

Music in Practice 2019 v1.0

Applied Senior Syllabus

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

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1 Course overview

1.1 Introduction

1.1.1 Rationale

Music is a unique aural art form that uses sound and silence as a means of personal expression. It is a powerful medium because it affects a wide range of human activities, including personal, social, cultural and entertainment pursuits.

Musicians fulfil many roles in a community — as makers/creators, performers, presenters, journalists, technicians, administrators and managers. Music in Practice gives students opportunities to explore these and other roles through active engagement with music and music productions, and, where possible, by interacting with practising artists. Students are exposed to authentic music practices in which they learn to view the world from different perspectives, experiment with different ways of sharing ideas and feelings, gain confidence and self-esteem, and contribute to the social and cultural lives of their school and local community.

In Music in Practice, students explore and engage with the core of music principles and practices as they create, perform, produce and respond to their own and others' music works in class, school and community settings. They gain practical, technical and listening skills and make choices to communicate in and through their music. Through the music activities of composing, performing and responding, they apply techniques, processes and skills, individually and in groups, to express music ideas that serve particular functions and purposes. This fosters creativity, helps students develop problem-solving skills, and heightens their imaginative, emotional, aesthetic, analytical and reflective experiences.

Students learn about workplace health and safety (WHS) issues relevant to the music industry and effective work practices that lead to the acquisition of industry skills needed by a practising musician. Preparation for the workplace is further enhanced by fostering a positive work ethic, teamwork and project management skills. The syllabus provides the flexibility for schools to cater for students with interests in career, industry or technical aspects of music, and for those with interests in performance-based and creative aspects.

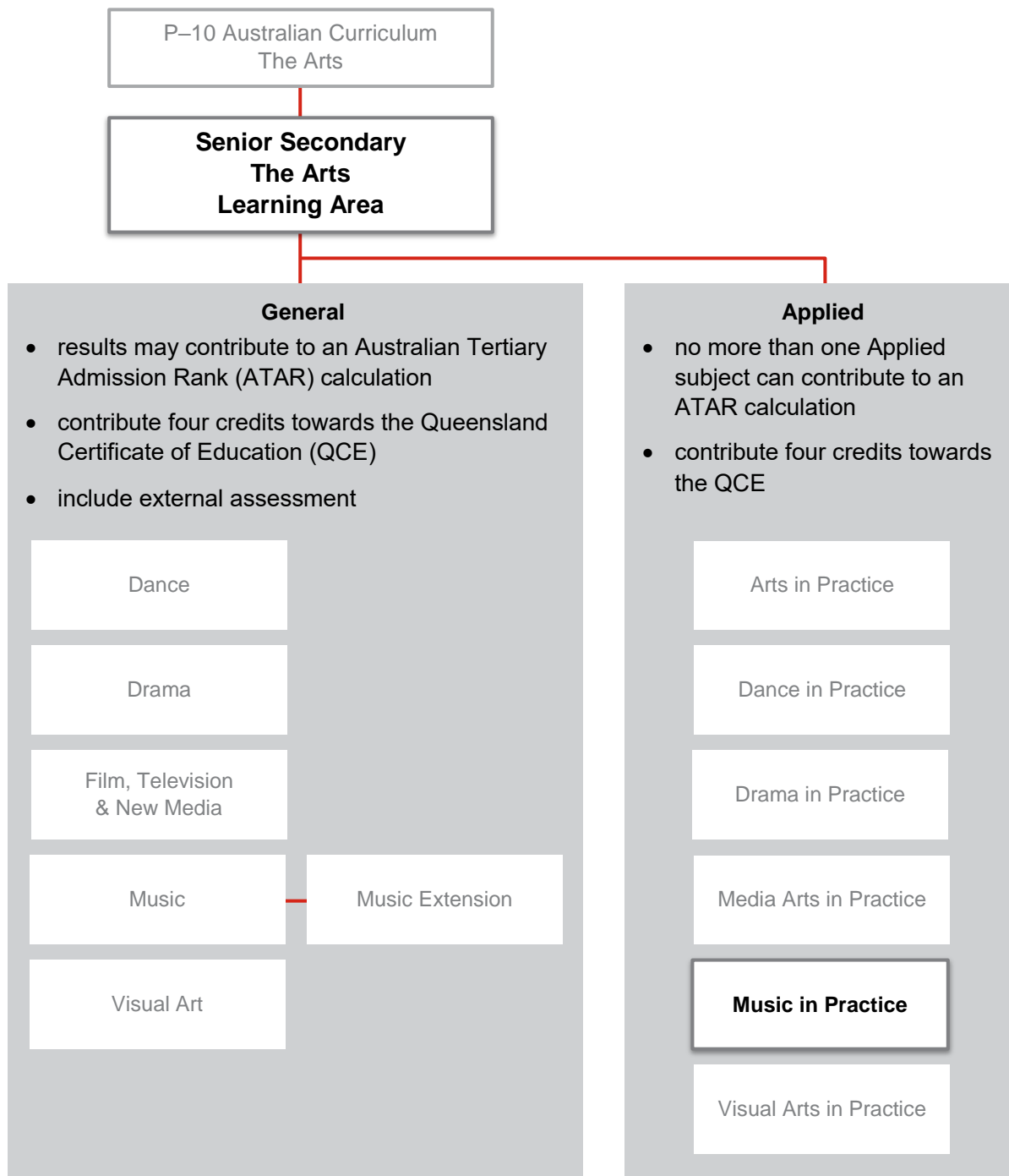
Involvement in music making, becoming part of music and arts communities and interacting with practising musicians and artists nurtures students' creative thinking and problem-solving skills as they follow processes from conception to realisation and work to express music ideas of personal significance. The discipline and commitment of music-making provides opportunity for personal growth and the development of lifelong learning skills. It helps build students' self-esteem, resilience and personal motivation, and allows them to refine time management and collaborative teamwork skills in activities that reflect the real-world practices of composers, performers and audiences.

Pathways

A course of study in Music in Practice can establish a basis for further education and employment by giving students the knowledge and skills that should enhance their employment prospects in the music industry in areas such as performance, critical listening, music management and music promotions. With additional training and experience, potential employment opportunities may include musician, band or recording group member, music journalist, media composer, DJ, sound or studio engineer, songwriter or arranger, music sales and merchandising staff, record producer, concert promoter, entertainment manager, tour manager or music director.

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in the Arts learning area



1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Dimension 1: Knowing and understanding

Knowing and understanding refers to the remembering and comprehending of music principles and practices related to composing, performing and responding in and to music, and the ability to construct meaning from music texts.

Objectives

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

- identify and explain music principles and practices
- interpret music principles and practices
- demonstrate music principles and practices.

When students identify, they locate and recall music information, recognising particular qualities and/or characteristics of music principles and music practices. When students explain, they provide additional information and examples that demonstrate understanding and help clarify, illustrate and exemplify meaning.

When students interpret, they show understanding of the meaning of words, sounds and other symbols (e.g. notation, graphs, pictures, letters, characters, numbers and signs) and make the meaning clear or explicit, presenting it in a context with clarity, precision and completeness. They are able to change from one form of representation to another, e.g. by translating written symbols into sounds, and vice versa.

When students demonstrate, they show their comprehension and understanding of music elements, forms, styles, conventions and techniques by reproducing learnt skills when engaging in music.

Dimension 2: Applying and analysing

Applying and analysing refers to the application, investigation and analysis of music principles and practices involved in composing, performing and responding in and to music. It involves gathering and dissecting information about music concepts and ideas to find meaning and

purpose, identify patterns, similarities and differences, and determine relationships in an overall structure.

Objectives

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

- apply technical and expressive skills to performance and production of music works
- analyse the use of music principles and practices in their own and others' music works
- use language conventions and features to communicate ideas and information about music, according to context and purpose.

When students apply technical and expressive skills, they enact a set of cognitive and creative procedures or steps in order to make or present music works or productions.

When students analyse, they dissect and consider information in detail for the purposes of finding meaning, exploring and examining alternative viewpoints, recognising and interpreting patterns and relationships, identifying function and purpose, and showing the significance of similarities and differences.

When students use verbal and symbolic language conventions and features in context, they use correct grammar, spelling, punctuation, vocabulary, text types and structures, and symbolic notation/language in written, oral, visual and aural communication modes.

Dimension 3: Creating and evaluating

Creating and evaluating refers to the generation of music ideas, the planning and execution of processes and the management of music sources and resources to respond to music activities and communicate music ideas. It involves reflection on music works, and on the processes, strategies and outcomes of composing, performing and responding in and to music.

