Senior Syllabus

Music Extension

2008

To be used for the first time by Year 12 students in 2009.
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1. **Rationale**

Music Extension is an extension of the senior syllabus in Music 2004 and should be read in conjunction with that syllabus. The course is studied for the two semesters of Year 12, concurrently with the parent syllabus.

Music Extension is designed to offer more challenge than Senior Music. The challenge of the subject includes expectations of accelerated independence; increased cognitive, expressive and musical demands; and increased assessment task requirements.

The Music Extension syllabus caters for students with specific abilities in music. It is designed for students interested in exploring in greater depth one of the three areas of study that lie behind the general objectives of the Music Senior Syllabus 2004. The senior Music objectives have been developed in the Music Extension syllabus into three specialisations: Composition, Musicology or Performance. Students will undertake detailed studies in one of these specialisations.

As with the Music Senior Syllabus 2004, the process of audiation is central to student experiences and development in Music Extension. Students build on the foundation established in the compulsory years of schooling, and the parent music syllabus, by applying their developing audiation through one of the three specialisations. Through a focused study of one of these specialisations, students develop their audiation and strive for a heightened level of musical success through the interrelated general objectives: *Investigation of music sources* and *Realisation of the work*.

When students engaged in Music Extension combine critical thinking, higher-level problem solving, astute analysis and evaluation, and deep understanding with their attitudes, thoughts and feelings, they develop the capacity to communicate complex music ideas through their specialisation. For example, the musicologist may make complex musical connections when analysing music sources to present music ideas, the performer presents music ideas to audiences through expressing the work, and the composer creates new work that demonstrates their music ideas.

Because music is a unique means of expression, of knowing and communicating experiences, it makes a profound contribution to personal, social and cultural identities. Students become adaptable and innovative problem solvers, making informed decisions and, as inquirers, develop their ability to deconstruct and critically evaluate. They sharpen their sensitivity and perception, raise their level of appreciation and expand their musical horizons. The discipline and commitment of music-making builds a student’s self-esteem, independence and personal motivation. Opportunities may also exist for the refinement of collaborative teamwork skills.

Whether for career, commercial or leisure needs, students will have the opportunity to gain the basis for a lifelong engagement with music.

**Assumed knowledge and prior experience**

Students may study one or two semesters of an extension subject if they also study four semester units of the parent subject or the equivalent. “Equivalent” refers to compatible interstate or overseas school music syllabuses or qualifications.
2. Global aims

A course of study in Music Extension provides opportunities for students to:

- engage confidently in music-making, whether at home or in the wider community
- communicate and express complex ideas about music
- critically evaluate music across a variety of contexts, genres and styles
- apply higher-order and creative thinking skills in solving complex musical problems
- apply audiation and musical elements to investigate and realise music ideas.
3. General objectives

3.1 Introduction to the general objectives

The general objectives for a course of study in Music Extension (2008) are:

- Investigation of music sources
- Realisation of the work
- Attitudes and values.

Realisation of the work has two dimensions, Demonstration of technique and skills and Expression of music ideas.

The general objectives have been formulated to apply to the three specialisations and are interrelated; each influences the other. Students are engaged in continual reflective practice as they investigate “music ideas” which they develop and communicate through “the work”.

In this syllabus, “music ideas” are defined as thoughts and/or concepts in music and about music, that is, ideas that come from thinking in sound and thinking about sound. They arise through the application of audiation and knowledge about musical elements, contexts, genres and styles. The ideas can, for example, act as stimuli, trigger multiple musical connections, lead to challenging conventions and inventing new ones, and affect the evolution of students’ creative style. The notion of music ideas is a very broad one and is dependent on where students’ interests, experiences and passions take them.

Music ideas influence what and how students communicate to an “audience”. The “audience” could be the reader of an essay; the listener in a concert hall, classroom or other venue; or the intended performer of a composition.

In this syllabus, the term “the work” refers to a student’s composition, performance or musicological presentation.

