Music 2025 v1.0

General senior syllabus

January 2024

Contents

Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official 'map' of a senior school subject. A syllabus's function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects and in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

Course overview

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 analyse the use of music elements and concepts 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.

Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

1. **Demonstrate technical skills.**

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

2. **Use music elements and concepts.**

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

3. **Analyse music.**

   When students analyse, they examine and consider the constituent parts and the relationship between music elements and concepts, compositional devices and stylistic characteristics for the purpose of finding meaning.

4. **Apply compositional devices.**

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

5. **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.

6. **Interpret music elements and concepts.**

   When students interpret, they shape music elements and concepts in performance of music to communicate style and character of the music.

7. **Evaluate music.**

   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. They justify their viewpoint, response or conclusion with valid reasons or evidence.

8. **Realise music ideas.**

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

9. **Resolve music ideas.**

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

Designing a course of study in Music

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

Course structure

Music is a General senior syllabus. It contains four QCAA-developed units from which schools develop their course of study.

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

Students should complete Unit 1 and Unit 2 before beginning Units 3 and 4. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the *QCE and QCIA policy and procedures handbook*, schools have autonomy to decide:

- how and when subject matter is delivered

- how, when and why learning experiences are developed, and the context in which learning occurs

- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

General senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the *QCE and QCIA policy and procedures handbook*, schools have autonomy to decide:

- specific assessment task details

- assessment contexts to suit available resources

- how the assessment task will be integrated with teaching and learning activities

- how authentic the task will be.

In Unit 1 and Unit 2, schools:

- develop at least two but no more than four assessments

- complete at least one assessment for each unit

- ensure that each unit objective is assessed at least once.

In Units 3 and 4, schools develop three assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the *QCE and QCIA policy and procedures handbook*.

Subject matter

Each unit contains a unit description, unit objectives and 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 the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

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Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation. 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.

Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language 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 skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills.

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts.

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 1.

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.
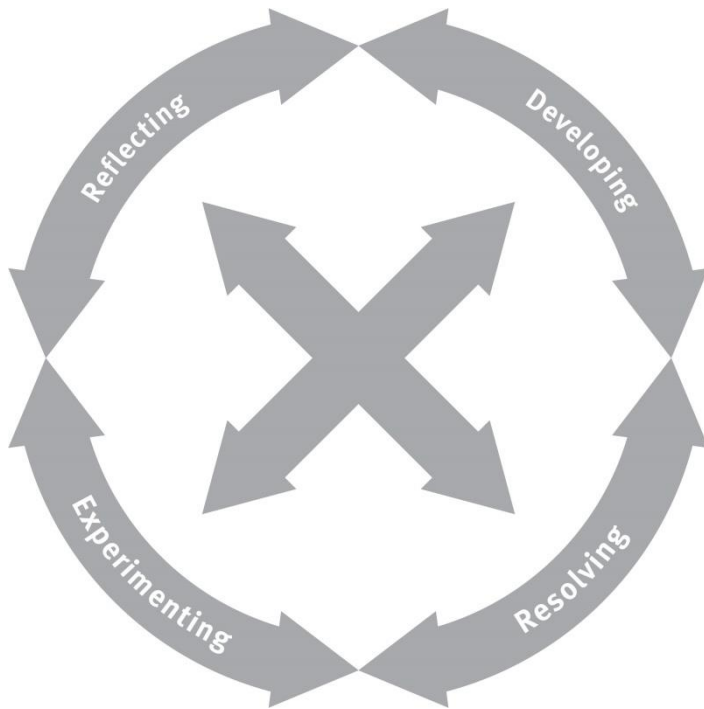
Reverse chronology for historical understanding

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.

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 2.

Figure 2: Interrelationships in Music
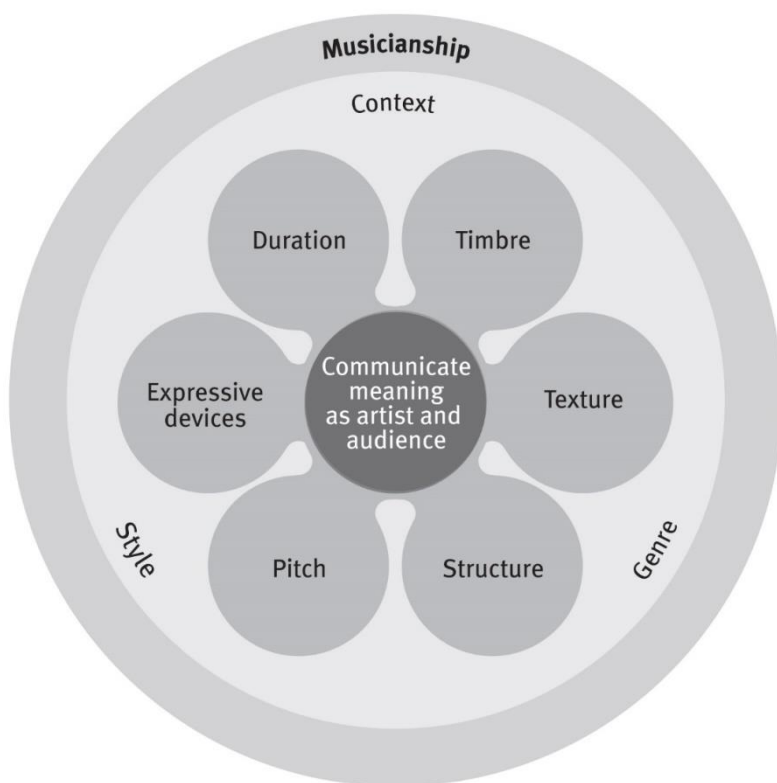
Music elements and concepts

