit
- preparation and performance with or without a score (except for conducting)
- students to perform for an audience.

When responding to a performance task, students should:

- select repertoire commensurate with their technique and skills
- maintain stylistic integrity, and may be accompanied or unaccompanied to suit the style
- if conducting, be totally responsible for directing all rehearsals of the repertoire.

Supporting evidence

Supporting evidence (audiovisual recording of the response) is required to substantiate teacher decisions made on performances.

Conditions

- Duration: approximately 15 hours, in both class time and students' own time. Students must be given continuous class time to develop the performance
- Length: approximately 2–3 minutes
- Performance statement: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and concepts to communicate meaning through the performance choices made
- Other
 - the performance must reflect the use of an innovation
 - the performance may be a solo or ensemble performance (if the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part)
 - where students choose to accompany themselves, both music roles will be assessed as a unified performance
 - repertoire must be different from that performed in the senior Music Extension course, if applicable
- Submission
 - Performance — .mov, .mp4, .pptx or .avi for dynamic files
 - Performance statement — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files.

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the performance.

Criterion	Objectives	Marks
Demonstrating technique	1	8
Interpreting music elements and concepts	7	6
Communicating meaning	2, 6 and 9	6
Total		20

Note: Unit objectives 3, 4, 5, 8 and 10 are not assessed in this instrument.

Instrument-specific marking guide

Criterion: Demonstrating technique

Assessment objective

1. demonstrate technical skills in performance specific to the instrument or sound source

The student work has the following characteristics:	Marks
• demonstration of technical skills that present a <u>fluent</u> and <u>cohesive</u> performance	7–8
• demonstration of technical skills that display <u>accuracy</u> and <u>control</u>	5–6
• demonstration of technical skills in performance specific to the instrument or sound source	3–4
• demonstration of technical skills to present sections from a music work	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Interpreting music elements and concepts

Assessment objective

7. interpret music elements and concepts in performance of innovative music

The student work has the following characteristics:	Marks
• interpretation of music elements and concepts shows an individualised style	5–6
• interpretation of music elements and concepts displays stylistic awareness	4
• interpretation of music elements and concepts in performance of innovative music	3
• interpretation of some music elements and concepts	2
• use of music elements and concepts	1
• does not satisfy any of the descriptors above.	0

Criterion: Communicating meaning

Assessment objectives

2. explain the use of music elements and concepts to communicate meaning through the performance choices made
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
9. realise music ideas to communicate meaning in performance

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">realisation of music ideas through the sustained use of chosen expressive devices and performance choices	5–6
<ul style="list-style-type: none">application of literacy skills through <u>sequenced</u> and connected ideas that <u>express</u> ideas and meaning in their own workrealisation of music ideas to communicate meaning through <u>selection</u> of expressive devices	4
<ul style="list-style-type: none">explanation of the use of music elements and concepts to communicate meaning through the performance choices madeapplication of literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own workrealisation of music ideas to communicate meaning in performance	3
<ul style="list-style-type: none">description of meaning communicated in the performanceapplication of literacy skills to <u>describe</u> ideaspresentation of music ideas relevant to the performance of repertoire	2
<ul style="list-style-type: none">simple statements made about the musicuse of terminology to identify musicevidence of a music idea	1
<ul style="list-style-type: none">does not satisfy any of the descriptors above.	0

4.4.2 Summative internal assessment 2 (IA2): Composition (20%)

Description

This assessment focuses on the output or result of a process that requires the application of a range of cognitive, physical, technical, creative and expressive skills, and theoretical and conceptual understandings.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

2. explain the use of music elements and concepts to communicate meaning in composition
3. use music elements and concepts to reflect innovative compositional practices
5. apply compositional devices in the creation of their own work
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
10. resolve music ideas to communicate meaning and intent in composition.

Note: Objectives 1, 4, 7, 8 and 9 are not assessed in this instrument.

Specifications

Description

The composition task assesses the creation of a musical work. Students use music elements and concepts, and apply compositional devices to communicate meaning. Students devise a statement of compositional intent that explains the use of music elements and compositional devices in shaping the purpose and execution of the composition.

The composition task should allow the student to respond in any genre and/or style in the context of the unit.

Conditions

- Duration: approximately 15 hours, in both class time and students' own time. Students must be given continuous class time to develop the composition
- Length: The composition must be of at least one minute duration to ensure compositional devices can be seen.
- Statement of compositional intent: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and compositional devices in shaping the purpose and execution of the composition
- Other
 - the composition must demonstrate either the student's own innovation or the use of an innovation studied in the unit
 - students must present their compositions as a sound recording, or a score (traditional, graphic or contemporary) or both

- compositions that are arrangements of existing music require substantial reworking of music elements and must be well removed, but derived, from the original composition
- Submission
 - Composition — .pdf of scored compositions, .mov, .mp3, .mp4, .pptx or .avi for dynamic files
 - Statement of compositional intent — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files.

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the composition.

Criterion	Objectives	Marks
Using music elements and concepts	3	6
Applying techniques and processes	5	6
Communicating meaning	2, 6 and 10	8
Total		20

Note: Unit objectives 1, 4, 7, 8 and 9 are not assessed in this instrument.