While achievement in Investigation of music sources and Realisation of the work is summatively assessed through the three related criteria Investigation of music sources, Demonstration of technique and skills, and Expression of music ideas, achievement in the affective objectives, relating to attitudes and values, is not formally assessed.

3.2 Investigation of music sources

When students investigate in Music Extension, they research, explore, analyse and synthesise evidence from a range of music sources such as scores, audio and visual recordings, live performances, case studies, essays, lectures, journals or musicology surveys, and present their findings.

In this objective, students gain insights into different aspects of composition, musicology or performance. This may lead to a deeper understanding of music ideas, informing their own practice as a composer, musicologist or performer.

By the conclusion of the course, in Investigation of music sources, students should research, analyse and synthesise evidence from music sources and present their findings.
3.3  **Realisation of the work**

When students realise a work, they demonstrate technique and skills and express music ideas for an audience. They demonstrate their achievement of Realisation of the work through Demonstration of technique and skills and Expression of music ideas.

**Demonstration of technique and skills**

Students refine their individual style or stance by taking risks and experimenting with technique, skills, musical elements and conventions of the specialisations.

In the realisation of the work, students apply their music ideas. They manipulate music ideas by practising, drafting, rehearsing and applying their understandings of the musical elements within contexts, genres, and styles. They develop and refine skills by, for example, participating in solo and ensemble performances, drafting and editing compositional works, and exploring different viewpoints about a musical hypothesis.

In developing, manipulating and refining technique and skills, students engage in reflective practice as they make decisions to support the presentation of their work.

By the conclusion of the course, in Demonstration of technique and skills, students should apply an understanding of musical elements and demonstrate technique and skills in preparing the work.

**Expression of music ideas**

In presenting the work, students engage with an audience to express music ideas, that is, thoughts and/or concepts in music or about music. They demonstrate an understanding of the context, style and the conventions of the specialisation. For example, they communicate in Performance and Composition by capturing and maintaining the aesthetic appeal, mood and character of the music, and in Musicology, by presenting a musical argument.

By the conclusion of the course, in Expression of music ideas, students should communicate music ideas, demonstrating an understanding of context, style and the conventions of the specialisation through the presentation of the work.

3.4  **Attitudes and values**

These objectives are concerned with attitudes, values and feelings. Although affective objectives are not formally assessed, they are an important part of learning experiences in shaping students’ experiences of the course of study.

By the conclusion of the course, students should:

- value the contribution of musicians to society
- value the diversity of music in different cultures and contexts
- enrich their leisure experiences through live music
- appreciate the benefits of both individual and group music making
- value the need for precision, accuracy, and mastery of technique in their chosen specialisation
- develop their own creative, innovative and inventive approaches to communicating music ideas
- develop skills in working independently, in self-management to achieve goals and, where relevant, working in groups.
4. The three specialisations

4.1 Introduction to the three specialisations

The Music Extension syllabus builds on the “experience of music” framework of the Music Senior Syllabus 2004. In conjunction with the learning undertaken in the parent subject through the three general objectives of Analysing repertoire, Composing and Performing, students in this subject extend their learning through one of the three specialisations of Composition, Musicology and Performance. The three specialisations relate conceptually to the general objectives of the Music Senior Syllabus 2004. In the Music Extension syllabus, learning experiences and assessments are organised within each specialisation by the common general objectives of Investigation of music sources and Realisation of the work. Although each student selects only one of the three specialisations, the global aims, general objectives, criteria and standards unify the course of study of all students across the range of specialisations.

The Music Senior Syllabus 2004 has the development of audiation as the central component of its “experience of music” framework. Students develop and apply audiation as they undertake study in a specialisation.

4.2 The three specialisations

4.2.1 Composition

Students choosing the Composition specialisation create, in score or sound recorded format, their own expressions through original treatment of musical elements. Students may explore, follow or challenge composing conventions.

Students should be encouraged to compose in the style or genre that allows them to best display their emerging skills as a composer. The emphasis in this specialisation should be on how students manipulate musical elements to create works that demonstrate cohesion and a secure understanding of the capabilities of their selected sound sources.