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	- beat and pulse - metre - accent and syncopation - tempo - rhythm
expressive devices	ways of influencing mood and character of music	- dynamics - contrast - instrumental and vocal techniques - articulation
pitch:	the relative frequency of sound: - melody - harmony - tonality	
• **melody**	the horizontal arrangement of sound	- 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)	- consonance and dissonance - chord progressions - countermelodies - cadence
• **tonality**	the organisation of pitches that establishes tonal relationships	- keys and modes - scale forms - modulation
structure	the form and design of music	- repetition, variety, contrast, development and unification - treatment of thematic material - multi-movement and contemporary structures
texture	the density of sound	- monophony, homophony, polyphony, heterophony - linear and vertical arrangement - voicing - sequencing and track layering
timbre	characteristic quality of sound sources, or tone colour	- 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	• riff • ostinato • orchestration • rhythmic accompaniment • pedal • harmonisation • alberti bass
contrast	creating change by adding new ideas, patterns or musical elements	• 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	• augmentation • canon • countermelody • 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	• word painting • similar motion • motif • sampling
transition	shift from one musical idea or section to another	• voice leading • modulation • risers • breakdowns
unity	maintaining consistency by repeating similar ideas, creating a sense of cohesion and structure	• repetition • imitation • sequence

Compositional device	Explanation	Techniques and processes that could be used to explore the device
variation	changes to established musical patterns when heard again	• harmonic change • diminution • augmentation • extension • sampling • filters • vocoder • compression • low-frequency oscillation

Communicating meaning

When students compose and perform music, they express music ideas through the purposeful manipulation of music elements and concepts, and compositional devices to communicate meaning.

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.

Performance

In this syllabus, there is no requirement for students to meet a prescribed minimum standard of technique. Students should select repertoire commensurate with their technique and skills.

Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or emerging performance technologies; or they may conduct. If conducting, students be totally responsible for directing all rehearsals of the repertoire. Improvisations may be prepared or unprepared.

Types of performance:

- solo performance

- ensemble performance

- performance of student compositions

- conducting

- improvisation

- performance from the co-curricular vocal or instrumental program

- accompaniment

- performance involving the use of emerging performance media.

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

If the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part.

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

Composition

Composition tasks should allow students to respond in any genre/style in the context of the unit. Students must present their compositions as a sound recording, or a score (traditional, graphic or contemporary) or both.

Statement of intent

A statement of intent accompanies a composition. It assists the audience to understand the intent and motivations behind the work. When students write a statement of intent to accompany their composition, they analyse and evaluate the use of music elements and concepts, and compositional devices to communicate their intent.

A program note may be used as supporting evidence to assist the audience to understand the composition. It provides a brief explanation of the meaning in the composition.

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 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.

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.

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Numeracy in Music

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 vales, 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

Music helps develop all six 21st century skills. They are embedded in the syllabus objectives, unit objectives and subject matter and ISMGs for Music.

Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the *QCE and QCIA policy and procedures handbook*.

Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
The student, in performance, demonstrates refined technical skills that are synthesised to create a polished performance; interprets music elements and concepts in performance to show sensitivity towards the genre/style with sustained use of nuances; and realises music ideas by revealing subtleties of meaning through the synthesis of expressive devices.

The student, in composition, uses music elements and concepts to show sensitivity towards the genre/style with sustained synthesis of nuances; applies compositional devices that are synthesised to work seamlessly together to create a polished work; resolves the work by revealing subtleties of meaning through the synthesis of music ideas; analyses music elements and concepts, and compositional devices to show detail and specificity; applies literacy skills through sequenced and connected ideas; and evaluates music to show insightful judgments about the purpose of music elements and concepts to communicate the intent.

The student, through musicology, analyses music elements and concepts, and compositional devices showing consistent accuracy; evaluates music to show insightful judgments about the purpose of music elements and concepts to communicate meaning and providing convincing examples that support judgments; and applies literacy skills through articulated ideas and controlled structure to enhance communication of meaning. |

B
The student, in performance, demonstrates technical skills that display control; interprets music elements and concepts in performance to make the genre/style explicit; and realises music ideas that consolidates meaning through the sustained use of expressive devices.

The student, in composition, uses music elements and concepts that are integrated to make the genre/style explicit; applies idiomatic compositional devices to develop the work; resolves music ideas that are integral to communicate meaning; analyses music elements and concepts, and compositional devices to show detail and specificity; applies literacy skills through sequenced and connected ideas; and evaluates music to show insightful judgments about the purpose of music elements and concepts to communicate the intent.

The student, through musicology, analyses music elements and concepts, and compositional devices showing detail and specificity; evaluates music to show reasonable judgments about the purpose of music elements and concepts to communicate the meaning and provides relevant examples that support judgments; and applies literacy skills through sequenced and connected ideas. |

C

The student, in performance, demonstrates technical skills for the chosen instrument or sound source; interprets music elements and concepts in performance of repertoire; and realises music ideas to communicate meaning.

The student, in composition, uses music elements and concepts for the chosen genre/style; applies compositional devices in the creation of their work; resolves music ideas to communicate meaning; analyses music elements and concepts; applies literacy skills using music terminology relevant to genre/style and language conventions to communicate ideas; evaluates music to communicate the intent.

The student, through musicology, analyses music elements and concepts, and compositional devices to examine their purpose in communicating meaning; evaluates music to support judgments; applies literacy skills using music terminology relevant to genre/style, referencing and language conventions to communicate ideas.

D

The student, in performance, demonstrates technical skills to present sections from a music work; interprets some music elements and concepts; and presents music ideas relevant to the performance of repertoire.

The student, in composition, uses a selection of music elements and concepts; applies a selection of compositional devices; demonstrates music ideas; explains the use of music elements and concepts; applies literacy skills to describe ideas; and makes statements about the intent.

The student, through musicology, explains music elements and concepts; makes statements made about the purpose and context of ideas evident in repertoire; applies literacy skills to describe ideas.

E

The student, in performance, demonstrates evidence of some technical skills; uses music elements and concepts; and demonstrates music ideas.

The student, in composition, uses music elements and concepts; shows evidence of a compositional device; demonstrates music ideas; and uses terminology to identify music.