Instrument-specific marking guide

Criterion: Using music elements and concepts

Assessment objective

3. use music elements and concepts to reflect innovative compositional practices

The student work has the following characteristics:	Marks
• use of music elements and concepts makes the chosen style and genre <u>explicit</u> through the synthesis of innovative compositional practices	5–6
• use of music elements and concepts are integrated to enhance the chosen style and genre	4
• use of music elements and concepts to reflect innovative compositional practices	3
• use of a <u>selection</u> of music elements and concepts	2
• evidence of music elements	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying techniques and processes

Assessment objective

5. apply compositional devices in the creation of their own work

The student work has the following characteristics:	Marks
• application of compositional devices to create a unified and <u>cohesive</u> work	5–6
• application of <u>idiomatic</u> compositional devices that <u>develop</u> the work	4

• application of compositional devices in the creation of their own work	3
• application of a <u>selection</u> of compositional devices	2
• evidence of a compositional device	1
• does not satisfy any of the descriptors above.	0

Criterion: Communicating meaning

Assessment objectives

2. explain the use of music elements and concepts to communicate meaning in composition
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
10. resolve music ideas to communicate meaning and intent in composition

The student work has the following characteristics:	Marks
• resolution of composition shows a synthesis of <u>complex</u> music ideas that communicate meaning with sensitivity	7–8
• application of literacy skills through <u>sequenced</u> and connected ideas that <u>express</u> ideas and meaning in their own work • resolution of music ideas that are <u>integral</u> to the communication of meaning	5–6
• explanation of the use of music elements and concepts to communicate meaning in composition • application of literacy skills using music terminology <u>relevant</u> to genre/style and language conventions to communicate music ideas in their own work • resolution of music ideas to communicate meaning and intent in composition	3–4
• simple statements made about the music • application of literacy skills to <u>describe</u> ideas • demonstration of music ideas	1–2
• does not satisfy any of the descriptors above.	0

4.4.3 Summative external assessment (EA): Examination (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Music, it contributes 25% to a student's overall subject result.

Summative external assessment draws from the learning in both Units 3 and 4.

The external assessment in Music is common to all schools and administered under the same conditions, at the same time, on the same day.

5 Unit 4: Narratives

5.1 Unit description

In Unit 4, students focus on their emerging voice and style through making and responding to music. They understand that music elements can be manipulated to expressively communicate narrative. The narrative may appear as music alone, or in conjunction with film, video game, or similar. Through the combination of music and narrative, composers can provoke strong emotional responses from audiences. The unit aims to develop a more sophisticated understanding of how music elements have been manipulated for specific storytelling purposes.

In this unit, students develop their understanding about the expressive powers of music to convey narrative through setting (in time and place), characterisation, drama and/or action, mood or atmosphere in film and television, video games, music theatre, opera and program music.

Teachers guide the development of understanding and skills through learning experiences and tasks that facilitate increasing proficiency in identifying and understanding the use of music elements and concepts when making and responding to music.

Some suggested repertoire representative of Unit 4 subject matter is provided as a guide in selecting appropriate repertoire for the local school context. Repertoire is suggested, not mandatory. When choosing repertoire, teachers should ensure that students have opportunities to reinforce subject matter across the course.

Unit requirements

In this unit, students must study at least one piece of repertoire from *each* of the following categories:

- film, television and video game music
- musical theatre and opera
- program music.

5.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit.

Students will:

Unit objective	IA3*	EA
1. <u>demonstrate</u> technical skills in performance of music (will be assessed if selected as specialisation in project)	•	
2. <u>explain</u> the use of music elements and concepts to communicate meaning	•	•
3. <u>use</u> music elements and concepts in composition (will be assessed if selected as specialisation in project)	•	
4. <u>analyse</u> music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics	•	•
5. <u>apply</u> compositional devices in composition (will be assessed if selected as specialisation in project)	•	
6. apply literacy skills to communicate music ideas	•	•
7. <u>interpret</u> music elements and concepts in performance (will be assessed if selected as specialisation in project)	•	
8. <u>evaluate</u> music to justify a viewpoint relating to narratives	•	•
9. <u>realise</u> music ideas in performance (will be assessed if selected as specialisation in project)	•	
10. <u>resolve</u> music ideas in composition (will be assessed if selected as specialisation in project).	•	

* Learning experiences will be drawn from all unit objectives. Students selecting musicology and composition will only be assessed on objectives 2, 3, 4, 5, 6, 8, 10. Students selecting musicology and performance will only be assessed on objectives 1, 2, 4, 6, 7, 8, 9.

5.3 Area of study: Narratives

How do musicians manipulate music elements and concepts to communicate narrative when performing, composing and responding to music?

Subject matter

In this area of study, students will:

- explain the use of music elements and concepts, including
 - duration — the ways in which tempo, metre and rhythm are used to convey and support narratives, as encountered in the repertoire
 - expressive devices — the manipulation of dynamics, articulations, ornamentations and stylistic indications, and the ways in which they contribute to narratives, as encountered in the repertoire
 - melody — leitmotif, melodic range and register, and contour, and their use in conveying and supporting narratives, as encountered in the repertoire
 - harmony — the use of added-note/extended harmony, chromaticism, consonance and dissonance to convey and support narratives, as encountered in the repertoire
 - tonality — diatonic scales, non-Western scale forms, atonality and modes, as encountered in the repertoire
 - structure — forms that support the communication of narratives, as encountered in the repertoire
 - texture — roles of instruments and voices in repertoire to convey narrative, treatment of texture in conveying narratives, as encountered in the repertoire
 - timbre — vocal and instrumental techniques and manipulation of sound to convey narrative, as encountered in the repertoire
- analyse repertoire examining the use and manipulation of music elements to
 - convey setting in time and place in the repertoire encountered
 - support drama and/or action in the repertoire encountered
 - establish and/or change mood and atmosphere in the repertoire encountered
 - assist with characterisation in the repertoire encountered
- evaluate repertoire, making judgments about the use of music elements and concepts to communicate time and place, drama and/or action, mood or atmosphere, characterisation and narrative in music
- justify a viewpoint about narrative repertoire, with music evidence
- apply written and oral literacy skills to communicate a cohesive music idea
- use music elements and concepts through experimentation, development and refinement to reflect a narrative in composition
- apply compositional devices in the creation of their own work
- resolve music ideas to communicate time and place, drama and/or action, mood or atmosphere and/or characterisation in music
- explain the use of music elements and concepts in shaping their own compositional ideas
- demonstrate technical skills in performance specific to the instrument or sound source
- interpret music elements to convey features of narrative in stylistically appropriate ways
- realise music that conveys a narrative to an audience
- explain the use of music elements and concepts to communicate meaning through the performance choices made.