Objectives

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

- plan and modify music works using music principles and practices to achieve purposes
- create music works to communicate music ideas to audiences
- evaluate the application of music principles and practices to music works and music activities.

When students plan, they conceptualise, create and develop ideas. They manage time and the technological, human, financial and consumable resources required to organise composing and performing activities and bring their music ideas to reality. Students devise processes for achieving purposes and accomplishing tasks, based on their ability to use their knowledge and understanding of music principles and practices, and to analyse and apply them. When students modify, they critically reflect, refine and adjust their music works, demonstrating an understanding of music principles and practices.

When students create music works, they put their planning into effect to create a coherent and functional whole. They synthesise music ideas, principles and practices, and make decisions about the way to communicate the intended meaning through music performances, products or forms of music text. When students communicate music ideas, they present information and convey meaning through written, spoken, physical, graphical, visual and/or auditory modes, appropriate to audiences. This may be through creating original music, playing instruments, singing, manipulating sound using technology, writing an article for a music magazine, writing a review of a concert or album, or discussing their own music and the music of others.

When students evaluate, they reflect on and critique their own and others' application of music principles and practices to music works and to composing, performing and responding activities. They make judgments about the processes, outcomes and success of these creative works and activities, providing reasons or evidence to support statements and decisions through written, spoken, physical, graphical, visual and/or auditory modes.

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of Applied syllabuses:

- applied learning
- community connections
- core skills for work
- literacy
- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Music in Practice.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge, understanding and skills. However, core skills for work, literacy and numeracy contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Music in Practice.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass workplace, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice
- integrates knowledge and skills in real-world or lifelike contexts
- encourages students to work individually and in teams to complete tasks and solve problems
- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts
- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic interactions. This understanding supports the transition from school to participation in, and contribution to, community, industry, work and non-profit organisations. 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or informal interactions. Opportunities for community connections include:

- visiting a local business, community organisation or agency to build students' awareness and understanding of music life and opportunities beyond school
- working with community groups in a range of music and performance-related activities
- organising, preparing and presenting a music event or performance for the school or community
- collaborating with school and/or community groups on their productions and events
- creating music for school and/or community events
- attending music industry expos and career 'taster' days
- participating in mentoring programs and work-shadowing
- gaining work experience in the music industry
- interacting with visitors to the school, such as community representatives, music industry experts, employers, employees and the self-employed
- internet, phone or video conferencing with other school communities about music events.

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework (CSfW)*.¹ The *CSfW* describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work.² These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The *CSfW* describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Music in Practice. Relevant aspects of core skills for work are assessed, as described in the standards.

¹ More information about the *Core Skills for Work Developmental Framework* is available at <https://docs.education.gov.au/node/37095>

² The term 'work' is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	<ul style="list-style-type: none"> • Manage career and work life • Work with roles, rights and protocols 	<ul style="list-style-type: none"> • Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives 	<ul style="list-style-type: none"> • Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

Literacy in Music in Practice

The information and ideas that make up Music in Practice are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Music in Practice is essential for student achievement.

Students need to learn and use the knowledge and skills of reading, viewing and listening to understand and learn the content of Music in Practice. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Music in Practice content they have learnt.

In teaching and learning in Music in Practice, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

To understand and use Music in Practice 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
- engaging in the meaning of symbol³ systems — visual, graphic and auditory — for the representation of musical sound
- using music principles, practices, concepts, ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning
- selecting and sequencing information required in various forms (such as reports, essays, interviews and seminar presentations)
- using technical terms and their definitions
- using correct grammar, spelling, punctuation and layout.

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

- making conclusions about the audience, function and purpose of music language and texts
- analysing the ways language is used to convey music principles, practices, concepts, ideas and information in music texts
- transforming language and texts, both verbal and symbolic, to convey music principles, practices, concepts, ideas and information in particular ways to suit audience and purpose.

³ 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.

Numeracy in Music in Practice

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.⁴

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills and concepts across the curriculum. Therefore, a commitment to numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers. Numeracy includes understandings about number, patterns, measurement, spatial awareness and properties, sequencing and counting, as well as mathematical thinking and reasoning.

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

- identifying the specific mathematical information
- 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.

Mathematical concepts, principles, laws and structures are inherent in all music and provide the basis for understanding music elements such as pitch/frequency; melody, harmony and tonality; consonance and dissonance; duration, beat/pulse and metre; accent and syncopation; and tempo and rhythm.

Mathematical concepts inherent in music include:

- basic concepts and terms underpinning number, space and measurement
- structural thinking, e.g. the mathematical structures of scales and scale patterns, chords and musical form
- patterns and relationships, e.g. melodic, rhythmic, temporal, harmonic and cyclic patterns; structural forms; awareness of recurring ideas, both visual/spatial and auditory; and the relationship between visual pattern recognition and auditory pattern recognition
- fractions, e.g. lengths of notes or note values such as whole notes (semibreves), half notes (minims), quarter notes (crotchets), eighth notes (quavers); 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

⁴ ACARA, General Capabilities, Numeracy, www.australiancurriculum.edu.au/GeneralCapabilities/Numeracy/Introduction/Introduction

- use of symbols as visual representations of concepts, relationships and quantities
- shape recognition, e.g. notes have different shapes to indicate their beat length or time.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Planning a course of study

Music in Practice is a four-unit course of study.

Units 1 and 2 of the course are designed to allow students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners.

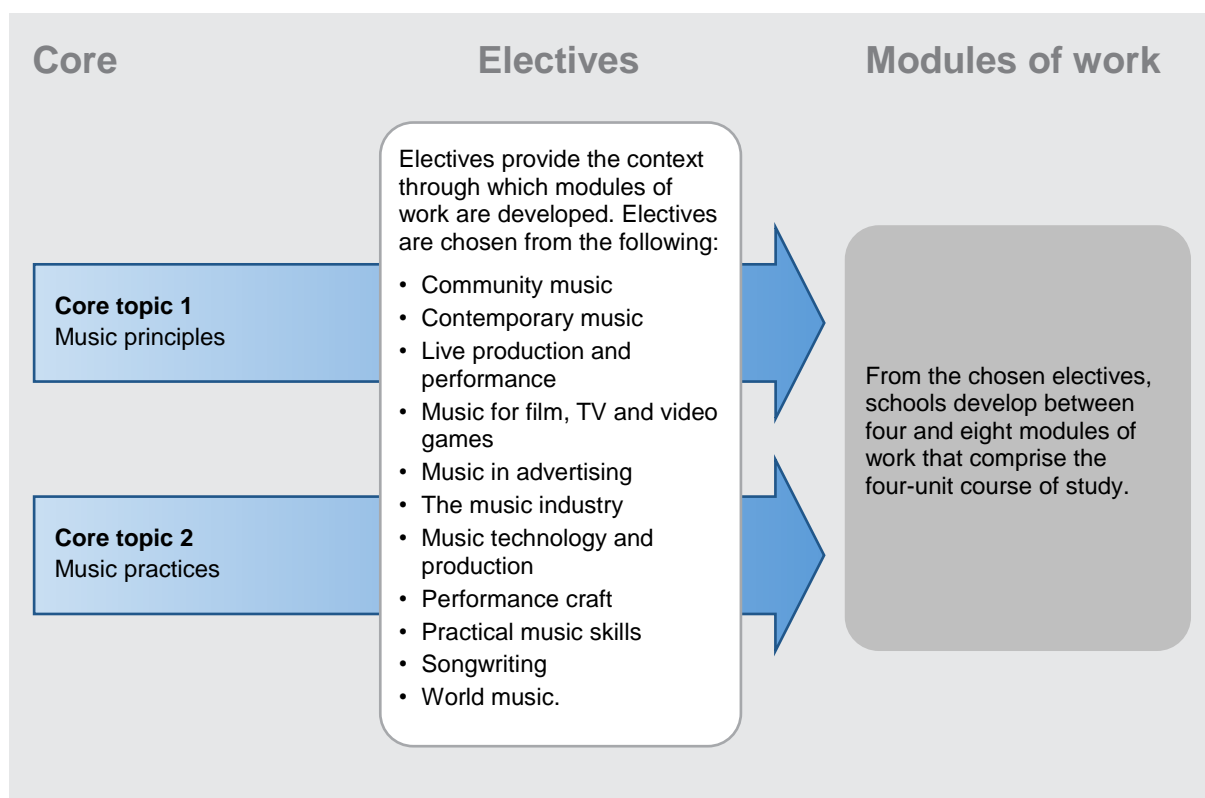
Units 3 and 4 consolidate student learning.