The student, through musicology, identifies music elements and concepts; provides an opinion about a music idea and applies literacy skills to describe ideas.

Determining and reporting results

Unit 1 and Unit 2

Schools make judgments on individual assessment instruments using a method determined by the school. They may use the reporting standards or develop an instrument-specific marking guide (ISMG). Marks are not required for determining a unit result for reporting to the QCAA.

The unit assessment program comprises the assessment instrument/s designed by the school to allow the students to demonstrate the unit objectives. The unit judgment of A–E is made using reporting standards.

Schools report student results for Unit 1 and Unit 2 to the QCAA as satisfactory (S) or unsatisfactory (U). Where appropriate, schools may also report a not rated (NR).

Units 3 and 4

Schools mark each of the three internal assessment instruments implemented in Units 3 and 4 using ISMGs.

Schools report a provisional mark by criterion to the QCAA for each internal assessment.

Once confirmed by the QCAA, these results will be combined with the result of the external assessment developed and marked by the QCAA.

The QCAA uses these results to determine each student's subject result as a mark out of 100 and as an A–E.

Units

Unit 1: Designs

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, and compositional devices. 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 objectives

1. Demonstrate technical skills in performance.

2. Use music elements and concepts in composition.

3. Analyse music elements and concepts, and compositional devices.

4. Apply compositional devices in composition.

5. Apply literacy skills to communicate ideas.

6. Interpret music elements and concepts in performance.

7. Evaluate music elements and concepts, and compositional devices.

8. Realise music ideas in performance.

9. Resolve music ideas in composition.

Inquiry question

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

Subject matter

Area of study: Designs

Students:

- analyse repertoire to discern the ways musicians/composers have designed music to communicate meaning through manipulation and combination of

    - 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

    - pitch (including melody, harmony and tonality)

        - use of motif, contour, melodic direction, range and register in melody, as encountered in repertoire

        - use of diatonic harmony, consonance, dissonance, cadence points and countermelody, as encountered in repertoire

        - 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

- evaluate repertoire, making judgments about the use of music elements and concepts, and compositional devices in music

- analyse and evaluate the use of music elements, concepts and compositional devices to communicate intent in compositions

- apply literacy skills to communicate ideas

- use music elements and concepts of duration, pitch, expressive devices, structure, timbre and texture in composition

- apply compositional devices in composition appropriate to genre/style

- resolve music ideas to communicate meaning

- 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 genre/style, purpose, mood and/or meaning

- realise vocal and/or instrumental music to an audience, taking account of the artistic purpose of the music to communicate meaning.

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

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

Unit 2: Identities

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 music elements and concepts, and compositional devices 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 objectives

1. Demonstrate technical skills in performance (will be assessed if selected as specialisation in project).

2. Use music elements and concepts in composition (will be assessed if selected as specialisation in project).

3. Analyse music elements and concepts, and compositional devices in music relating to identity.

4. Apply compositional devices in composition (will be assessed if selected as specialisation in project).

5. Apply literacy skills to communicate ideas.

6. Interpret music elements and concepts in performance (will be assessed if selected as specialisation in project).

7. Evaluate music elements and concepts, and compositional devices in music relating to identity.

8. Realise music ideas in performance (will be assessed if selected as specialisation in project).

9. Resolve music ideas in composition (will be assessed if selected as specialisation in project).

Inquiry question

- 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?

Subject matter

Area of study: Identities

Students:

- analyse repertoire to discern the ways music can be used to communicate identity through the manipulation of 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
  - pitch (including melody, harmony and tonality)
    - use of regular and irregular phrasing, pitch patterns and melodic ostinato, as encountered in repertoire
    - use of countermelody, primary, secondary and chromatic harmony, as encountered in repertoire
    - 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
- evaluate repertoire, making judgments about the significant music features that communicate identity
- justify a viewpoint with music evidence
- analyse and evaluate the use of music elements, concepts and compositional devices to communicate intent in compositions
- apply written and oral literacy skills to communicate ideas
- use music elements and concepts through experimentation, development and refinement to form cohesive compositions in a genre/style 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 purpose, mood and/or meaning associated with identity
- 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 genre/style, purpose, mood and/or meaning
- realise music to an audience, performing repertoire that reflects cultural, political, social or personal identity.

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

Cultural identity	Political identity	Social identity
Music that reflects cultural identity or national character, such as: • Yirrmal Marika: *Deep Blue Sea* • Geoffrey Gurrumul Yunupingu: *Bayini* • Christine Anu: *My Island Home* • Australian art music influenced by the traditions of the Aboriginal peoples and Torres Strait Islander peoples, e.g. Sculthorpe: *Kakadu* • European art music, e.g. Mussorgsky: *Pictures at an Exhibition*, 'The Great Gate of Kiev'; Chopin: *Polonaise in A flat major Op.53*; Smetana: *The Moldau* • American art music inspired by the folk tradition, e.g. Copland: *Appalachian Spring* • non-Western music, e.g. K-pop; African; Indonesian; Hindustani • European folk music, e.g. Django Reinhardt*: Minor Swing,* Jón Thoroddsen: *Krummavisur;* Traditional: *Molly Malone* • national anthems • music of Aboriginal peoples • music of Torres Strait Islander peoples • music of the local community	Music used as a vehicle to express political views, such as: • Midnight Oil: *Beds are Burning, Blue Sky Mine* • Neil Murray and George Rrurrambu: *Blackfella/Whitefella* • Yothu Yindi, Paul Kelly and Peter Garrett: *Treaty* • Public Enemy: *Fight the Power* • Phil Collins: *Another Day in Paradise* • U2: *Sunday Bloody Sunday* • Sting: *Russians* • Janis Joplin: *Mercedes Benz* • Joni Mitchell: *Big Yellow Taxi* • Shostakovich: *The Gadfly Suite Op.97a, 'Prelude'; Symphony No. 5 Op.47, 'Allegro non troppo'*	Music that reflects social identity, such as: • Popular culture anthems, e.g. Survivor: *Eye of the Tiger*; Queen: *We Will Rock You*; Hunters & Collectors: *Holy Grail* • Hilltop Hoods*: Pyramid Building* • Jimmy Barnes: *Working Class Man* • John Williamson: *True Blue* • African American Spirituals, e.g. *Deep River, Steal Away, Nobody Knows the Trouble I've Seen* • Billie Holiday: *Strange Fruit* • music of religious and faith groups