Subject matter

Note: The following are examples only and are not mandatory.

Category	Suggested repertoire that could be used to explore narratives
Film, television and video game music	<p>Film music:</p> <p>John Williams: <i>Star Wars VII</i>, 'Theme'; Alexandre Desplat: <i>The Imitation Game</i>, 'Theme'; Thomas Newman: <i>WALL.E</i>, 'Define Dancing'; John Williams: <i>Memoirs of a Geisha</i>, 'Sayuri's Theme'; Dario Marianelli: <i>Pride and Prejudice</i>, 'Darcy's Letter'; Philip Glass: <i>The Hours</i>, 'Poets Act'; Peter Gabriel: <i>The Rabbit-Proof Fence</i>, 'The Rabbit-Proof Fence'; Yann Tiersen: <i>Amélie</i>, 'La Valse d'Amélie'; Howard Shore: <i>Lord of the Rings</i>, 'Evenstar', 'Concerning Hobbits', 'A Storm is Coming'; Hans Zimmer: <i>Gladiator</i>, 'Elysium'; Hans Zimmer: <i>Thin Red Line</i>, 'Journey to the Line'; Michael Nyman: <i>Gattaca</i>, 'God's Hands'; Michael Nyman: <i>The Piano</i>, 'The Heart Asks Pleasure First'; John Williams: <i>Jurassic Park</i>, 'Welcome to Jurassic Park'; Ennio Morricone: <i>The Untouchables</i>, 'The Stairway Shootout'; John Williams: <i>Schindler's List</i>, 'Theme'; John Williams: <i>Indiana Jones and the Last Crusade</i>, 'Scherzo for Motorcycle and Orchestra'; Philip Glass: <i>Koyaanisqatsi</i>, 'The Grid'; Bernard Herrmann: <i>Psycho</i>, 'Theme'</p> <p>Television music:</p> <p>Mark Snow: <i>X-Files</i>; Danny Elfman: <i>The Simpsons</i>; Jan Hammer: <i>Miami Vice</i>; Mike Post and Pete Carpenter: <i>The A-Team</i>; Mark Snow: <i>Starsky and Hutch</i>; Henson and Sam Pottle: <i>The Muppet Show Theme</i>; Dudley Simpson: <i>The Tomorrow People</i>; Fred Steiner: <i>Perry Mason</i>; Ron Grainer: <i>Doctor Who</i>; Jerry Garcia: <i>The Twilight Zone</i>; Irving Szathmary: <i>Get Smart</i>; Herbert W. Spencer: <i>The Andy Griffith Show</i>; Henry Mancini: <i>Peter Gunn</i></p> <p>Video game music:</p> <p>Austin Wintory: <i>Journey</i>; Darren Korb: <i>Bastion</i>, 'Setting Sail', 'Coming Home'; Kow Otani: <i>Shadow of the Colossus</i>; Nobuo Uematsu: <i>Final Fantasy VII</i>, 'Aerith's Theme'; Koji Kondo: <i>Legend of Zelda</i>, 'Ocarina of Time'; Martin O'Donnell: <i>Halo 3</i>, 'Theme'; Russell Brower: <i>Diablo III</i>, 'I Am Justice'; Koji Kondo: <i>Super Mario Bros</i>, 'Overworld'</p>
Musical theatre and opera	<p>Musical theatre:</p> <p>Alan Menken: <i>The Hunchback of Notre Dame</i>, 'Out There'; Tim Minchin: <i>Matilda the Musical</i>, 'Quiet'; Shaiman and Wittman: <i>Smash</i>, 'Let Me Be Your Star'; Elton John: <i>Billy Elliot</i>, 'Electricity'; Stephen Flaherty: <i>Ragtime</i>, 'Your Daddy's Son'; Jonathan Larson: <i>Rent</i>, 'Seasons of Love'; Alan Menken: <i>Beauty and the Beast</i>, 'Home'; Lucy Simon: <i>The Secret Garden</i>, 'Race You to the Top of the Morning'; Schönberg and Boublil: <i>Miss Saigon</i>, 'I'd Give My Life For You'; Stephen Sondheim: <i>Into the Woods</i>, 'Opening', 'Agony', 'Giants in the Sky'; Menken, Kander, Grossman, Coleman, Carnelia and Alessandrini: <i>Diamonds</i>, 'What You'd Call A Dream'; Schönberg and Boublil: <i>Les Misérables</i>, 'I Dreamed A Dream'; Stephen Sondheim: <i>Sweeney Todd</i>, 'A Little Priest'; Stephen Schwartz: <i>Godspell</i>, 'Beautiful City'; Andrew Lloyd Webber: <i>Jesus Christ Superstar</i>, 'Gethsemane'; Leonard Bernstein: <i>West Side Story</i>, 'Maria'; Rodgers and Hammerstein: <i>Oklahoma!</i>, 'O What A Beautiful Morning'</p> <p>Opera:</p> <p>Deborah Cheetham: <i>Pecan Summer</i>; Philip Glass: <i>Einstein on the Beach</i>; Peter Sculthorpe: <i>Rites of Passage</i>; Puccini: <i>Turandot</i>, 'Nessun Dorma'; <i>La Bohème</i>, 'Quando m'en vo' soletta' ('Musetta's Waltz'); Wagner: <i>Die Walküre</i>, 'Ride of the Valkyries'; Verdi: <i>Rigoletto</i>, 'La donna é mobile'; Bizet: <i>Carmen</i>, 'Habanera'; Mozart: <i>Don Giovanni</i>, 'Madamina, il catalogo è questo' ('Catalogue Aria'); Purcell: <i>Dido and Aeneas</i>, 'When I am laid in earth' ('Dido's lament')</p>
Program music	<p>David Page and Steve Francis: <i>Brolga, Spirit</i>; Elena Kats-Chernin: <i>Eliza's Aria</i>; John Antill: <i>Corroboree</i>; Richard Mills: <i>War March of the Gumnuts</i>; Nigel Westlake: <i>Antarctica</i>; Rush: <i>Jacob's Ladder</i>; Anne Boyd: <i>Goldfish Through Summer Rain</i>; Peter Sculthorpe: <i>Port Essington</i>; Prokofiev: <i>Peter and the Wolf</i>; Gerswhin: <i>An American in Paris</i>; Vaughan Williams: <i>The Lark Ascending</i>; Arnold Schoenberg: <i>Verklärte Nacht</i>; Rimsky-Korsakov: <i>Flight of the Bumble Bee</i>; Dukas: <i>The Sorcerer's Apprentice</i>; Smetana: <i>The Moldau</i>; Grieg: <i>Peer Gynt Suite</i>; Mussorgsky: <i>Pictures at an Exhibition</i>; Berlioz: <i>Symphonie Fantastique</i></p>