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

A course of study for Music in Practice includes:

- core topics — ‘Music principles’ and ‘Music practices’ — and their associated concepts and ideas integrated in modules of work across Units 1 and 2, further developed in Units 3 and 4 and explored and developed through music activities
- electives — exploration of a minimum of four and a maximum of eight electives across the four-unit course of study
- modules of work — where each module of work is based on one or more electives and ensures coverage of each core topic.

Figure 2: A course of study — the relationship between core, electives and modules of work



1.2.4 Developing a module of work

A module of work is developed from one or more electives and outlines the concepts and ideas, and associated knowledge, understanding and skills, and assessment to be delivered. It should identify authentic and relevant learning experiences for students. Four to eight modules of work must be included across the four-unit course of study.

Schools should consider the underpinning factors when planning and integrating the relevant aspects of the core as learning experiences. The emphasis given to each topic of the core, and the corresponding concepts and ideas, will vary from each module of work.

Each module of work in Music in Practice:

- is based on one or more electives chosen from the list provided in the syllabus and is dependent on the interests and abilities of the student cohort, the expertise of teachers and the available facilities and resources
- provides opportunity for in-depth coverage of the relevant concepts, ideas, knowledge, understanding and skills from the core of 'Music principles' and 'Music practices'
- must be studied for no more than one unit but no less than half the unit time, to ensure adequate depth of coverage and allow sufficient time for students to develop the necessary knowledge, understanding and skills, and effectively engage with the learning experiences and assessment
- provides opportunities for teaching, learning and assessment of the objectives of Knowing and understanding, Applying and analysing, and Creating and evaluating.

In developing a module of work, schools should:

- establish a focus and/or purpose for the module of work

- identify:
 - relevant concepts, ideas and subject matter
 - suitable music activities (composing, performing and responding)
 - suitable learning experiences
- consider options within the module of work
- consider suitable assessment/s and possible tasks
- establish possible situations, scenarios or real-world contexts.

1.2.5 Music activities

The activities of composing, performing and responding are the fundamental methods or means of music-making. They are the ways music is experienced.

Composing refers to the process of creating original music. It involves organising music ideas, improvising and arranging, using contemporary and/or traditional means depending on context. Students experiment with sounds, instruments, voices, styles, new media and methods of documenting sound, to create music works. They improvise, trial and refine their music ideas, and work with sound in innovative ways to develop their work.

Performing involves playing instruments, singing, improvising, directing and manipulating sound using technology. It refers to activities in music that include practising, refining, interpreting, rehearsing and presenting. Students develop practical music skills when they explore, apply and refine solo and/or ensemble performances and apply theoretical understanding, aural awareness and music technology skills when they create or re-create music works. They are encouraged to become adept in using various music-related technologies and in applying their broad music knowledge, skills and insights to express themselves in a rapidly changing music-making environment.

Responding gives students opportunities to experience, enjoy, listen to, analyse, compare and contrast, appreciate, reflect on and evaluate their own and others' music works. They generate, plan, design and organise music ideas as listeners and as audience members. As students explore and engage with a variety of music conventions, forms, styles and genres, they identify and investigate characteristics of the music they experience and communicate their music ideas.

1.2.6 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation through to the present time. Opportunities exist in Music in Practice to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live

- contributions to Australian society and cultures.

For Aboriginal peoples and Torres Strait Islander peoples music is a rich and integral aspect of community life and culture. As with all Indigenous arts, Indigenous music is not just a form of self-expression. It is a response to the world that conveys meaning and has a spiritual purpose. Through song, dance and storytelling, music is used to pass on and explain stories of creation, spirituality and beliefs.

Students can gain knowledge, understanding and appreciation of Aboriginal histories and cultures and Torres Strait Islander histories and cultures by exploring the various forms of music produced by Aboriginal peoples and Torres Strait Islander peoples, and through the diversity of music-making practices. They also need to develop ways of responding to Aboriginal and Torres Strait Islander music in a culturally sensitive and responsible manner.

A music curriculum incorporating Aboriginal perspectives and Torres Strait Islander perspectives should ensure:

- respect for Aboriginal peoples and Torres Strait Islander peoples
- respect for the rights of the traditional owners of artworks, songs, stories and dances
- use of accurate and up-to-date resources
- accessibility for Aboriginal students, Torres Strait Islander students and non-Indigenous students.

When planning practical learning experiences that incorporate Aboriginal perspectives and Torres Strait Islander perspectives, it is important to involve the local communities, as appropriate.

- establishing a supportive school and classroom environment
- consulting and collaborating with local Indigenous communities
- dealing with sensitive issues
- selecting appropriate resources and texts
- removing barriers to student success and engagement.

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.

2 Subject matter

2.1 Core

The core is the conceptual base for the course of study and describes the basic concepts, ideas, knowledge, understanding and skills, including listening skills, which all students who undertake this subject will have the opportunity to learn. A knowledge and understanding of music principles and practices is essential for developing aesthetic appreciation or awareness of an artistic experience and supports students' further learning and engagement with music, the music industry, and the Arts in general. The core of this subject consists of two topics:

- 'Music principles' — the understandings that serve as a foundation for music
- 'Music practices' — the application and manipulation of music principles.

'Music principles' and 'Music practices' are integrated into the course of study through modules of work developed from electives that allow core learning to be delivered in relevant, purposeful and meaningful ways.

The two core topics are interrelated and are not intended to be treated in isolation. Each core topic includes concepts and ideas, and associated knowledge, understanding and skills, that together are designed to encapsulate and develop an understanding of music and the role it plays in Australian and world culture.

The core concepts and ideas will be explored and developed on multiple occasions. It is not expected that all the concepts and ideas will be covered in each module of work, but they must be covered across Unit 1 and 2 and again across Unit 3 and 4 of the course. The subject matter specified should be covered through learning experiences by the end of the four-unit course of study.

The core topics are presented in tables on the following pages, where they are described through concepts and ideas, and associated knowledge, understanding and skills.

2.1.1 Core topic 1: Music principles

'Music principles' refers to the understandings that serve as a foundation for music. These principles are realised in music practices through the activities of composing, performing and responding in and to music, in authentic situations.

Concepts and ideas	Knowledge, understanding and skills
<p>Functions and purposes of music The power of music lies in its ability to fulfil or satisfy many functions and purposes. The functions and purposes are the reasons for experiencing and engaging with music and why music works are created, performed and listened to. They communicate the intentions of the maker or interpreter of the work and include audiences'/listeners' interpretations and responses (C1.1).</p>	<ul style="list-style-type: none">• functions and purposes of music:<ul style="list-style-type: none">– explore and understand the reasons for experiencing and engaging with music– explore and understand the intentions of the composer/maker or performer/interpreter of a music work, including audiences'/listeners' interpretations and responses– explore how the context that a music work is created in affects the work– understand how music both reflects and affects societies and represents ideas and experiences

<p>Elements of music, structural devices and symbols</p> <p>Music is an aural art form based on the organisation of sounds in time, through the application and manipulation of elements of music and structural devices (C1.2).</p>	<ul style="list-style-type: none"> • elements of music are the fundamental parameters, aspects, properties or characteristics of sound and music and underpin all music activity: <ul style="list-style-type: none"> – duration, expressive devices, pitch, structure, texture, timbre • structural devices help to create a sense of continuity and cohesiveness; these foundational procedures are used in the manipulation and organisation of the elements of music: <ul style="list-style-type: none"> – unity, repetition, variety, contrast, balance, acoustics, tension, resolution, transition • recognition of verbal, aural and visual symbols relating to music: <ul style="list-style-type: none"> – understanding the meaning of words, sounds and other symbols, e.g. notation, graphs, pictures, letters, characters, numbers, signs
<p>Music conventions, forms, styles, genres and terminology</p> <p>An understanding of music conventions, forms, styles, genres and subject-specific terminology helps develop an appreciation of music (C1.3).</p>	<p>a range of conventions, forms, styles, genres and terminology, appropriate to the electives chosen</p>

2.1.2 Core topic 2: Music practices

‘Music practices’ refers to the application and manipulation of music principles through the use of music skills (including listening skills), techniques and processes. Music communicates ideas, emotions and feelings through the practical application, interpretation and manipulation of music principles interacting with personal experience, perception and imagination.