Unit 3: Innovations

In this unit, students make and respond to music that demonstrates innovative use of music elements and concepts, and compositional devices, 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, and compositional devices 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 objectives

1. Demonstrate technical skills in performance.

2. Use music elements and concepts in composition.

3. Analyse music elements and concepts, and compositional devices used in innovative repertoire.

4. Apply compositional devices in composition.

5. Apply literacy skills to communicate ideas.

6. Interpret music elements and concepts in performance.

7. Evaluate music elements and concepts, and compositional devices used in innovative repertoire.

8. Realise music ideas in performance.

9. Resolve music ideas in composition.

Inquiry question

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

Subject matter

Area of study: Innovations

Students:

- analyse repertoire to discern innovations in music according to, 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

  – pitch (including melody, harmony and tonality)

    ▪ innovative use of regular and irregular-phrasing, pitch patterns and melodic ostinato, as encountered in repertoire

    ▪ 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

    ▪ 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 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, and compositional devices in music

- analyse and evaluate the use of music elements, concepts and compositional devices to communicate intent in compositions

- apply written literacy skills to communicate ideas

- explore and experiment with innovative practices in composition

- use music elements and concepts innovatively in composition

- apply composition devices when experimenting with, developing and refining music ideas

- resolve music works using imagination and musical understanding of innovative music concepts and practices

- demonstrate technical skills in performance specific to the instrument or sound source when singing and playing repertoire that reflects innovative music

- interpret music elements in stylistically appropriate ways

- realise music to an audience, taking account of the artistic purpose of the music to communicate meaning.

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

Pre-1950	Post-1950

• trends in early jazz, such as
  – blues
  – ragtime
  – Dixieland
  – swing
  – gypsy, e.g. Django Reinhardt: *Djangology*
• trends in modernism, such as
  – impressionism, e.g. Debussy: *Prelude to the Afternoon of a Faun, Voiles*
  – primitivism, e.g. Stravinsky: *The Rite of Spring,* 'Dance of the Adolescents'
  – expressionism, e.g. Schoenberg: *Five Pieces for Orchestra, Pierrot Lunaire*
  – serialism, e.g. Berg: *Violin Concerto; Babbitt: Semi-Simple Variations*
  – neoclassicism, e.g. Stravinsky: *The Rake's Progress*
• the development of the modern orchestra, such as
  – Beethoven: *Symphony No. 5, 1st movement; Symphony No. 9 4th movement* ('Choral')
  – Mahler: *Symphony No. 8*
  – Berlioz: *Symphonie Fantastique*
• the development of the modern piano, such as
  – Rachmaninov: *Prelude in C sharp minor*, Op.3, No.2
  – Chopin: *Mazurka in B flat major* Op.7, No.1
  – Beethoven: *Piano Sonata No.14*, Op.27, No.2 ('Moonlight')
• Romantic period innovations, such as
  – symphonic poem, e.g. Liszt: *Ce qu'on Entend sur la Montagne*
  – song cycle, e.g. Schubert: *Die schöne Müllerin*
  – *verismo* opera, e.g. Mascagni: *Cavalleria rusticana*
• Classical period innovations, such as
  – sonata form
  – chamber music, e.g. Haydn: *String Quartet* Op.76, No.3 ('Emperor')
• Baroque period innovations, such as
  – diatonic tonality
  – imitative counterpoint
  – fugue form
  – basso continuo
  – seconda prattica
  – idiomatic instrumental writing
	• popular music incorporating technology, such as
	  – Daft Punk: *Around the World*
	  – Radiohead: *Paranoid Android*
	  – 2Cellos: Thunderstruck, *Whole Lotta Love vs. Beethoven 5th Symphony*
	  – Piano Guys: *One Direction — What Makes You Beautiful*
	  – Pentatonix: *Dance of the Sugar Plum Fairy*
	  – Michael Jackson: *Thriller*
	  – Queen: *Bohemian Rhapsody*
	  – Bob the Manager, SCU: *Like A Rolling Stone*
	  – The Beatles: *Eleanor Rigby; Tomorrow Never Knows*
	• Postmodernism, such as
	  – avant-garde, e.g. Pauline Oliveros: *Bye Bye Butterfly*; John Cage: *4'33"*, Sonatas and Interludes; Penderecki: *Threnody to the Victims of Hiroshima*
	  – minimalism, e.g. Reich: *City Life*; Glass: *Prophecies*
	  – musique concrète, e.g. Pierre Schaeffer: *Etude aux sons animé*; Edgard Varèse: *Poème Eléctronique*
	• other post-1950 innovations, such as
	  – Wintergatan: *Marble Machine*
	  – Stomp: *Out Loud*
	  – Lin-Manuel Miranda: *Alexander Hamilton*
	  – Tristan Perich: *1-Bit Symphony*
	• innovative Australian compositions, such as
	  – John Butler: *Ocean*
	  – Anne Boyd: *As I Crossed a Bridge of Dreams*
	  – Peter Sculthorpe: *Port Essington*
	  – Sarah Hopkins: *Past Life Melodies*
	  – William Barton & Matthew Hindson: *Kalkadungu*
	  – Stephen Leek: *Once on a Mountain; Great Southern Spirits*
	• post-war jazz, such as
	  – acid jazz, e.g. Jamiroquai: *Cosmic Girl*; Directions in Groove: *Sweet Thing*
	  – bebop and hard bop, e.g. Parker: *Au Privave*
	  – cool, e.g. Brubeck: *Unsquare Dance*
	  – free jazz, e.g. John Coltrane: *Ascension*
	  – funk, e.g. James Brown: *I Feel Good*
	  – fusion, e.g. Vince Jones: *Luncheon with the President*
	  – latin, e.g. Antonio Carlos Jobim: *Desafinado, The Girl from Ipanema*
	  – smooth jazz, e.g. George Benson: *Turn Your Love Around*
	  – swing, e.g. Sarah McKenzie: *That's It, I Quit!*

Unit 4: Narratives

In Unit 4, students focus on their emerging voice and style through making and responding to music. They understand that music elements and concepts, and compositional devices 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, program music and art song.