5.4 Assessment

5.4.1 Summative internal assessment 3 (IA3): Integrated project (35%)

Description

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills, and theoretical understandings. The response is a coherent work that includes composing or performing, and musicology, and documents the iterative process undertaken to develop a solution in response to a stimulus.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop their project.

Assessment objectives — musicology and composition

This assessment technique is used to determine student achievement in the following objectives:

2. explain the use of music elements and concepts to communicate meaning in composition
3. use music elements and concepts to reflect a narrative (will be assessed if composition is selected as specialisation in project)
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives
5. apply compositional devices in the creation of their own work (will be assessed if composition is selected as specialisation in project)
6. apply literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate music ideas in a coherent work that integrates the two components
8. evaluate music to justify a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music
10. resolve music ideas to communicate meaning and intent in composition (will be assessed if composition is selected as specialisation in project).

Assessment objectives — musicology and performance

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate technical skills in performance specific to the instrument or sound source (will be assessed if performance is selected as specialisation in project)
2. explain the use of music elements and concepts to communicate meaning through the performance choices made
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives
6. apply literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate music ideas in a coherent work that integrates the two components

7. interpret music elements and concepts in performance of music that conveys a narrative (will be assessed if performance is selected as specialisation in project)
8. evaluate music to justify a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music
9. realise music ideas to communicate meaning in the performance of narrative music (will be assessed if performance is selected as specialisation in project).

Specifications

Description

The project is a coherent work consisting of two integrated components presented as a single item. It will include:

- musicology *and*
- either composition or performance.

The topic for the project can either be set by the teacher or be devised by the student so as to allow for individual interests relating to film music, television music, game music, musical theatre, opera or program music. The musicology component must allow students to analyse and evaluate music repertoire to justify a viewpoint.

The musicology component will inform and influence the composition or performance; the musicology component could be an investigation of a topic which then guides and shapes the composition or performance.

The composition component should allow the student to respond in any genre and/or style in the context of the unit.

Types of performance:

- solo performance
- ensemble performance
- performance of student compositions
- improvisation
- conducting
- performance from the co-curricular vocal or instrumental program
- accompaniment
- performance involving the use of emerging performance media.

Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or emerging performance technologies; or they may conduct. Improvisations may be prepared or unprepared. In this syllabus, there is no requirement for students to meet a prescribed minimum standard of technique.

The performance component should allow for:

- student performances in the context of the unit
- preparation and performance with or without a score (except for conducting)
- students to perform for an audience.

When responding to a performance task, students should:

- select repertoire commensurate with their technique and skills
- maintain stylistic integrity, and may be accompanied or unaccompanied to suit the style
- if conducting, be totally responsible for directing all rehearsals of the repertoire.

Mode of presentation

The integrated project is to be presented in a digital format to communicate a cohesive music idea. The musicology response and the composition or the performance must be synthesised in such a way as to present a cohesive idea through a multimodal presentation, such as:

- live or virtual presentation
- documentary-style film
- digital book
- website, blog or vlog.

Supporting evidence

Supporting evidence (audiovisual recording of the response) is required to substantiate teacher decisions made on performances.

Conditions

- Duration: approximately 25 hours, in both class time and students' own time. Students must be given continuous class time to develop the integrated project.
- Mode — multimodal
 - live or virtual presentation, 6–10 minutesor
 - digital presentation (e.g. digital book, slide show); 10–15 digital pages/slides.
- The integrated project must include a musicology component *and* either
 - a composition component of at least one minute duration to ensure compositional devices can be seen and
 - a statement of compositional intent: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and compositional devices in shaping the purpose and execution of the composition.

Students must present the composition component as a sound recording, or a score (traditional, graphic or contemporary) or both.

Compositions that are arrangements of existing music require substantial reworking of music elements and must be well removed, but derived, from the original composition.

or

- a performance component of approximately 2–3 minutes in length and
 - a performance statement: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and concepts to communicate meaning through the performance choices made.

The performance component must be audiovisually recorded.

The performance may be a solo or ensemble performance (if the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part).

Where students choose to accompany themselves, both music roles will be assessed as a unified performance.

Repertoire must be different from that performed in the senior Music Extension course, if applicable.

- Submission
 - .pdf, .mov, .mp4, .pptx or .avi for dynamic files.

Summary of the instrument-specific marking guide — musicology and composition

The following table summarises the criteria, assessment objectives and mark allocation for the integrated project.