Concepts and ideas	Knowledge, understanding and skills
<p>Music skills, techniques and processes</p> <p>The application and manipulation of music principles through the use of music skills (including listening skills), techniques and processes helps students develop their creative thinking as they follow processes from conception to realisation and work to create, represent, express, respond to and communicate music ideas of personal significance (C2.1).</p>	<ul style="list-style-type: none"> • music skills, techniques and processes: <ul style="list-style-type: none"> – listening skills, the aural skills necessary for discriminating, identifying, interpreting and applying music principles – creative and compositional skills, techniques and processes, e.g. creating, improvising, arranging – practical music skills, techniques and processes, e.g. playing instruments, singing, improvising, directing, manipulating sound sources, solo and ensemble work – performance skills, techniques and processes, e.g. practising, rehearsing, presenting and performing – notating skills, e.g. skills in conventional, graphic, symbolic and digital methods

<p>Music industry practices and cultures Gaining awareness of and experience with current music industry practices and cultures in authentic scenarios is important preparation for roles, career opportunities and pathways in the music industry (C2.2).</p>	<ul style="list-style-type: none"> • music industry practices and cultures: <ul style="list-style-type: none"> – professional music practices and cultures, e.g. arts/music advocacy, audio/recording engineer, band or recording group member, concert promoter, DJ, music/arts administrator, music director, musician, music journalist, record producer, session musician, songwriter/arranger, tour manager – entertainment management and live music practices, e.g. licensing and copyright procedures and arrangements, planning, building and environmental considerations, venue acoustics, sound and lighting, sound/noise management – legal and ethical issues, e.g. legal rights and responsibilities, contractual negotiations and arrangements, plagiarism, intellectual and cultural property, appropriation, privacy issues, copyright procedures and arrangements – WHS considerations, e.g. safe use of electrical equipment (sound and lighting equipment, cabling and computers), props, staging and special effects, floor surfaces, noise and lighting levels
<p>Using digital technologies Developing skills in the use of digital technologies is essential for working in the contemporary music industry (C2.3).</p>	<ul style="list-style-type: none"> • understanding digital technologies: <ul style="list-style-type: none"> – performance technologies, music software programs, compressed vs uncompressed audio files, mobile technologies, online music-making and sharing services, e.g. SoundCloud • skills in working with digital technologies: <ul style="list-style-type: none"> – using performance and mobile technologies – recording skills, e.g. setting up microphones and MIDI equipment to record a music demo – using music software programs, e.g. Adobe Audition, Pro Tools, Logic Pro or Audacity, to create and edit audio files
<p>Problem solving Developing problem-solving, analytical, reasoning and reflective skills in a music context fosters creativity (C2.4).</p>	<ul style="list-style-type: none"> • problem-solving processes include: <ul style="list-style-type: none"> – identifying, defining and interpreting the problem – creative and lateral thinking, and thinking artistically – creating or choosing a strategy and making decisions – testing, monitoring and evaluating solutions
<p>Awareness of self and others Developing awareness of self and others is essential when engaging in music activities (C2.5).</p>	<ul style="list-style-type: none"> • individual and teamwork considerations: <ul style="list-style-type: none"> – collaboration and cooperation – work ethic – developing and understanding personal attributes and dispositions, e.g. resilience, enthusiasm, persistence – trust activities – problem-solving and decision-making skills – reflecting on practice – ethical behaviour – cultural and community sensitivity and appropriateness – confidentiality and disclosure – emotional safety – equity and inclusivity

2.2 Electives

The electives provide the contexts for the exploration, development and integration of the core, within the activities of composing, performing and responding. They cover broad topics and reflect the current work, community, study and leisure environments in which music is used. The selection of electives is dependent on:

- the interests and abilities of the student cohort
- the expertise of teachers
- available facilities and resources.

While the relative emphasis on each core topic may vary in different electives, each core topic must be covered within each elective.

Schools must only select from the following list of electives to develop their course of study.

Modules of work are developed from the following electives:

- Elective 1: Community music
- Elective 2: Contemporary music
- Elective 3: Live production and performance
- Elective 4: Music for film, TV and video games
- Elective 5: Music in advertising
- Elective 6: The music industry
- Elective 7: Music technology and production
- Elective 8: Performance craft
- Elective 9: Practical music skills
- Elective 10: Songwriting
- Elective 11: World music.

2.2.1 Community music

The term 'community music' encompasses music performed in the school community and the wider community, including virtual communities. Although music-making is its main purpose, community music can enrich the lives of its participants and their communities because of its strong local engagement and support.

Community music can embrace any genre, such as classical, popular or traditional music from diverse cultures.

This elective gives students the chance to build their awareness and understanding of music life and opportunities within and beyond school through authentic interactions.

Focuses for this elective could include:

- preparing and presenting performances to school and/or community groups
- collaborating with school and/or community groups on their productions and events
- organising and presenting school and/or community events, e.g. benefit concerts, lunchtime concerts, music or arts festivals, talent quests, Music Showcase evenings

- creating music for school and/or community events, e.g. composing a school song or sporting anthem, composing promotional music for a local community group or organisation
- delivering workshops and/or tutorials, e.g. demonstrating the use of music software and/or hardware or tutoring younger students in how to play a particular instrument or style of music.

2.2.2 Contemporary music

Contemporary and popular music genres and styles have immediate relevance to students' lives. Students are active listeners to and consumers of music. By developing an appreciation of current and emerging genres and styles they become more informed and discerning musicians.

This elective gives students the opportunity to explore contemporary trends in music and popular genres and styles.

Focuses for this elective could include:

- preparing and presenting a performance in a current music genre or style
- creating and experimenting with contemporary music, e.g. developing a personal style, experimenting with fusion of styles
- investigating and responding to current music trends and their influences.

2.2.3 Live production and performance

This elective gives students the opportunity to develop the knowledge, understanding and skills necessary for producing and performing in a live music event. Music events include school musicals, rock concerts, lunchtime concerts, Music Showcases and community benefit concerts.

Focuses for this elective could include:

- preparing for live performances — considerations and processes
- developing technical skills in rehearsal and performance that meet the challenges of a live performance context
- developing practical skills in mixing, planning and producing live sound
- incorporating music technology into performances
- implementing stage management processes, e.g. organising and coordinating a music production or organising and coordinating communications between various personnel, e.g. between the director and backstage crew, or actors and production management.

2.2.4 Music for film, TV and video games

Music for film and television is usually original music written specifically to accompany a film or television program. The score forms part of the film's soundtrack, which usually also includes dialogue and sound effects. It also comprises a number of orchestral, instrumental and/or choral pieces, timed to begin and end at specific points during the film in order to enhance the dramatic narrative and the emotional impact of the scene.

Film scores encompass a wide variety of music styles, depending on the nature of the films they accompany. The majority of scores are orchestral works grounded in Western classical music, but many scores also draw influence from jazz, rock, pop, blues, new age and ambient music, and a wide range of ethnic and world music styles. A growing number of scores incorporate electronic elements, and many scores feature a hybrid of orchestral and electronic instruments.

Music for video games, or game/gaming music, refers to the soundtrack or background music accompanying these games and has grown to include the same breadth and complexity associated with film and television soundtracks. With the expansion of the video game market, it is becoming more common for artists to work across popular and classical music genres, the film industry and video games to create music that perfectly complements an existing artistic and visual experience.

This elective gives students the opportunity to develop the knowledge, understanding and skills necessary for writing music for film, television and/or video games.

Focuses for this elective could include:

- composing for film, television and/or video games
- creating theme music/songs
- creating music that suggests a location or time period
- understanding creative considerations for writing to picture
- understanding influences on an audience's emotional response
- identifying and applying music elements, e.g. different timbres and harmonic, melodic, rhythmic and expressive devices, to reflect mood and emotion
- understanding the progression of a musical idea from initial conception to final recording, including composition, orchestration/arrangement and recording
- marketing of film, television and gaming music
- obtaining licences for film, television and gaming music (processes and protocols).

2.2.5 Music in advertising

Music can influence people's purchasing behaviour in subtle ways, and in a range of environments. It can assist their ability to remember product names and enhance product appeal through association with music.

This elective gives students the opportunity to develop the knowledge, understanding and skills of writing music for advertising and to appreciate the effects of music on consumers.