Compositions can be documented as a score or as recorded sound. Some genres and styles of music favour specific formats in presentation. In selecting a format, students are encouraged to consider whether traditional notation, contemporary notation, sound recording, or combinations of these, best captures their creative intent.

Within the Music Extension syllabus, all contexts, genres and styles are of equal importance and validity for study in the Composition specialisation. Compositions may take the form of absolute music or relate to extra-musical ideas, such as film music, music for advertising, incidental music, or multimedia works. They may be for solo instrument/voice, ensemble, non-Western groupings or instruments, and be generated by electronic means and contemporary technologies. They may be vocal or instrumental, solo or ensemble, notated or recorded, or include combinations of these.
While transcription is not an appropriate assessment technique for Music Extension, the Composition specialisation does allow for student arrangements of established works, where there is substantial and significant re-working of the musical elements and compositional devices so that the final work is well removed but derived from the original composition.

4.2.2 Musicology

Musicology is research-based study of music that leads students to explore the complex relationships between music and its contexts, genres, styles, influences, impacts and sociocultural perspectives.

The following list, which is not intended to be exhaustive nor appear in any particular order, provides a range of ideas that could serve as a starting point for musicological research:

- analysis of primary sources
- document study
- archival research
- field research
- stylistic analysis
- an understanding of performance practice issues
- relevant sociological or historical data
- cross-disciplinary studies.

From a critical study of primary and secondary music sources, the musicologist presents evidence-based findings that may contribute original thinking to the field, challenge accepted thinking, or develop fresh perspectives. While it focuses primarily on music, a study in Musicology may draw upon other fields such as history, anthropology, archaeology, philosophy, psychology, sociology and acoustics.

The range of fields within Musicology includes:

- historical musicology
- ethnomusicology
- philosophy of music
- psychology of music
- acoustics.

Appendix 2 describes these fields.

4.2.3 Performance

Performance is more than just singing, playing or conducting music — it evolves from the performer’s cognitive, physical and emotional engagement with music. Integral to “performance” is the intention to connect and communicate with an audience.

In this syllabus, it is expected that all performances be presented in front of a live audience.

A student may perform as a soloist, as a member of an ensemble, as an accompanist, as a conductor, or any combination of these. A student may perform on more than one instrument and may accompany themselves.
Performance parameters

All venues are not conducive to all performance styles and care should be taken to ensure that the performance space does not compromise the integrity of the performance. Performances may include, for example, a recital in a formal setting, a rock concert in a gymnasium, a string quartet at a wedding or a cabaret performance in a restaurant.

Regardless of the setting, the classroom teacher must be present at all live performances for assessment.

For performances in ensemble, the student’s part must be independent and aurally identifiable. For example, the bass guitarist in a rock band, the harpsichord player in a Baroque ensemble, the drummer in a stage band, the alto in a vocal sextet, a lead role in a musical, soloist in a concerto, or a piano accompanist for a choir.

Selection of repertoire

Students should be encouraged to select repertoire in the style/s or genre/s that allow them to best display their emerging skills as a performer and to demonstrate the exit standards. There is no requirement for students to meet a prescribed minimum standard of technique. Very simple repertoire may not allow a student to demonstrate the range of musical elements or portray style, whereas highly complex repertoire could be beyond the student’s technique. Teachers should ensure that the technical demands of repertoire do not prevent students from engaging cognitively, physically and emotionally with the music. Irrespective of the level of technical difficulty of the repertoire, the student is expected to demonstrate a convincing stylistic performance, demonstrating secure technique that supports the expressive nature of their performance program.
5. Course organisation

5.1 Time allocation

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this syllabus is 55 hours per semester, for two semesters.

It is strongly recommended that at least 80 minutes of timetabled class contact time per week be scheduled with the classroom music teacher.

5.1.1 Classroom teacher responsibilities

While Music Extension encourages self-directed, independent learning, it is the teacher’s responsibility to have an overarching coordination and facilitation role in directing each student’s learning. This may involve organising tutorial groups and individual consultations, in addition to whole-class learning activities.