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, and compositional devices 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 objectives

1. Demonstrate technical skills in performance (will be assessed if selected as specialisation in project).

2. Use music elements and concepts in composition (will be assessed if selected as specialisation in project).

3. Analyse music elements and concepts, and compositional devices in music in which narrative is conveyed.

4. Apply compositional devices in composition (will be assessed if selected as specialisation in project).

5. Apply literacy skills to communicate ideas.

6. Interpret music elements and concepts in performance (will be assessed if selected as specialisation in project).

7. Evaluate music elements and concepts, and compositional devices in music in which narrative is conveyed.

8. Realise music ideas in performance (will be assessed if selected as specialisation in project).

9. Resolve 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, 7, 9. Students selecting musicology and performance will only be assessed on Objectives 1, 3, 5, 6, 7, 8.

Inquiry question

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

Subject matter

Area of study: Narratives

Students:

- analyse 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
  - pitch (including melody, harmony and tonality)
    - leitmotif, melodic range and register, and contour, and their use in conveying and supporting narratives, as encountered in the repertoire
    - the use of added-note/extended harmony, chromaticism, consonance and dissonance to convey and support narratives, as encountered in the repertoire
    - 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, and compositional devices in music to communicate time and place, drama and/or action, mood or atmosphere, characterisation
- justify a viewpoint about narrative in repertoire, providing excerpts as evidence in mp3, mp4 or pdf format
- apply written and oral literacy skills to communicate music ideas
- use music elements and concepts through experimentation, development and refinement to reflect a narrative in composition
- apply compositional devices in composition appropriate to genre/style
- resolve music ideas to communicate time and place, drama and/or action, mood or atmosphere and/or characterisation in music
- 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.

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	**Film music:** John Williams: *Star Wars VII*, 'Theme'; Alexandre Desplat: *The Imitation Game*, 'Theme'; Thomas Newman: *WALL.E*, 'Define Dancing'; John Williams: *Memoirs of a Geisha*, 'Sayuri's Theme'; Dario Marianelli: *Pride and Prejudice*, 'Darcy's Letter'; Philip Glass: *The Hours*, 'Poets Act'; Peter Gabriel: *The Rabbit-Proof Fence*, 'The Rabbit-Proof Fence'; Yann Tiersen: *Amelie*, 'La Valse d'Amélie'; Howard Shore: *Lord of the Rings*, 'Evenstar', 'Concerning Hobbits', 'A Storm is Coming'; Hans Zimmer: *Gladiator*, 'Elysium'; Hans Zimmer: *Thin Red Line*, 'Journey to the Line'; Michael Nyman: *Gattaca*, 'God's Hands'; Michael Nyman: *The Piano*, 'The Heart Asks Pleasure First'; John Williams: *Jurassic Park*, 'Welcome to Jurassic Park'; Ennio Morricone: *The Untouchables*, 'The Stairway Shootout'; John Williams: *Schindler's List*, 'Theme'; John Williams: *Indiana Jones and the Last Crusade*, 'Scherzo for Motorcycle and Orchestra'; Philip Glass: *Koyaanisqatsi*, 'The Grid'; Bernard Herrmann: *Psycho*, 'Theme' **Television music:** Mark Snow: *X-Files*; Danny Elfman: *The Simpsons*; Jan Hammer: *Miami Vice*; Mike Post and Pete Carpenter: *The A-Team*; Mark Snow: *Starsky and Hutch*; Henson and Sam Pottle: *The Muppet Show Theme*; Dudley Simpson: *The Tomorrow People*; Fred Steiner: *Perry Mason*; Ron Grainer: *Doctor Who*; Jerry Garcia: *The Twilight Zone*; Irving Szathmary: *Get Smart*; Herbet W. Spencer: *The Andy Griffith Show*; Henry Mancini: *Peter Gunn* **Video game music:** Austin Wintory: *Journey*; Darren Korb: *Bastion*, 'Setting Sail', 'Coming Home'; Kow Otani: *Shadow of the Colossus*; Nobuo Uematsu: *Final Fantasy VII*,' *Aerith's Theme*'; Koji Kondo: *Legend of Zelda*, 'Ocarina of Time'; Martin O'Donnell: *Halo 3*, 'Theme'; Russell Brower: *Diablo III*, 'I Am Justice'; Koji Kondo: *Super Mario Bros*, 'Overworld'
Musical theatre and opera	**Musical theatre:** Alan Menken: *The Hunchback of Notre Dame*, 'Out There'; Tim Minchin: *Matilda the Musical*, 'Quiet'; Shaiman and Wittman: *Smash*, 'Let Me Be Your Star'; Elton John: *Billy Elliot*, 'Electricity'; Stephen Flaherty: *Ragtime*, 'Your Daddy's Son'; Jonathan Larson: *Rent*, 'Seasons of Love'; Alan Menken: *Beauty and the Beast*, 'Home'; Lucy Simon: *The Secret Garden*, 'Race You to the Top of the Morning'; Schönberg and Boublil: *Miss Saigon*, 'I'd Give My Life For You'; Stephen Sondheim: *Into the Woods*, 'Opening', 'Agony', 'Giants in the Sky'; Menken, Kander, Coleman, Grossman, Carnelia and Alessandrini: *Diamonds*, 'What You'd Call A Dream'; Schönberg and Boublil: *Les Misérables*, 'I Dreamed A Dream'; Stephen Sondheim: *Sweeney Todd*, 'A Little Priest'; Stephen Schwartz: *Godspell*, 'Beautiful City'; Andrew Lloyd Webber: *Jesus Christ Superstar*, 'Gethsemane'; Leonard Bernstein: *West Side Story*, 'Maria'; Rodgers and Hammerstein: *Oklahoma!*, 'O What A Beautiful Morning' **Opera:** Deborah Cheetham: *Pecan Summer*; Philip Glass: *Einstein on the Beach*; Peter Sculthorpe: *Rites of Passage*; Puccini: *Turandot*, 'Nessun Dorma'; *La Bohème*, 'Quando m'en vo' soletta' ('Musetta's Waltz'); Wagner: *Die Walküre*, 'Ride of the Valkyries'; Verdi: *Rigoletto*, 'La donna é mobile'; Bizet: *Carmen*, 'Habanera'; Mozart: *Don Giovanni*; 'Madamina, il catalogo è questo' ('Catalogue Aria'); Purcell: *Dido and Aeneas, 'When I am laid in earth'* ('Dido's lament')
Program music and art song	Elena Kats-Chernin: *Eliza's Aria;* David Page and Steve Francis: *Brolga, Spirit;* Ricky Ian Gordon: *The Red Dress;* John Antill: *Corroboree;* Richard Mills: *War March of the Gumnuts;* Nigel Westlake: *Antarctica;* Rush: *Jacob's Ladder;* Anne Boyd: *Goldfish Through Summer Rain;* Peter Sculthorpe: *Port Essington;* Barber: *Knoxville: Summer of 1915;* Prokofiev: *Peter and the Wolf;* Gershwin: *An American in Paris;* Vaughan Williams: *The Lark Ascending;* Arnold Schoenberg: *Verklärte Nacht;* Rimsky-Korsakov: *Flight of the Bumble Bee;* Dukas: *The Sorcerer's Apprentice;* Fauré: *Après un rêve*; Smetana: *The Moldau;* Grieg: *Peer Gynt Suite;* Mussorgsky: *Pictures at an Exhibition;* Berlioz: *Symphonie Fantastique;* Schubert: *Der Lindenbaum*