Focuses for this elective could include:

- the functions of music in advertising, for example:
 - promotional goals and memorability
 - entertainment value
 - structure and continuity
 - emphasis of dramatic moments within the advertisement
 - accompaniment
- writing jingles and music for commercials
- obtaining licenses for advertising music (processes and protocols)
- responding to an advertising brief.

2.2.6 The music industry

Music industries make enormous economic and cultural contributions and constitute a major element of the economy of many countries. They encompass the companies and individuals that make money by creating and selling music. These include musicians, the companies and professionals who create and sell recorded music, those who present live music performances, professionals who assist musicians with their music careers, music broadcasters, journalists, educators and musical instrument manufacturers.

This elective gives students the opportunity to explore a range of facets within the music industry. It investigates the roles, opportunities and pathways available, how to make connections, industry practices and processes, and the skills and strategies for operating within the industry.

Focuses for this elective could include:

- professional music practices and cultures, e.g. arts/music advocate, audio/recording engineer, band or recording group member, concert promoter, DJ, music director, musician, music journalist, music producer, session musician, songwriter/arranger, tour manager
- music industry practices and processes, e.g. contractual negotiations and arrangements, copyright procedures, music marketing, understanding and navigating processes for initiating and planning a career in the music or creative arts industry (e.g. networking, signing with a manager, being contracted to a label), WHS considerations
- entertainment management and live music practices and processes, e.g. licensing and copyright procedures and arrangements; planning, building and environmental considerations; venue acoustics; sound and lighting; sound/noise management
- legal and ethical issues, e.g. legal rights and responsibilities, working with rights and protocols, contractual negotiations and arrangements, plagiarism, intellectual and cultural property, appropriation, privacy issues, copyright procedures and arrangements
- workplace skills, e.g. working effectively in the music industry, working effectively with others, communicating in the workplace, working within various roles in the music industry, working effectively with diversity, managing a music career and work life in the music industry, making decisions, identifying and solving problems, planning and organising, creating and innovating.

2.2.7 Music technology and production

Music technology refers to any technology, e.g. a computer, an effects unit or a piece of software, that is used by a musician to help make music. It includes the use of electronic devices and computer software that facilitates playback, recording, composition, storage, mixing, analysis, editing and performance. It also includes many forms of production and reproduction. Music technology and sound technology refer to the use of sound engineering in both a commercial or leisurely/experimental manner. The use of digital technologies in music encompasses all technologies, including traditional and electronic musical instruments, digital devices, protocols and applications.

This elective gives students the opportunity to acquire, develop and use digital technology skills in music.

It also allows them to engage in music experiences in the 'virtual world', an online simulated environment purpose-built for entertainment (such as 3D games), social, educational, training and various other purposes. Musicians use the virtual world to share and collaborate online, which no longer requires performers to be present in the same place. Working in a virtual world can also require knowledge and skills in animation, both computer and traditional animation, recording techniques, vocal mixing and manipulation to achieve the desired effect.

Focuses for this elective could include:

- working in a digital world, e.g. using performance and mobile technologies and devices, music software programs, audio files and computer packages
- incorporating music technology into performances
- creating music using digital and electronic media
- developing technical skills in performance
- working with recording equipment and techniques, e.g. how to make (record and mix) a music demo, assist with sound recordings, perform basic sound editing and/or mix sound in a broadcasting environment
- working with sound equipment and techniques
- creating music for a virtual band or performer
- developing and presenting a studio or stage production with a virtual band or performer.

2.2.8 Performance craft

Performance is about connecting with an audience and communicating the music ideas that are sung and/or played.

This elective gives students the opportunity to develop the craft of performance, and to understand the nature of performance and how to connect with and communicate to an audience. It involves being able to 'relate' the story of the music they play and/or sing, and learning how to move and inspire an audience. It incorporates stage presence, how to enter and exit, how to stand and move, body language and alignment, eye contact and how to interact with other performers on stage as musicians.

Focuses for this elective could include:

- preparing for:
 - an audition
 - performances, e.g. a show, gig, concert, recital
 - studio recording
- rehearsal techniques
- selecting repertoire
- dealing with 'fear' issues, e.g. stage fright, performance anxiety, nerves
- dealing with vocal health issues, e.g. voice strain, tension, fatigue
- connecting emotionally with the music and an audience
- interacting with other on-stage musicians
- strategies to manage and enjoy the 'buzz'/adrenalin rush of performing
- developing a stage presence
- using microphones
- reflecting on performances and developing self-awareness
- accepting and using critical feedback.

2.2.9 Practical music skills

For rewarding engagement in music-making activities, having practical music skills allows students to better communicate and share their music ideas, emotions and experiences.

These skills include active listening and responding to music, playing instruments, singing, creating/composing, music reading and notating, and using technologies. This elective is seen as foundation for students who need to acquire some basic music knowledge and skills.

Focuses for this elective could include:

- developing and applying:
 - listening skills
 - practical instrumental and singing skills
 - ensemble skills in playing/performing and singing
- contributing to backup accompaniment
- music reading and notation skills
- developing improvisation skills
- using ICTs and music technologies.

2.2.10 Songwriting

Songwriting is a skill that needs to be taught and developed to enable students to learn efficient and effective processes for writing songs that express their own or others' ideas and emotions. Professional songwriters can be employed to write lyrics and/or music for performing artists, films or broadcasts. Therefore, an understanding of the processes involved in protecting intellectual property, such as copyright and song licensing, is essential.

This elective gives students the opportunity to develop and hone their songwriting skills and understand the business of songwriting.

Focuses for this elective could include:

- writing song lyrics, e.g. composition of a theme song for a film
- prosody — matching lyrics and music to support an underlying message, i.e. the way the songwriter sets the text of a song and assigns syllables to notes in the melody
- arranging songs and adding backing vocals
- adding vocal and/or instrumental hooks and riffs
- using ICT and music technologies, e.g. interactive composition software, auto-accompaniment software packages
- breaking into the music industry as a songwriter.

2.2.11 World music

World music is a music genre encompassing many different styles of music from around the world. The term includes hybrid genres such as world fusion, global fusion and ethnic fusion, which are terms synonymous with the genre 'worldbeat', and considered sub-genres of popular music. World music exerts wide cross-cultural influences, as styles naturally influence one another.

World music can also be a classification of music that combines Western popular music styles with one of many genres of non-Western music, also described as folk music or ethnic music. It may include cutting-edge pop music styles as well. There are an increasing number of genres that fall under the umbrella of world music and that capture music trends of combined ethnic styles and textures, including Western elements.

This elective gives students the opportunity to explore many different styles of music from around the world, and the influences from and on Western music.

Focuses for this elective could include:

- world music styles — both traditional and neo-traditional, and their interaction with cultural traditions, including various forms of non-European classical music, Eastern European folk music, Nordic folk music, and folk and tribal music of the Middle East, Africa, Asia, Oceania, Central and South America
- influences of world music on Western music, and vice versa
- blending world music with Western music, e.g. African music and Western popular music; electronic and world music (ethnic electronica); world music blended with new age music
- hybrid music styles — fusion of ethnic music traditions, styles and interpretations
- music of Aboriginal peoples and Torres Strait Islander peoples⁵ — distinctive traditional music styles; contemporary musical styles; fusion with Western music traditions, as interpreted and performed by Aboriginal artists and Torres Strait Islander artists
- using and adapting Aboriginal music styles/instruments and Torres Strait Islander music styles/instruments by non-Indigenous artists
- applying world music styles to composing, performing and responding in and to music.

⁵ See Aboriginal perspectives and Torres Strait Islander perspectives for protocols.

3 Assessment

3.1 Assessment—general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning
- guide programs of teaching and learning
- advise students about their own progress to help them achieve as well as they are able
- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations
- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In Applied syllabuses, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools should:

- administer assessment instruments at suitable intervals throughout the course
- provide students with opportunities in Units 1 and 2 to become familiar with the assessment techniques that will be used in Units 3 and 4
- assess all of the dimensions in each unit
- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)
- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from Units 3 and 4 contributes towards decisions at exit.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.1.2 Authentication of student work

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own.