Decisions about assessment and judgments about student levels of achievement are the responsibility of the classroom teacher who manages the assessment program. The teacher must be present for all performances and oral presentations. The choice of venues for presentation is at the teacher’s discretion.

5.2 Requirements for a course of study

For each student, a two-semester course of study in Music Extension must incorporate:

- the two general objectives Investigation of music sources and Realisation of the work (mandatory aspects of the syllabus) developed through learning experiences and assessment

- one of the three specialisations.

Schools may offer all three specialisations in a Music Extension program. Each student must select only one. Decisions about the choice and number of specialisations to be offered by a school should reflect the school’s resources, teacher expertise, and the interests of students.

The choice of specialisation will shape the course of study undertaken by individual students. Section 4, The three specialisations, provides information about the nature and requirements of each specialisation. Section 7.4, Assessment tasks and conditions, provides detailed information about required assessment tasks for each specialisation.
5.3 Work program requirements

A work program is the school’s plan of how the course will be delivered and assessed based on the school’s interpretation of the syllabus. It allows for the special characteristics of the individual school and its students.

The school’s work program must meet all syllabus requirements and must demonstrate that there will be sufficient scope and depth of student learning to meet the general objectives and the exit standards.

The requirements for online work program approval can be accessed on the Queensland Studies Authority’s website, <www.qsa.qld.edu.au>, under P–12 syllabuses & support > Years 11 and 12. This information should be consulted before writing a work program. Updates of the requirements for work program approval may occur periodically.

5.4 Planning a course of study

At the school’s discretion, the time allocation of 55 hours per semester may include a variety of music experiences, such as individual practice or research, individualised instruction, classroom learning experiences, self-directed learning or ensemble rehearsal. These add to the sum total of student experiences in Music Extension.

When planning a course, teachers are encouraged to view the year as a whole, not as two separate semesters. Both Realising tasks could be commenced from the beginning of the course and developed concurrently in order to allow students optimal preparation time, while adhering to monitoring and verification timelines.
6. Learning experiences

6.1 Introduction

In Music Extension, students draw on their knowledge of performing, composing and analysing repertoire, gained from their senior Music courses. Their detailed study of one of the three specialisations in the Music Extension syllabus provides opportunities for students to develop a deeper level of understanding of music ideas and an increased control of the technique and skills specific to their specialisation. They may also develop aspects of personal style.

<table>
<thead>
<tr>
<th>Importance of notation</th>
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<tbody>
<tr>
<td>Fundamental to the teaching and learning of music is engaging with symbol systems for the representation of musical sound. Becoming proficient with notation is essential for developing students’ musical literacy for Investigation of music sources and Realisation of the work.</td>
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6.2 Learning experiences and the general objectives

When teachers generate learning experiences they build on and develop students’ audiation abilities through the study of the musical elements within context, genre and style to achieve the general objectives. In Music Extension, each student does this within their nominated specialisation.

The following learning experiences provide a range of ideas that could serve as starting points. They are not intended to be exhaustive and are not presented in any particular order.

6.2.1 Learning experiences common to all specialisations

- developing audiation
- developing music ideas
- discussing and experimenting with music ideas
- researching contexts, genres and styles
- researching performance practices
- searching for musical analyses, critiques, reviews, program notes, research papers, seminars, lectures and histories
- exploring and analysing contextual, generic and stylistic features of musical scores, audio and visual recordings, and performances
- undertaking interviews, research and field studies to explore hypotheses about, for example, style, culture, motivation, discourse, compositions and performances
- considering the implications of non-musical contextual influences on music, such as artistic, political, sociological, economical, ideological and philosophical viewpoints
- deconstructing and evaluating other people’s compositions, musicological presentations and performances
• compiling a folio of own and others’ music ideas
• experiencing live performances as an audience member and/or performer
• examining programming of concerts
• debating a topic
• rehearsing, critiquing, refining and reflecting on their developing work
• developing an individual style
• seeking feedback from mentors and peers to develop music ideas and refine technique and skills
• arranging visits from community/professional musicians

6.2.2 Learning experiences specific to each specialisation

This section provides suggestions for a range of additional learning experiences for each specialisation.