Assessment

Internal assessment 1: Performance (20%)

Students perform repertoire. Their response will show a demonstration of technical, interpretative and communication skills. This performance assesses learning in Unit 3.

Assessment objectives

1. Demonstrate technical skills for the chosen instrument or sound source.
6. Interpret music elements and concepts of the chosen innovative genre/style.
8. Realise music ideas to communicate meaning.

Specifications

This task requires students to:

- demonstrate technical skills specific to the instrument or sound source, including
    - control, dexterity, fluency, security and coordination
    - understanding of the role as a soloist or ensemble member, considering balance, blend and intonation
- interpret music elements and concepts to show understanding of genre/style
- realise music ideas to communicate meaning.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups
    - performance.
- The teacher must provide students with continuous class time to develop the performance.
- For the audiovisual recording of the student performance, the recording should be continuous with no pausing or editing.

Response requirements

Performance (live or recorded): up to 5 minutes

Mark allocation

Criterion	Assessment objectives	Marks
Demonstrating technique	1	8
Interpreting music elements and concepts	6	6
Realising music ideas	8	6
	Total marks:	20

Instrument-specific marking guide

Demonstrating technique	Marks
The student response has the following characteristics:	

• demonstration of technical skills is
  – refined and synthesised
  – sustained without interruption to create a polished performance
	7–8

• demonstration of technical skills
  – is specific to the chosen genre/style
  – displays control
	5–6

• demonstration of technical skills
  – from sections of a music work
  – for the chosen instrument or sound source
	3–4

• demonstration of some technical skills to present some sections from a music work.	1–2
The student response does not match any of the descriptors above.	0

Interpreting music elements and concepts	Marks
The student response has the following characteristics:	

• interpretation of music elements and concepts shows
  – sensitivity towards the genre/style
  – sustained and perceptive use of nuances
	5–6

• interpretation of music elements and concepts makes the genre/style explicit	3–4
• interpretation of some music elements and concepts of the chosen innovative genre/style.	1–2
The student response does not match any of the descriptors above.	0

Realising music ideas	Marks
The student response has the following characteristics:	
• realisation of music ideas reveals subtleties of meaning through the sustained and perceptive synthesis of expressive devices	5–6
• realisation of music ideas consolidates meaning through the sustained use of expressive devices	4
• realisation of music ideas supports meaning through a selection of expressive devices	3
• realisation of music ideas to communicate meaning	2
• presentation of music ideas to communication meaning relevant to the performance of repertoire.	1
The student response does not match any of the descriptors above.	0

Internal assessment 2: Composition (20%)

Students create a composition and devise a statement of intent. Their response will show a demonstration of technical, creative and expressive skills, and theoretical and conceptual understandings. This composition assesses learning in Unit 3.

Assessment objectives

2. Use music elements and concepts for the chosen innovative genre/style.

3. Analyse music elements and concepts, and compositional devices in the composition.

4. Apply compositional devices in the creation of their work.

5. Apply literacy skills, using music terminology relevant to genre/style and language conventions to communicate ideas in the composition.

7. Evaluate the use of music elements and concepts, and compositional devices to communicate the intent in the composition.

9. Resolve music ideas to communicate meaning.

Specifications

This task requires students to:

- when composing
  - demonstrate either their own innovation or the use of an innovation studied in the unit
  - use music elements and concepts, and apply compositional devices to create their work
  - resolve music ideas to communicate meaning
- when devising a statement of intent
  - analyse and evaluate the use of music elements and concepts, and compositional devices to communicate the intent in the composition
  - apply literacy skills to communicate ideas in the composition using
    - music terminology relevant to genre/style
    - language conventions.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The teacher must provide students with continuous class time to develop the composition.