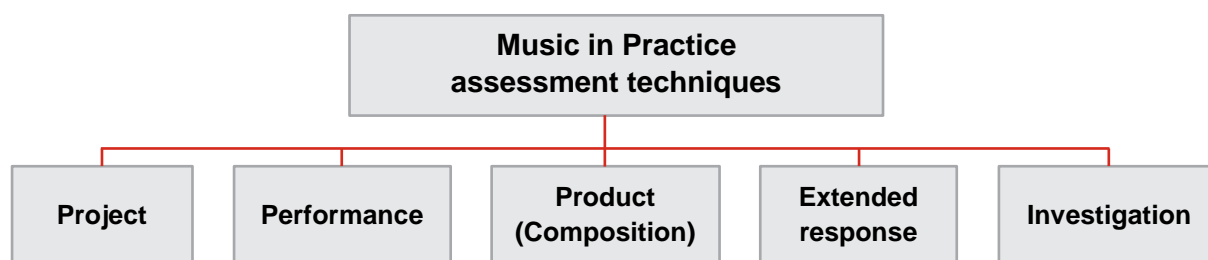
Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Guidance about authentication strategies which includes guidance for drafting, scaffolding and teacher feedback can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 3: Music in Practice assessment techniques



Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4. Assessment is designed to allow students to demonstrate the range of standards. (see Determining an exit result).

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct or indirect. Examples of direct evidence include student responses to assessment instruments or digital recordings of student performances. Examples of indirect evidence include student notes, teacher observation recording sheets or photographic evidence of the process.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions. (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments and reflect the conditions stated for each assessment technique.

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

Where students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose

This technique assesses a response to a single task, situation and/or scenario in a module of work that gives students authentic opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, demonstrated in different circumstances, places and times, and may be presented to different audiences and through different modes.

In Music in Practice, one project must arise from community connections, and it must assess all objectives. (see underpinning factors).

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response.

A project consists of **at least two** different assessable components from the following:

- written
- spoken
- multimodal
- performance
- product.

In Music in Practice, each project must include a performance or product component.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component, or a transcript of a spoken component (whether written, electronic or digital), constitutes one component, not two.

Examples of projects in Music in Practice include:

- development and production of a music album and/or music video (performance, product)
- planning and production of a concert (written/spoken/multimodal, performance and product)
- performance in the school musical and critique/reflection on the process and culminating performance (written/spoken/multimodal and performance)
- production of an online music clip (performance and product)
- online posting of the student's own music and reflection (performance/product, written)
- creation of a game with accompanying music (product and performance)
- production of a short film with accompanying soundtrack (product and performance)
- development of a design brief for an advertisement, and the composition and performance of the soundtrack music (written/multimodal/spoken, product, performance).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. music, concerts
- letters to the editor
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- online postings
- personal reflection.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars.

Multimodal component

This component requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

The multimodal component can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Performance component

This component refers to physical demonstrations as outcomes of applying a range of cognitive, technical, physical, aural and/or creative/expressive skills.

Performance components involve student application of identified skills when responding to a task that involves conveying music meaning or intent, e.g. singing, playing an instrument, directing an ensemble or performance, or using technology to create and shape sound.

Product component		
<p>This component refers to the creation/composition of music and the production of items such as dioramas, brochures, infographics, webpages or artwork, and will be the outcome of applying a range of cognitive, technical, physical, listening and/or creative/expressive skills.</p> <p>In Music in Practice, product components allow students to communicate music ideas and demonstrate application of music principles and practices related to the electives, and appropriate to the intended audience.</p> <p>Product components involve student application of identified skills in, for example, composing music, producing a guide for the operation of a music device or producing a tutorial demonstrating a music style or technique.</p>		
Assessment conditions	Unit 1–2	Unit 3–4
Written component	400–700 words	500–900 words
Spoken component	1½ – 3½ minutes	2½ – 3½ minutes
Multimodal component <ul style="list-style-type: none"> • non-presentation • presentation 	6 A4 pages max (or equivalent) 2–4 minutes	8 A4 pages max (or equivalent) 3–6 minutes
Performance component	Variable conditions Schools give students some continuous class time to develop the performance component of the collection of work. The length of this component will depend on the nature of the task.	
Product component	Variable conditions Schools give students some continuous class time to develop the product component of the collection of work. The length of this component will depend on the nature of the task.	
Further guidance		
<ul style="list-style-type: none"> • Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets. • If using digital recordings as direct evidence for individual, group or directing performance components: <ul style="list-style-type: none"> – allow the student(s) being assessed to be seen and heard clearly, ensuring the recording is as similar as possible to the original live performance situation – use common file types such as .avi, .mov, .mp3, .mp4, .wmv and .aac – clearly label the recording to identify students. 		

3.2.2 Performance

Purpose

This technique assesses physical demonstrations as outcomes of applying a range of cognitive, technical, physical, psychomotor, aural and/or creative/expressive skills. Performance assessments involve student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent.

In Music in Practice, this technique assesses the demonstration and interpretation of music principles, practices, concepts and ideas through playing an instrument, singing, improvising, directing/conducting, manipulating sound equipment/devices to create a music performance, and sound design. It is the outcome of applying identified skills to music repertoire and involves the creative input of students.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of performance

Music performance

- Music performance requires students to demonstrate music principles and practices in the interpretation and communication of music ideas.
- Most often it will be a live performance in front of an audience, but may take the form of a video clip, community event performance, school function or in-class performance.
- Music performance includes playing an instrument, singing, improvising and directing/conducting.
- It also includes manipulating sound devices to create a music performance.
- A music performance may be based on established repertoire, or be teacher-devised or student-devised.

Production performance

Production performance involves live and/or recorded sound production — creating and implementing a sound design, shaping and manipulating the sound, editing, mixing and mastering, responding to issues or problems during performance, and making aesthetic decisions in an authentic setting. Examples of real-world settings could be sound engineering for a compilation CD of class compositions and performances, or sound design for a school or local community music concert.

Assessment conditions	Units 1–2	Units 3–4
Music performance	Minimum of two minutes total performance time. Schools give students some continuous class time to develop the performance response. The length of this response will depend on the nature of the task.	
Production performance	Variable conditions Schools give students some continuous class time to develop the performance response. The length of this response will depend on the nature of the task.	

Further guidance

- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
 - If using digital recordings as direct evidence for individual, group or directing performances:
 - allow the student(s) being assessed to be seen and heard clearly, ensuring the recording is as similar as possible to the original live performance situation
 - use common file types such as .avi, .mov, .mp3, .mp4, .wmv and .aac
- clearly label the recording to identify students.

3.2.3 Product (Composition)

Purpose

This technique assesses the application of a range of creative, expressive, listening, cognitive and technical skills to create music. It is the outcome of applying these skills as students move towards the development of a personal creative style that demonstrates knowledge of music principles, practices, concepts and ideas.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of products (composition)

Examples of products (composition) in Music in Practice include:

- manipulating existing sounds to create a new music idea
- arranging music (note: compositions that are arrangements of existing music require substantial reworking of music elements and must be obviously well removed, but derived from the original composition)
- creating original music using a range of sound sources from traditional sources and/or contemporary and emerging technologies
- creating music in response materials, e.g. film, novel, video game, artwork, poem, advertisement.

Assessment conditions	Units 1–2	Units 3–4
Manipulating existing sounds	Minimum 1 minute	Minimum 2 minutes
Arranging and creating	Minimum of 16 bars or 30 seconds	Minimum of 32 bars or 60 seconds

Further guidance

Evidence to support products (composition) may include:

- direct evidence:
 - scores
 - digital recordings of compositions
- indirect evidence:
 - notes or annotations
 - journal entries
 - teacher observations.

If using digital recordings:

- ensure the recording demonstrates the complete and explicit ideas of the composer
- use common file types such as .avi, .mov, .mp3, .mp4, .wmv and .aac
- clearly label or annotate the recording.

3.2.4 Extended response

Purpose

This technique assesses the interpretation, analysis/examination and/or evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the preparation of the extended response, it is not the focus of this technique.

In Music in Practice, students respond to music sources by applying music skills (including listening skills), concepts and ideas, interpreting, examining and evaluating music ideas and practices related to music.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of extended response

An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials.

Stimulus material could include:

- music recordings
- sheet music/scores
- live music concerts
- film excerpts
- music videos
- interviews
- reviews.

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- articles for music magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. album, concert performance
- letters to the editor
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- blogs.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Allow some class time for the student to effectively undertake the response. Independent student time will be required to complete the task.
- The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals or experimental logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Scaffolding is part of the teaching and learning that supports student development of the requisite knowledge, understanding and skills integral to completing an assessment task and demonstrating what the assessment is requiring. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners.
- Provide students with learning experiences in the use of appropriate communication strategies.
- Indicate on the assessment the dimensions and objectives that will be assessed.