Composition

Analysing works
• identifying musical elements, compositional devices and their use within the structure of the whole or section of a work
• deconstructing the notation of works to understand the use of the musical elements
• meeting with and interviewing the composer of a work
• singing and playing rhythms or melodies to assist in composition
• comparing and contrasting musical works
• determining, by analysis, how musicians integrate the musical elements within various contexts, genres and styles in written, recorded and live music

Experimenting with the musical elements, contexts, genres and styles
• exploring tonalities through harmony, modulation, modality and scale forms
• exploring and experimenting with contrast, unity, balance and cohesion
• exploring and experimenting with mood and character
• exploring and experimenting with themes, motifs, formal structures and structural devices, chord progressions, and sound possibilities
• adapting music from one context, genre or style to another
• arranging music in a particular context, genre or style
• imitating and parodying styles
• exploring innovative music-making techniques and compositional ideas
• compiling a folio of own and others’ compositional ideas relating to music
• exploring the technical capabilities and conventions of instruments and voices
• transcribing music
• experimenting with orchestration techniques
Creating musical works

- exploring a variety of approaches to the compositional process
- creating music for a variety of sound sources such as instruments, electronic media, voices or those particular to a specific cultural group
- experimenting with and challenging compositional conventions
- writing idiomatically for specific instruments, voices (including word setting) and other sound sources
- creating compositions by discriminating between sounds and musical elements, and making judgments and choices about their use
- imitating or incorporating a heard musical passage in a new composition
- adding one or more parts to familiar or unfamiliar repertoire
- creating and notating rhythms, melodies and harmonic progressions
- creating compositions by applying the skills of audiation
- singing and playing rhythms, melodies or harmonies as models for compositional devices
- using improvisation as a compositional tool
- writing accompaniments
- creating music for a specific purpose
- developing an original compositional style

Documenting musical works

- exploring techniques of capturing sound creations
- representing musical compositions in score format
- experimenting with different forms of notation
- creating notation to represent music ideas
- experimenting with music recording and sequencing software programs
- rehearsing, performing and recording own compositions
- editing a score or recording

Reflecting on and evaluating the developing work

- evaluating and editing compositions using audiation, drafting and peer review
- reworking music ideas
- seeking feedback from mentors
- critiquing own compositions

Musickology

Researching contexts, genres and styles

- determining, by analysis, how musicians integrate the musical elements within various contexts, genres and styles in written, recorded and live music
- investigating musical works in their historical, social, cultural and philosophical contexts
- investigating the relationship between musical works and other art forms
- exploring the music conventions of different cultures
• determining the style of the composition and evaluating stylistic consistency
• critiquing music research findings and theories
• undertaking music literature searches
• researching performance practices

**Studying scores, audio and visual recordings, and performances**
• listening to recordings and reading the scores from a wide range of music contexts, genres and styles
• noting excerpts of music that exemplify particular contexts, genres and styles
• identifying recording techniques used to manipulate and alter performances
• viewing films and videos
• comparing different editions of the same score
• comparing acoustical differences in a variety of recordings and performances

**Experiencing live performances**
• reviewing and critiquing concert performances and compositions
• comparing interpretations within performances
• examining programming for concerts
• exploring the technical capabilities and conventions of instruments and voices
• exploring methods of sound production
• correlating performance practices with an actual performance

**Analysing works**
• discriminating between sounds and making judgments about their use in relation to the musical elements
• identifying musical elements, compositional devices and their use within the structure of the whole or section of a work
• deconstructing the notation of works to understand the use of the musical elements
• determining how the mood and character of a performance or composition are achieved
• evaluating contrast, unity, balance and cohesion of a work
• meeting with and interviewing the composer of a work
• singing and playing rhythms or melodies to assist in the analysis of repertoire
• comparing and contrasting musical works
• determining, by analysis, how musicians integrate the musical elements within various contexts, genres and styles in written, recorded and live music