Response requirements

Composition

Composition: at least 1 minute

Statement of intent

One of the following:

- Written: up to 500 words

- Spoken (live or recorded): up to 3 minutes, or signed equivalent

Mark allocation

Criterion	Assessment objectives	Marks
Using music elements and concepts	2	7
Applying compositional devices	4	5
Resolving music ideas	9	5
Statement of intent	3, 5, 7	3
	Total marks:	20

Instrument-specific marking guide

Using music elements and concepts	Marks
The student response has the following characteristics:	
• use of music elements and concepts shows – perceptive understanding of genre/style – sensitivity towards the genre/style through sustained synthesis of nuances	6–7
• use of music elements and concepts – is integrated – incorporates genre/style-specific nuances – makes the genre/style explicit	4–5
• use of music elements and concepts for the chosen innovative genre/style	2–3
• some selection of music elements and concepts.	1
The student response does not match any of the descriptors above.	0

Applying compositional devices	Marks
The student response has the following characteristics:	
• application of compositional devices is synthesised to create a polished work	5
• application of compositional devices creates unity and cohesion in the work	4
• application of idiomatic compositional devices develops the work	3
• application of compositional devices in the creation of the work	2
• application of a selection of compositional devices.	1
The student response does not match any of the descriptors above.	0

Resolving music ideas	Marks
The student response has the following characteristics:	
• resolution reveals subtleties of meaning through the synthesis of music ideas	5
• resolution consolidates meaning through the sustained use of music ideas	4
• resolution of music ideas is integral to communicate meaning	3
• resolution of music ideas to communicate meaning	2
• demonstration of music ideas.	1
The student response does not match any of the descriptors above.	0

Statement of intent	Marks
The student response has the following characteristics:	
• analysis of music elements and concepts, and compositional devices in the composition is detailed and specific • application of literacy skills through sequenced and connected ideas • evaluation shows insightful judgments about the use of music elements and concepts, and compositional devices to communicate the intent in the composition	3
• analysis of music elements and concepts, and compositional devices in the composition • application of literacy skills using music terminology relevant to genre/style and language conventions to communicate ideas in the composition • evaluation of the use of music elements and concepts, and compositional devices to communicate the intent in the composition	2
• explanation of the choices made in the composition • application of literacy skills that communicate ideas about the composition • statements made about the use of music elements and concepts, and compositional devices to communicate the intent in the composition.	1
The student response does not match any of the descriptors above.	0

Internal assessment 3: Project (35%)

The project requires students to complete two responses that are connected to the same topic. Students develop a musicological response that investigates a topic relating to narrative. They then create a composition or perform repertoire that is informed by the findings in the musicological response. This project assesses learning in Unit 4.

Assessment objectives — musicology and composition

The following objectives apply if composition is selected in the project.

2. Use music elements and concepts for the chosen genre/style.

3. Analyse music elements and concepts, and compositional devices to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere.

4. Apply compositional devices in the creation of their work.

5. Apply literacy skills, using music terminology relevant to genre/style, referencing and language conventions to communicate ideas.

7. Evaluate the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song.

9. Resolve music ideas to communicate the narrative.

Assessment objectives — musicology and performance

The following objectives apply if performance is selected in the project.

1. Demonstrate technical skills for the chosen instrument or sound source.

3. Analyse music elements and concepts, and compositional devices to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere.

5. Apply literacy skills, using music terminology relevant to genre/style, referencing and language conventions to communicate ideas.

6. Interpret music elements and concepts of the chosen genre/style.

7. Evaluate the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song.

8. Realise music ideas to communicate the narrative.

Specifications

This task requires students to:

- when developing a musicological response
    - investigate a topic relating to narrative in film music, television music, game music, musical theatre, opera, program music or art song
    - devise a viewpoint relating to their topic
    - analyse music elements and concepts, and compositional devices in repertoire to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere
    - evaluate the use of music elements and concepts, and compositional devices in repertoire to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song
    - provide evidence to support their judgments using PDF, MP4 or MP3 excerpts
    - apply literacy skills to communicate ideas using
        - music terminology relevant to genre/style
        - referencing conventions, e.g. citations, reference list or bibliography
        - language conventions
    - use the musicological findings to inform the composition or performance component
- when composition is selected in the project
    - use music elements and concepts, and apply compositional devices
    - resolve music ideas to communicate the narrative
    - if required, provide a program note as supporting evidence that assists audience understanding of meaning. Supporting evidence will not be assessed
- when performance is selected in the project
    - demonstrate technical skills specific to the instrument or sound source, including
        - control, dexterity, fluency, security and coordination
        - understanding of the role as a soloist or ensemble member considering balance, blend and intonation
    - interpret music elements and concepts to show understanding of genre/style
    - realise music ideas to communicate the narrative.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups
    - performance.
- The teacher must provide students with continuous class time to develop the integrated project.
- For the audiovisual recording of the musicology response or student performance, the recording should be continuous with no pausing or editing.

Response requirements

Musicology

One of the following:

- Written: up to 1000 words, including excerpts

- Spoken (live or recorded): up to 7 minutes, or signed equivalent, including excerpts

Composition or performance

One of the following:

- Composition: at least 1 minute

- Performance: up to 5 minutes

Mark allocation — musicology and composition

Criterion	Assessment objectives	Marks
Analysing music	3	7
Evaluating music	7	5
Applying literacy skills	5	3
Using music elements and concepts	2	8
Applying techniques and processes	5	7
Resolving music ideas	9	5
	Total marks:	35

Mark allocation — musicology and performance

Criterion	Assessment objectives	Marks
Analysing music	3	7
Evaluating music	7	5
Applying literacy skills	5	3
Demonstrating technique	1	8
Interpreting music elements and concepts	6	7
Realising music ideas	8	5
	Total marks:	35

Instrument-specific marking guide — musicology and composition

Analysing music	Marks
The student response has the following characteristics:	

• analysis of music elements and concepts, and compositional devices
  – shows interconnections for the purpose of conveying the narrative
  – is consistently accurate
	6–7