3.2.5 Investigation

Purpose

This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given.

In Music in Practice, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in lifelike contexts.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of investigations and responses

An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research.

Examples of investigations in Music in Practice include:

- investigating career opportunities in the music industry
- investigating contractual negotiations and arrangements involved in signing with a record label
- investigating music software use and applications.

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- articles for music magazines or journals
- reviews, e.g. album, concert performances
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- blogs.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes delivered at the same time to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Establish a focus for the investigation, or work with the student to develop a focus.
- Allow some class time for the student to effectively undertake each part of the investigation assessment. Independent student time will be required to complete the task.
- The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals or experimental logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Scaffolding is part of the teaching and learning that supports student development of the requisite knowledge, understanding and skills integral to completing an assessment task and demonstrating what the assessment is requiring. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners.
- Provide students with learning experiences in the use of appropriate communication strategies, including the generic requirements for presenting research, e.g. research report structures, referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed.

3.3 Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit results are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- at least one project, arising from community connections
- at least one performance, separate to an assessable component of a project
- at least one product (composition), separate to an assessable component of a project
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 2 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each level.

Table 2: Awarding an exit result

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> comprehensive identification and explanation of music principles and practices thorough and perceptive interpretation of music principles and practices proficient demonstration of music principles and practices. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> detailed identification and explanation of music principles and practices informed interpretation of music principles and practices competent demonstration of music principles and practices. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> identification and explanation of music principles and practices interpretation of music principles and practices demonstration of music principles and practices. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> variable identification and simple explanation of music principles and practices partial interpretation of music principles and practices partial demonstration of music principles and practices. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> minimal identification of and superficial statements about music principles and practices narrow interpretation of music principles and practices minimal demonstration of music principles and practices.
Applying and analysing	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> purposeful and proficient application of technical and expressive skills to performance and production of music works perceptive analysis of the use of music principles and practices in their own and others' music works coherent and effective use of language conventions and features to convincingly communicate ideas and information about music, according to context and purpose. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> competent application of technical and expressive skills to performance and production of music works informed analysis of the use of music principles and practices in their own and others' music works effective use of language conventions and features to clearly communicate ideas and information about music, according to context and purpose. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> application of technical and expressive skills to performance and production of music works analysis of the use of music principles and practices in their own and others' music works use of language conventions and features to communicate ideas and information about music, according to context and purpose. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> uneven application of technical and expressive skills to performance and production of music works inconsistent analysis of the use of music principles and practices in their own and others' music works inconsistent use of language conventions and features to convey aspects of information about music. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> isolated use of technical and expressive skills to performance and production of music works superficial analysis of the use of some music principles and practices in their own or others' music works minimal use of language conventions and/or features to present ideas about music.

	Standard A	Standard B	Standard C	Standard D	Standard E
Creating and evaluating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	<ul style="list-style-type: none"> purposeful and thoughtful planning and perceptive modification of music works using music principles and practices, to achieve purposes creation of polished and engaging music works to fluently communicate music ideas to audiences perceptive evaluation of the application of music principles and practices to music works and music activities. 	<ul style="list-style-type: none"> considered planning and effective modification of music works using music principles and practices, to achieve purposes creation of engaging music works to clearly communicate music ideas to audiences thoughtful evaluation of the application of music principles and practices to music works and music activities. 	<ul style="list-style-type: none"> planning and modification of music works using music principles and practices, to achieve purposes creation of music works to communicate music ideas to audiences evaluation of the application of music principles and practices to music works and music activities. 	<ul style="list-style-type: none"> partial planning and modification of music works using music principles and practices partial creation of music works to communicate some music ideas to audiences uneven evaluation of the application of music principles and practices to music works and music activities. 	<ul style="list-style-type: none"> collection of information related to the planning of music works minimal creation of music works superficial evaluation of aspects of the application of music principles or practices to music works and music activities.

4 Glossary

Term	Explanation
A	
accurate	exactly conforming to truth, a standard, rule or model; free from error or defect; showing precision; meticulous; precise and exact; to the point
acoustics	pertains to how soundwaves travel differently in different places; different locations absorb and reflect sound in different ways, and changes to the physical environment can alter the acoustics
aesthetic	an artistic expression, viewed as reflective of a personal or cultural ideal; artistic awareness; deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual responses to a work of art; in music, this involves the subjective responses by which music is perceived and judged, and that can be relevant to genre, style, time and/or place
analyse	determine the elements or essential features of; to examine critically; consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences; dissect to ascertain and examine constituent parts and/or their relationships
application	the act of putting to a special use or purpose; the quality of being usable for a particular purpose or in a special way; relevance
apply	carry out or use a procedure in a given situation
appreciate	recognise the quality, significance, or magnitude of; be fully aware of or sensitive to
appreciation	the act of estimating the qualities of things and giving them their due value; clear perception or recognition, especially of aesthetic quality; recognition and enjoyment of the good qualities of something
B	
balance	a state of equilibrium or equipoise; equal distribution of weight, amount, etc.; harmonious arrangement or adjustment, especially in the arts of design ; the relative volume of various sounds (music)
C	
clearly	in a clear manner; plainly and openly; explicitly; without ambiguity
coherent	having a natural or due agreement of parts; connected; consistent; logical; well-structured
cohesive	characterised by being united, bound together or having integrated meaning
competent	capable; fitting, suitable, or sufficient for the purpose; adequate; able to do something well; having suitable or sufficient skill, knowledge, experience, etc. for the purpose; having the necessary ability, knowledge or skill to do something successfully
comprehensive	comprehending; inclusive; of large scope; detailed and thorough, including all that is relevant; inclusive of a broad coverage of facts, ideas and information
considered	viewed attentively; scrutinised; formed after careful and deliberate thought; thought about deliberately with a purpose

Term	Explanation
context	the circumstances or facts that surround a particular situation, event etc; the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood; in music, this often involves the circumstances in which music occurs
contrast	compare by observing differences; set in opposition in order to show unlikeness; gives variety, creates forward motion, conflict and change of mood
convincing	persuade by argument or proof; appearing worthy of belief; plausible
create	bring into being; cause to exist; produce; evolve from one's own thought or imagination
critique	review critically; evaluate, comment upon and assess something in a detailed and analytical way
D	
demonstrate	make evident by arguments or reasoning; manifest or exhibit; give a practical exhibition as an explanation; in Music in Practice, to construct meaning from music by showing comprehension and aural understanding of music principles and practices, through practical experiences in composing, performing and responding
describe	set forth in written or spoken words; give an account of characteristics or features
detailed	executed with great attention to detail
discerning	showing discernment; discriminating; intellectual perception, showing good judgment to make thoughtful and astute choices; selected for value or relevance
discriminating	differentiating; distinctive; perceiving differences or distinctions with nicety; perceptive and judicious; making judgments about quality
duration	the relative lengths of sounds and silences in music; duration could be explored through beat and pulse, metre, accent and syncopation, tempo and rhythm
E	
elements of music	duration, expressive devices, pitch, structure, texture, timbre
engaging	winning, attractive, pleasing; holds the interest and involves
evaluate/evaluation	ascertain the value or amount of; appraise carefully; provide a detailed examination and substantiated judgment concerning the merit, significance or value of something; examine and judge the merit or significance of something
examine	inspect or scrutinise carefully; inquire into or investigate; consider or discuss critically
explain	make plain or clear; make known in detail; provide additional information that demonstrates understanding of reasoning and/or application
explore	look into closely; scrutinise; examine; investigate; consider a variety of different options, possibilities and viewpoints; examine thoroughly, consider from a variety of viewpoints