Criterion	Objectives	Marks
Analysing and evaluating music	4 and 8	8
Applying literacy skills	6	3
Using music elements and concepts	3	8
Applying techniques and processes	5	6
Communicating meaning	2 and 10	10
Total		35

Note: Unit objectives 1, 7 and 9 are not assessed in this instrument.

Instrument-specific marking guide — musicology and composition

Criterion: Analysing and evaluating music

Assessment objectives

4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives
8. evaluate music to justify a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • analysis of music establishes the <u>interconnectivity</u> between music elements, concepts and stylistic characteristics • evaluation of music <u>synthesises</u> findings that are <u>valid</u>, <u>reasoned</u> and support a viewpoint 	7–8
<ul style="list-style-type: none"> • analysis of music is detailed and shows an <u>accurate</u> understanding of music elements, concepts and stylistic characteristics • evaluation of music is <u>logical</u> and provides evidence to justify a viewpoint 	5–6
<ul style="list-style-type: none"> • analysis of music examines and considers the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent 	3–4

<ul style="list-style-type: none"> musical narratives evaluation of music justifies a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music 	
<ul style="list-style-type: none"> makes connections between music elements and concepts and their purpose in communicating <u>intent</u> simple statements made about the purpose and context of ideas and concepts evident in repertoire 	1–2
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Applying literacy skills

Assessment objective

6. apply literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate music ideas in a coherent work that integrates the two components

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> application of literacy skills through articulated ideas, <u>controlled</u> structure and the <u>sequence</u> of information that enhance communication of meaning in the topic 	3
<ul style="list-style-type: none"> application of literacy skills using music terminology relevant to genre/style, and use of referencing and language conventions to communicate music ideas in a coherent work that integrates the two components 	2
<ul style="list-style-type: none"> application of literacy skills to <u>describe</u> ideas 	1
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Using music elements and concepts

Assessment objective

3. use music elements and concepts to reflect a narrative

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> use of music elements and concepts makes the chosen narrative <u>explicit</u> 	7–8
<ul style="list-style-type: none"> use of music elements and concepts are integrated to enhance the chosen narrative 	5–6
<ul style="list-style-type: none"> use of music elements and concepts to reflect a narrative 	3–4
<ul style="list-style-type: none"> use of a <u>selection</u> of music elements and concepts 	2
<ul style="list-style-type: none"> evidence of music elements 	1
<ul style="list-style-type: none"> does not meet any of the standards described above. 	0

Criterion: Applying techniques and processes

Assessment objective

5. apply compositional devices in the creation of their own work

The student work has the following characteristics:	Marks
• application and synthesis of compositional devices to create a unified and <u>cohesive</u> work	5–6
• application of <u>idiomatic</u> compositional devices that <u>develop</u> the work	4
• application of compositional devices in the creation of their own work	3
• application of a <u>selection</u> of compositional devices	2
• evidence of a compositional device	1
• does not satisfy any of the descriptors above.	0

Criterion: Communicating meaning

Assessment objectives

2. explain the use of music elements and concepts to communicate meaning in composition

10. resolve music ideas to communicate meaning and intent in composition

The student work has the following characteristics:	Marks
• resolution of composition shows a synthesis of <u>complex</u> music ideas that communicate meaning with sensitivity	9–10
• resolution of music ideas that are <u>integral</u> to the expression of meaning	7–8
• explanation of the use of music elements and concepts to communicate meaning in composition • resolution of music ideas to communicate meaning and intent in composition	5–6
• description of meaning communicated in composition • demonstration of music ideas reflects meaning	3–4
• simple statements made about the music • demonstration of music ideas	1–2
• does not satisfy any of the descriptors above.	0

Summary of the instrument-specific marking guide — musicology and performance

The following table summarises the criteria, assessment objectives and mark allocation for the integrated project.

Criterion	Objectives	Marks
Analysing and evaluating music	4 and 8	8
Applying literacy skills	6	3
Demonstrating technique	1	8
Interpreting music elements and concepts	7	6
Communicating meaning	2 and 9	10
Total		35

Note: Unit objectives 3, 5 and 10 are not assessed in this instrument.

Instrument-specific marking guide — musicology and performance

Criterion: Analysing and evaluating music

Assessment objectives

- analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives
- evaluate music to justify a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> analysis of music establishes the <u>interconnectivity</u> between music elements, concepts and stylistic characteristics evaluation of music <u>synthesises</u> findings that are <u>valid</u>, <u>reasoned</u> and support a viewpoint 	7–8
<ul style="list-style-type: none"> analysis of music is detailed and shows an <u>accurate</u> understanding of music elements, concepts and stylistic characteristics evaluation of music is <u>logical</u> and provides evidence to justify a viewpoint 	5–6
<ul style="list-style-type: none"> analysis of music examines and considers the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives evaluation of music justifies a <u>viewpoint</u> relating to narrative in film music, television music, game music, musical theatre, opera or program music 	3–4
<ul style="list-style-type: none"> makes connections between music elements and concepts and their purpose in communicating <u>intent</u> makes simple statements about the purpose and context of ideas and concepts evident in repertoire 	1–2
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Applying literacy skills

Assessment objective

6. apply literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate music ideas in a coherent work that integrates the two components

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">• application of literacy skills through articulated ideas, <u>controlled</u> structure and the <u>sequence</u> of information that enhance communication of meaning in the topic	3
<ul style="list-style-type: none">• application of literacy skills using music terminology relevant to genre/style, and use of referencing and language conventions to communicate music ideas in a coherent work that integrates the two components	2
<ul style="list-style-type: none">• application of literacy skills to <u>describe</u> ideas	1
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	0

Criterion: Demonstrating technique

Assessment objective

1. demonstrate technical skills in performance specific to the instrument or sound source