• analysis of music elements and concepts, and compositional devices is detailed and specific	4–5
• analysis of music elements and concepts, and compositional devices to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere	2–3
• identification of music elements and concepts.	1
The student response does not match any of the descriptors above.	0

Evaluating music	Marks
The student response has the following characteristics:	
• evaluation shows insightful judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using convincing evidence to support judgments	5
• evaluation shows reasonable judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using relevant evidence to support judgments	4
• evaluation of the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song, using evidence to support judgments	3
• statements made about the purpose of music elements and concepts, and compositional devices, using evidence to support judgments	2
• gives opinions about music.	1
The student response does not match any of the descriptors above.	0

Applying literacy skills	Marks
The student response has the following characteristics:	
• application of literacy skills through articulated ideas, controlled structure and the sequence of information that enhance communication of meaning in the topic	3
• application of literacy skills using music terminology relevant to genre/style, referencing and language conventions to communicate ideas	2
• application of literacy skills to describe ideas.	1
The student response does not match any of the descriptors above.	0

Using music elements and concepts	Marks
The student response has the following characteristics:	
• use of music elements and concepts shows – perceptive understanding of genre/style – sensitivity towards the genre/style through sustained synthesis of nuances	7–8
• use of music elements and concepts – is integrated – incorporates genre/style specific nuances – makes the genre/style explicit	5–6
• use of music elements and concepts is specific to the genre/style	3–4
• some selection of music elements and concepts for the chosen genre/style.	1–2
The student response does not match any of the descriptors above.	0

Applying techniques and processes	Marks
The student response has the following characteristics:	
• application of compositional devices – creates unity and cohesion in the work – is synthesised to create a polished work	6–7
• application of idiomatic compositional devices to develop the work	4–5
• application of compositional devices in the creation of their work	2–3
• application of a selection of compositional devices.	1
The student response does not match any of the descriptors above.	0

Resolving music ideas	Marks
The student response has the following characteristics:	
• resolution reveals subtleties of the narrative through the synthesis of music ideas	5
• resolution consolidates the narrative through the sustained use of music ideas	4
• resolution of music ideas is integral to communicate the narrative	3
• resolution of music ideas to communicate the narrative	2
• demonstration of music ideas.	1
The student response does not match any of the descriptors above.	0

Instrument-specific marking guide — musicology and performance

Analysing music	Marks
The student response has the following characteristics:	
• analysis of music elements and concepts, and compositional devices – shows interconnections for the purpose of conveying the narrative – is consistently accurate	6–7
• analysis of music elements and concepts, and compositional devices is detailed and specific	4–5
• analysis of music elements and concepts, and compositional devices to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere	2–3
• identification of music elements and concepts.	1
The student response does not match any of the descriptors above.	0

Evaluating music	Marks
The student response has the following characteristics:	
• evaluation shows insightful judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using convincing examples to support a viewpoint	5
• evaluation shows reasonable judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using relevant examples to support judgments	4
• evaluation of the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song, using examples to support judgments	3
• statements made about the purpose of music elements and concepts, and compositional devices, using evidence to support judgments	2
• gives opinions about music.	1
The student response does not match any of the descriptors above.	0

Applying literacy skills	Marks
The student response has the following characteristics:	
• application of literacy skills through articulated ideas, controlled structure and the sequence of information that enhance communication of meaning in the topic	3
• application of literacy skills using music terminology relevant to genre/style, referencing and language conventions to communicate ideas	2
• application of literacy skills to describe ideas.	1
The student response does not match any of the descriptors above.	0

Demonstrating technique	Marks
The student response has the following characteristics:	

• demonstration of technical skills is
  – refined and synthesised
  – sustained without interruption to create a polished performance
	7–8

• demonstration of technical skills
  – is specific to the chosen genre/style
  – displays control
	5–6

• demonstration of technical skills
  – from sections of a music work
  – for the chosen instrument or sound source
	3–4

• demonstration of some technical skills to present some sections from a music work.	1–2
The student response does not match any of the descriptors above.	0

Interpreting music elements and concepts	Marks
The student response has the following characteristics:	

• interpretation of music elements and concepts shows
  – sensitivity towards the genre/style
  – sustained and perceptive use of nuances
	6–7

• interpretation of music elements and concepts makes the genre/style explicit	4–5
• interpretation of music elements and concepts of the chosen genre/style	2–3
• interpretation of some music elements and concepts.	1
The student response does not match any of the descriptors above.	0

Realising music ideas	Marks
The student response has the following characteristics:	
• realisation of music ideas reveals subtleties of the narrative through the sustained synthesis of expressive devices	5
• realisation of music ideas consolidates the narrative through the sustained use of expressive devices	4
• realisation of music ideas supports meaning through a selection of expressive devices	3
• realisation of music ideas to communicate meaning	2
• presentation of music ideas to communication meaning relevant to the performance of repertoire.	1
The student response does not match any of the descriptors above.	0

External assessment: Examination — extended response (25%)

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

Assessment objectives

3. Analyse music to examine and consider the constituent parts and relationships between music elements and concepts, and compositional devices.

5. Apply written literacy skills, using music terminology relevant to genre/style, and use language conventions to communicate ideas.

7. Evaluate the use of music elements and concepts, and compositional devices to justify a viewpoint.

Specifications

This examination requires students to:

- respond to an unseen question selected from various options and unseen stimulus

- analyse, evaluate and communicate information to fully answer a question

- respond in the form of an analytical essay that expresses a viewpoint.

Stimulus specifications

The QCAA provides succinct unseen stimulus with contextual information.

Conditions

- Time allowed
  - Planning time: 20 minutes
  - Working time: 120 minutes

Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

References

Australia Council for The Arts 2007, *Protocols for producing Indigenous Australian performing arts*, australiacouncil.gov.au.

Marzano, RJ & Kendall, JS 2008, *Designing and Assessing Educational Objectives: Applying the new taxonomy*, Corwin Press, USA.

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Version history

Version	Date of change	Information
1.0	January 2024	Released for familiarisation and planning (with implementation starting in 2025)