Term	Explanation
expressive devices	ways of influencing mood and character of music; expressive devices could be explored through dynamics, contrast, instrumental and vocal techniques, articulation
F	
fluent/fluently	flowing or moving smoothly and easily; effortless
functions and purposes of music	the reasons for experiencing and engaging with music; <i>examples of the functions of music:</i> personal, social, cultural, psychological, physical, therapeutic, aesthetic, emotional, spiritual <i>examples of the purposes of music:</i> self-expression, self-satisfaction, entertainment, amusement, communication, aesthetic appreciation, creation/setting of mood, relaxation, personal health and wellbeing, alleviation of anxiety and pain, e.g. in medicine and dentistry, as an aid to cognitive functioning, development of motor skills, emotional development, enhancement of social skills and the quality of life
G	
generation	the production or creation of something
genre	kind; sort; style; a conventional form or format; in music, the term implies an accepted class, type or category of music that adheres to a shared tradition, set of conventions or common characteristic or quality; the term is often used interchangeably with 'style'
H	
harmony	the vertical arrangement of sounds (describes the ways in which combinations of sounds progress throughout a piece of music); harmony could be explored through consonance and dissonance, chord progressions, countermelodies, cadence
I	
identify/identification	distinguish, isolate; locate and recognise; establish or indicate what something is; locate and recall information, recognising particular qualities and/or characteristics of processes
implement	put a decision, plan, agreement or proposal into effect or action; execute; apply; put into practice; carry out, perform, enact; complete, satisfy or fulfil
incomplete	not complete; lacking some part; not to the entire extent
inconsistent	lacking agreement; not in keeping; not in accordance; incompatible, incongruous
in-depth	with thorough coverage
infographics	infographics or information graphics are graphic, visual representations of information, data or knowledge intended to present complex information quickly and clearly
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic
innovative	new and original; novel, but not necessarily unique; often involving effective alternatives, modifications or changes to given information or routine tasks
isolated	detached, separate or unconnected with other things; one-off or unconnected

Term	Explanation
interpret	expound the meaning of; explain and render clear or explicit; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of (the Arts); change from one form of representation (e.g. numerical) to another (e.g. verbal); in a music context, by translating written symbols into sounds, and vice versa
L	
language convention	an accepted language practice that has developed over time and is generally used and understood, e.g. the use of specific structural aspects of texts, such as in report writing, where sections for introduction, background, discussion and recommendations are considered language conventions
language features	features or parts of a language system that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language; choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production
M	
manipulation	adaptation or change to suit one's purpose
melody	the horizontal arrangement of sound; melody could be explored through melodic patterns, melodic shape and contour, intonation, range and register
minimal	least possible; small, the least amount; negligible
modify	change somewhat the form or qualities of; alter somewhat
modification	the state of being modified; partial alteration; a modified form
module of work	<p>a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus</p> <p>A module of work:</p> <ul style="list-style-type: none"> • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.
multimodal	an assessment mode that uses a combination of at least two modes, delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated to allow both modes to contribute significantly to the multimodal response
music practices	the application and manipulation of music principles through the use of music skills (including listening skills), techniques and processes; music practices also include industry practices and cultures, the use of digital technologies, and problem-solving processes such as reasoning, analytical thinking, decision-making, artistic, creative and interpretive thinking, reflective and evaluative thinking
music principles	the understandings that serve as a foundation for music and that are realised in music practices through the activities of composing, performing and responding in and to music; music principles include the functions and purposes of music, elements of music, structural devices and symbols, music conventions, forms, styles, genres and terminology

Term	Explanation
music text	a coherent piece of written, visual/graphic or auditory language, or some or all of these in combination
music work	any work that is created using a combination of music principles and practices, including compositions and arrangements, and music performances
N	
narrow	limited in range or scope; restricted; lacking breadth of view
P	
partial	not total or general; attempted, with evidence provided, but incomplete
perceptive	having or showing insight and the ability to perceive or understand; discerning
pitch	the relative frequency of sound; pitch could be explored through melody, harmony and tonality
plausible	credible and possible
polished	performed with skilful ease; refined, cultured, or elegant; flawless or excellent
precise	definitely or strictly stated; characterised by definite or exact expression or execution
processes	the systematic series of actions, operations or functions performed in order to produce something or to bring about a result; processes in music include aesthetic, artistic (i.e. creating, performing, responding), cognitive, and creative processes, and the processes involved when listening to and making music
proficient	well advanced or expert; skilled and adept
purpose (of music)	the reason a music work is created or performed; the intentions of the maker or interpreter of the music work
purposeful	having an intended or desired result
R	
realise	to create (music); to make real or concrete; give reality or substance to
recall/recalling	retrieving relevant knowledge from long-term memory
recognise/recognising/ recognition	identifying that an item, characteristic or quality exists; locating knowledge in long-term memory that is consistent with presented material
refined	fine-tuned and modified; showing improvement and enhancement
reflect	to think carefully; meditate on
reflection	consideration and evaluation
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; has direct bearing on
reliable	constant and dependable; consistent and repeatable

Term	Explanation
remember	to recall to the mind by an act or effort of memory; to retain in the memory; retrieve relevant knowledge from long-term memory
repetition	the organisation of music where a particular music idea, e.g. a melody or rhythmic pattern, is repeated or reiterated; repetition creates unity and a feeling of familiarity, helping to 'bind' the music together
resolution	resolution or repose is a common occurrence after the building of tension and involves changing the elements to create a sense of relaxation
routine	often encountered or previously experienced; commonplace; customary and regular; well-practiced
S	
simple	easy to understand, deal with and use; not elaborate or artificial; not complex or complicated; plain; unpretentious; involving few elements, components or steps; obvious data or outcomes; may concern a single or basic aspect; limited or no relationships
skilful	having practical ability; possessing skill; expert, dexterous, clever
skills	the abilities and capacities arising from knowledge, training or practice that are required in order to carry out activities or functions
stated	explicitly set forth or given; declared as fact
statement	a communication or declaration in speech or writing setting forth facts, particulars etc.; a sentence or assertion
structure	the form and design of music; structure could be explored through repetition, variety, contrast, development and unification, the treatment of thematic material, the multi-movement and contemporary structures
style	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'
substantial	firmly or solidly established; of solid worth or value; of real significance, weighty; reliable; important and worthwhile
substantiated	established by proof or competent evidence
subtle	making use of indirect methods; not straightforward or obvious
successful	achieving or having achieved success
sufficient	enough or adequate
suitable	appropriate; fitting; becoming
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound or thorough; apparent and sometimes trivial
supported	to give something greater credibility by being consistent with it or providing further evidence; corroborated
sustained	carried on continuously, without interruption, or without any diminishing of intensity or extent

Term	Explanation
symbolic language	uses aural and visual symbols; the term 'symbol' includes Western music notation, graphs, pictures, letters, characters, numbers, signs and other markings which may be used separately or in combination in music systems
synthesise	combine into a complex whole; assemble constituent parts into a coherent, unique and/or complex entity
T	
technique/s	a way of carrying out a particular task, especially the execution or performance of an artistic work; the manner and ability with which an artist, e.g. an actor, dancer, musician or painter, employs the technical skills of their particular art or field of endeavour; the body of specialised procedures and methods used in any specific field
tension	the perceived need for relaxation or release created by a listener's expectations and can build throughout the music; it is created through the use/manipulation of elements of music, e.g. increase in dynamic level, or gradual movement to a higher pitch, dissonance
texture	the density of sound; texture could be explored through monophony, homophony, heterophony, polyphony, linear and vertical arrangement, voicing, sequencing and track layering
thorough	carried out through or applied to the whole of something; attentive to detail; carried out completely and carefully; including all that is required
thoughtful	exhibiting or characterised by careful thought; done or made after careful thinking
timbre	characteristic quality of sound sources or tone colour; timbre could be explored through instrumentation, instrumental and vocal techniques and devices, manipulation of sound quality, register
tonality	the organisation of pitches that establishes tonal relationships; tonality could be explored through keys and modes, scale forms, modulation
transition	typically involves the connection of ideas or 'bridging' of one part of the music to another
U	
uneven	unequal; not properly corresponding or agreeing
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).
unity	the principle of composition in which all the separate parts work together to make a music work complete
use	the act of putting something to work, or employing or applying a thing, for any (esp. a beneficial or productive) purpose
V	
variable	apt or liable to vary or change; changeable; inconsistent; uneven in quality, patchy, up-and-down, irregular
variety	a number of things of different kinds; used to create and sustain interest and can be done in many different ways using the elements

Term	Explanation
verbal language/symbols	having to do with words; of or relating to or formed from words in general; includes written, spoken and sung texts
W	
wide	of range or scope; full extent
world music	a fairly recent term, seemingly difficult to define; it can be a classification of music that combines Western popular music styles with one of many genres of non-Western music that may also be described as (traditional) folk music or ethnic music; world music can also be popular or even art music, but it must have ethnic elements; it can be traditional music from the developing world, which may incorporate elements of Western popular music; a collection of many music styles and genres, especially when local to a certain geographical place or pertaining to a certain culture

ISBN: 978-1-74378-003-9

Music in Practice Applied Senior Syllabus 2019

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Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia
Level 7, 154 Melbourne Street, South Brisbane

Phone: +61 7 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au