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">• demonstration of technical skills that present a <u>fluent</u> and <u>cohesive</u> performance	7–8
<ul style="list-style-type: none">• demonstration of technical skills that display <u>accuracy</u> and <u>control</u>	5–6
<ul style="list-style-type: none">• demonstration of technical skills in performance specific to the instrument or sound source	3–4
<ul style="list-style-type: none">• demonstration of technical skills to present sections from a music work	1–2
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	0

Criterion: Interpreting music elements and concepts

Assessment objective

7. interpret music elements and concepts in performance of music that conveys a narrative

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">• interpretation of music elements and concepts shows an individualised style	5–6
<ul style="list-style-type: none">• interpretation of music elements and concepts displays stylistic awareness	4
<ul style="list-style-type: none">• interpretation of music elements and concepts in performance of music that conveys a narrative	3
<ul style="list-style-type: none">• interpretation of some music elements and concepts in the performance of repertoire	2
<ul style="list-style-type: none">• use of music elements and concepts	1
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	0

Criterion: Communicating meaning

Assessment objectives

2. explain the use of music elements and concepts to communicate meaning through the performance choices made
9. realise music ideas to communicate meaning in the performance of narrative music

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">realisation of music ideas through the sustained use of chosen expressive devices and performance choices	9–10
<ul style="list-style-type: none">realisation of music ideas to communicate meaning through <u>selection</u> of expressive devices	7–8
<ul style="list-style-type: none">explanation of the use of music elements and concepts to communicate meaning through the performance choices maderealisation of music ideas to communicate meaning in performance of narrative music	5–6
<ul style="list-style-type: none">description of meaning communicated in the performancepresentation of music ideas <u>relevant</u> to the performance of repertoire	3–4
<ul style="list-style-type: none">simple statements made about the musicevidence of a music idea	1–2
<ul style="list-style-type: none">does not meet any of the standards described above.	0

5.4.2 Summative external assessment (EA): Examination (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Music, it contributes 25% to a student's overall subject result.

Summative external assessment draws from the learning in both Units 3 and 4.

The external assessment in Music is common to all schools and administered under the same conditions, at the same time, on the same day.

Description

The examination assesses the application of a range of cognitions to a provided question, selected from several options appropriate to the various specialisations.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

2. explain the use of music elements and concepts to communicate meaning in repertoire and music sources
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics in repertoire and music sources
6. apply written literacy skills using music terminology relevant to genre/style, reference to the work, and language conventions, to communicate ideas and meaning relevant to the work
8. evaluate music to justify a viewpoint related to repertoire and music sources.

Note: Objectives 1, 3, 5, 7, 9 and 10 are not assessed in this instrument.

Specifications

Description

Extended response

An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse and evaluate information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting artwork to communicate meaning, or applying concepts or theories.

The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis and evaluation to fully answer a question
- an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other
 - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
 - students will be provided with contextual information during the examination to support understanding of the stimulus.

Instrument-specific marking guide

No ISMG is provided for the external assessment.

6 Glossary

Term	Explanation
A	
accomplished	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
accuracy	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness
accurate	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
adept	very/highly skilled or proficient at something; expert
adequate	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
applied learning	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills
Applied subject	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA, with the following characteristics: courses developed from Applied syllabuses contribute four credits towards the QCE; Applied subjects do not have external assessment but the subject result may contribute towards ATAR calculations
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
appraise	evaluate the worth, significance or status of something; judge or consider a text or piece of work
appreciate	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
appropriate	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.
apt	suitable to the purpose or occasion; fitting, appropriate

Term	Explanation
area of study	a division of, or a section within a unit
argue	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
aspect	a particular part of a feature of something; a facet, phase or part of a whole
assess	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
assessment	purposeful and systematic collection of information about students' achievements
assessment	purposeful and systematic collection of information about students' achievements
assessment instrument	a tool or device used to gather information about student achievement
assessment objectives	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
assessment technique	the method used to gather evidence about student achievement (e.g. examination, project, investigation)
astute	showing an ability to accurately assess situations or people; of keen discernment
ATAR	Australian Tertiary Admission Rank
audience	individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or live) through intellectual, emotional and social engagement; the artist is audience to their own artwork; (ACARA, Australian Curriculum: The Arts, v8.3)
authoritative	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
B	
balanced	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
basic	Fundamental
C	
calculate	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate

Term	Explanation
challenging	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
characteristic	a typical feature or quality
clarify	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
clarity	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
classify	arrange, distribute or order in classes or categories according to shared qualities or characteristics
clear	free from confusion, uncertainty, or doubt; easily seen, heard or understood
clearly	in a clear manner; plainly and openly, without ambiguity
coherent	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
cohesive	characterised by being united, bound together or having integrated meaning; forming a united whole
combine	to unite; merge; to join two or more elements or entities
communicate	convey knowledge and/or understandings to others; make known; transmit
compare	display recognition of similarities and differences and recognise the significance of these similarities and differences
competent	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding
competently	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
complex	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
composition	the creation of music by combining music elements and concepts in a range of styles and genres, and in a variety of contexts
compositional devices	techniques and processes that composers use to build and enhance their music ideas
comprehend	understand the meaning or nature of; grasp mentally

Term	Explanation
comprehensive	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
concise	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
concisely	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
conduct	direct in action or course; manage; organise; carry out
consider	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
considerable	worthy of consideration; fairly large or great; thought about deliberately and with a purpose
considered	formed after careful and deliberate thought
consistent	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
consolidation	the action or process of combining a number of things into a single, more effective or coherent whole
construct	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
context	frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve; these contexts include formal, personal, cultural and contemporary perspectives
contrast	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout
controlled	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
convincing	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
course/course of study	a defined amount of learning developed from a subject syllabus
create	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole

Term	Explanation
creative	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
credible	capable or worthy of being believed; believable; convincing
criterion/criteria	the property or characteristic by which something is judged or appraised
critical	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
critique	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
cursory	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
D	
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives
deduce	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given
defensible	justifiable by argument; capable of being defended in argument
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
deliberate	done consciously and intentionally; fully considered; not impulsive
demonstrate	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
derive	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
describe	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
design	produce a plan, simulation, model or similar; plan, form or conceive in the mind; in English, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one)
detailed	executed with great attention to the fine points; meticulous; including many of the parts or facts

Term	Explanation
determine	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
develop	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
devise	think out; plan; contrive; invent
differentiate	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function
discerning	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
discerning	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
discriminate	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
discriminating	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment
discuss	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence
disjointed	disconnected; incoherent; lacking a coherent order/sequence or connection
distinguish	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
diverse	of various kinds or forms; different from each other
document	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
draw conclusions	make a judgment based on reasoning and evidence
E	
effective	successful in producing the intended, desired or expected result; meeting the assigned purpose
efficient	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort

Term	Explanation
element	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
elementary	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
employ	to use something
erroneous	based on or containing error; mistaken; incorrect
essential	absolutely necessary; indispensable; of critical importance for achieving something
evaluate	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
examination	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
examine	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
execution	the technique or style with which an artistic work is produced or carried out; the carrying out of a plan, instruction, or course of action
exhibit	display or demonstrate a skill
experiment	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
explicate	analyse and develop (an idea or principle) in detail
explicit	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
explore	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
express	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint) in words, art, music or movement, convey or suggest a representation of; depict

Term	Explanation
extended response	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
Extension subject	a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, or after completion of, Units 3 and 4 of that subject
extensive	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
external assessment	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme
external examination	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
extrapolate	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
F	
factual	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
familiar	well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
feasible	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
fluent	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
fluently	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
formative assessment	assessment whose major purpose is to improve teaching and student achievement
fragmented	disorganised; broken down; disjointed or isolated

Term	Explanation
frequent	happening or occurring often at short intervals; constant, habitual, or regular
fundamental	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
G	
General subject	a subject for which a syllabus has been developed by the QCAA with the following characteristics: courses developed from General syllabuses contribute four credits towards the QCE; has an external examination component; student results may contribute to ATAR calculations
generate	produce; create; bring into existence
genre	an accepted class, type or category of music that adheres to a shared tradition, set of conventions or common characteristic or quality; the term is related to, but distinguishable from, musical form and musical style
H	
hypothesise	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
I	
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
idiomatic	appropriate to the style of music associated with a particular period, composer or group
illogical	lacking sense or sound reasoning; contrary to or disregarding the rules of logic; unreasonable
implement	put something into effect, e.g. a plan or proposal
implicit	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
improbable	not probable; unlikely to be true or to happen; not easy to believe
inaccurate	not accurate
inappropriate	not suitable or proper in the circumstances
inconsistent	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
independent	thinking or acting for oneself, not influenced by others

Term	Explanation
in-depth	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
infer	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
innovative	new and original; introducing new ideas; original and creative in thinking
inquiry learning	a creative process that places equal emphasis on content and processes; it moves away from the acquisition of facts towards the problem-solving, reflection and realisation of ideas
inquiry question	a question to gather or collect information
insightful	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
instrument-specific marking guide	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
integral	necessary for the completeness of the whole; essential or fundamental
integrate	combine thing/s with another to form a whole
integrated project	a coherent work consisting of integrated components presented as a single item
intended	designed; meant; done on purpose; intentional
intent	the purpose, meaning or attitude that a musician uses to inform the creation of a music work
interconnectivity	the many connections between two or more things
internal assessment	school-based assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed; contributes towards a student's final result
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs

Term	Explanation
investigate	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information
irrelevant	not relevant; not applicable or pertinent; not connected with or relevant to something
ISMG	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
isolated	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
J	
justified	sound reasons or evidence are provided to support an argument, statement or conclusion
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
L	
language conventions	an understanding of form and genre displaying an awareness and control of language features such as written (spelling, punctuation), spoken/signed (pronunciation, phrasing, pausing, audibility and clarity, volume, pace, silence), non-verbal (facial expressions, gestures, proximity, stance, movement), digital features (still and moving images, design elements, music and sound effects)
learning area	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages
literacy skills	written and oral communication, including genre-specific conventions using music specific terminology
logical	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances
logically	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
M	
make decisions	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
making	learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions (Australian Curriculum, 2017); making is working <i>in</i> the art form as artist

Term	Explanation
manipulate	adapt or change to suit one's purpose
meaning	in the Arts, refers to what an artist expresses in an artwork, or what a viewer understands and interprets from an artwork
mental procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures)
methodical	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
minimal	least possible; small, the least amount; negligible
modernism	a period of diverse reactions in challenging and reinterpreting older categories of music
modify	change the form or qualities of; make partial or minor changes to something
multimodal	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
music elements and concepts	the fundamental parameters, aspects or characteristics of music; in this syllabus, <u>basic</u> elements of music are identified as duration, expressive devices, pitch, structure, texture and timbre; the concepts are important aspects of music derived from these basic elements; refer to music elements and concepts table in pedagogical and conceptual frameworks (Section 1.2.4)
music ideas	thoughts and/or concepts in music and about music, that is, ideas that come from thinking in sound and thinking about sound
musicianship	the unique set of knowledge, understandings, skills, techniques, attitudes, dispositions and artistry that allows students to participate in all forms of music-making interaction, and that underpins a person's musical identity
musicology	the study of music from a variety of social, historical and cultural contexts
N	
narrative	a report of connected events, real or imaginary, presented in a sequence of written or spoken words, and/or still or moving images
narrow	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted

Term	Explanation
nuanced	showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value
O	
objectives	see 'syllabus objectives', 'unit objectives', 'assessment objectives'
obvious	clearly perceptible or evident; easily seen, recognised or understood
optimal	best, most favourable, under a particular set of circumstances
organise	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
organised	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
outstanding	exceptionally good; clearly noticeable; prominent; conspicuous; striking
P	
partial	not total or general; existing only in part; attempted, but incomplete
particular	distinguished or different from others or from the ordinary; noteworthy
perceptive	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
performance	an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time; in Music, the interpretation of music elements and concepts through playing, singing and conducting in context
performance statement	a brief written or spoken text that accompanies a performance explaining the meaning communicated in and/or through the work and the performance choices made; assists the audience to understand the purpose or motivations behind the performance
perspective	having the ability to perceive or understand; discerning; astute; discriminating

Term	Explanation
persuasive	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing')
perusal time	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
planning time	perusal or reading time prior to the commencement of an examination; students may annotate the task and/or stimulus and plan their response; however, they must not commence writing their response in their response books
polished	flawless or excellent; performed with skilful ease
postmodernism	postmodernist music is music that comes after and reacts against modernism
precise	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
precision	accuracy; exactness; exact observance of forms in conduct or actions
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information
product	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time
proficient	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
project	an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
propose	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
prove	use a sequence of steps to obtain the required result in a formal way

Term	Explanation
psychomotor procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
purposeful	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
Q	
QCE	Queensland Certificate of Education
R	
realise	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
reasonable	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
reasoned	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
recognise	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
refined	developed or improved so as to be precise, exact or subtle
reflect on	think about deeply and carefully
rehearsed	practised; previously experienced; practised extensively
related	associated with or linked to
relevance	being related to the matter at hand
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
repertoire	a collection of music pieces played by an individual musician or ensemble, or composed for a particular instrument or group of instruments, voice or choir
repetitive	containing or characterised by repetition, especially when unnecessary or tiresome
reporting	providing information that succinctly describes student performance at different junctures throughout a course of study
resolve	in the Arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning

Term	Explanation
responding	producing work <i>about</i> the art form as audience; exploring, responding to, analysing and interpreting artworks; responding is working <i>about</i> the art form as audience
reverse chronology	a learning approach that begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms; follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
routine	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
rudimentary	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
S	
safe	secure; not risky
secure	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
select	choose in preference to another or others; pick out
selection	the manner or style in which something is given, offered or displayed
sensitive	capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation
sequence	place in a continuous or connected series; arrange in a particular order
show	provide the relevant reasoning to support a response
significant	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
simple	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
simplistic	characterised by extreme simplification, especially if misleading; oversimplified
sketch	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; in mathematics, represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features

Term	Explanation
skilful	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced
skilled	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
solve	find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods
sophisticated	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
specific	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.
sporadic	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
statement of compositional intent	a brief written or spoken text that accompanies a composition; assists the audience to understand the purpose or motivations behind the work; interpretative rather than descriptive
straightforward	without difficulty; uncomplicated; direct; easy to do or understand
structure	give a pattern, organisation or arrangement to; construct or arrange according to a plan
structured	organised or arranged so as to produce a desired result
style	particular, distinctive or characteristic mode or form of construction or execution in any art or work;
subject	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
subject matter	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
substantial	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
substantiated	established by proof or competent evidence
subtle	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious

Term	Explanation
successful	achieving or having achieved success; accomplishing a desired aim or result
succinct	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
sufficient	enough or adequate for the purpose
suitable	appropriate; fitting; conforming or agreeing in nature, condition, or action
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
summative assessment	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial
supported	corroborated; given greater credibility by providing evidence
sustained	carried on continuously, without interruption, or without any diminishing of intensity or extent
syllabus	a document that prescribes the curriculum for a course of study
syllabus objectives	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
symbolise	represent or identify by a symbol or symbols
synthesise	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
systematic	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
T	
technical skills	(in music,) the display of control, dexterity, fluency, security and coordination; display an understanding of the role as a soloist or ensemble member (communicating with the accompanist or other members) considering balance, blend and intonation
techniques	procedures or skills used in a task
test	take measures to check the quality, performance or reliability of something

Term	Explanation
thorough	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
thoughtful	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
topic/sub-topic	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
U	
unclear	not clear or distinct; not easy to understand; obscure
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
uneven	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
unfamiliar	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
unit	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction
unit objectives	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
unrelated	having no relationship; unconnected
use	operate or put into effect; apply knowledge or rules to put theory into practice
V	
vague	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
valid	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
valid	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable

Term	Explanation
variable	<p><i>adjective</i> apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain;</p> <p><i>noun</i> in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects</p>
variety	<p>a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references</p>
viewpoint	<p>the lens, perspective or position from which things are judged and represented</p>
W	
wide	<p>of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent</p>
with expression	<p>in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication</p>

7 References

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8 Version history

Version	Date of change	Update
1.1	July 2017	Minor amendment to Unit 4, Assessment objective 2.
1.2	June 2018	Amendment to Pedagogical and conceptual frameworks diagram
		Glossary amendment
		Units 1 – 4 <ul style="list-style-type: none"> • Minor amendments to subject matter.
		IA1: Performance <ul style="list-style-type: none"> • Amendment to specifications and conditions • Amendment to ISMG.
		IA2: Composition <ul style="list-style-type: none"> • Amendment to conditions • Amendment to ISMG
		IA3: Integrated project <ul style="list-style-type: none"> • Amendment to assessment objective 2 • Amendment to specifications and conditions • Amendment to ISMG
		Summative external assessment: Examination – extended response <ul style="list-style-type: none"> • Amendment to assessment objective 2, 4 and 8.

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