**Experimenting with ideas**
• exploring innovative music-making techniques
• exploring hypotheses through interviews, research, field studies and music literature reviews
• compiling a folio of own and others’ analytical, philosophical and hypothetical ideas relating to music
• exploring a variety of models of analysis
• experimenting with and challenging musical theories and evidence
• postulating and developing an original philosophy of music
Developing and practising techniques
- presenting analyses in a variety of media
- formulating arguments
- practising justifying opinions of music
- practising and refining conventions, technique and skills of selected format of presentation, e.g. argumentative essay, speech, webpage construction
- refining a bibliography
- developing research methods

Reflecting on and evaluating the developing work
- communicating ideas about music using information from listening to and reading music
- seeking feedback for peers and mentors
- self-critiquing ideas and delivery mode
- reworking and rewriting ideas

Performance
Performing in a variety of contexts, genres and styles
- singing, playing or conducting a variety of music
- singing and/or playing solo or in small or large ensembles
- selecting repertoire
- performing prepared music for a variety of audiences

Experimenting with the musical elements, contexts, genres and styles
- exploring sonorities and timbres
- exploring and experimenting with contrast, unity, balance and cohesion
- exploring and experimenting with mood and character
- imitating and parodying styles
- transposing music

Studying scores, recordings and performances
- analysing and exploring contextual, generic and stylistic features of musical scores and performances to inform future performances
- examining interpretations of studied works in relation to historical style
- interpreting notation within context, style and genre to make decisions about the performance
- listening to recordings and reading scores
- comparing different editions of the same score
- comparing acoustical differences in a variety of recordings and performances

Developing instrumental, vocal and conducting techniques
- researching instrumental, vocal and conducting techniques
- experimenting with methods of expression, technique, articulation and sound possibilities
- exploring and developing effective practice techniques
• practising individual parts
• exploring the technical capabilities of instruments and voices
• participating in master classes as performer and in audience
• playing or singing by ear and at sight
• developing musical memory for performance

Developing rehearsal skills
• researching rehearsal methods
• observing rehearsals
• developing collaborative working skills
• preparing a conductor’s score
• directing or engaging in sectional and full rehearsals
• developing skills of leading and following in an ensemble
• reflecting on and refining rehearsal techniques

Developing and applying performance skills
• exploring interpretation of repertoire
• observing and analysing other people’s performances
• discussing performance with experienced musicians
• performing from memory
• performing with and without accompaniment
• solving performance problems, for example, adjusting to the space or environment
• observing performance etiquette, appropriate to the style and context
• refining concert programming
• improvising
• developing an individual performing style
• developing skills to overcome performance anxiety
• leading and following in an ensemble
• participating in master classes

Reflecting on and evaluating the developing work
• appraising personal solo performance
• critically evaluating the performance repertoire
• critically evaluating performance spaces and venues
• examining and reflecting on performance techniques
• recording and critiquing own practice performances
• seeking feedback to develop music ideas, refine technique and skills, and understand audience reaction and interaction
6.3 Learning experiences and the key competencies

In selecting learning experiences, teachers have ample opportunity to incorporate key competencies, which occur naturally in and are essential to the study of music, namely:

- collecting, analysing and organising information
- communicating ideas and information
- planning and organising activities
- working with others and in teams
- using mathematical ideas and techniques
- solving problems
- using technology.
7. Assessment

Assessment is an integral part of the teaching and learning process. The major purposes of assessment in Senior Authority subjects are to:

- promote, assist and improve learning
- inform programs of teaching and learning
- provide information for students, parents and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable levels of achievement in each Authority subject to be recorded in students’ learning accounts. The comparable levels of achievement may contribute to the awarding of the Queensland Certificate of Education
- be used as the base data for tertiary entrance purposes
- provide information about how well groups of students are achieving for school authorities and the State Education and Training Minister.

7.1 Principles of exit assessment

An assessment program for the two-semester course of study requires consideration be given to the following principles. **These principles of exit assessment are to be considered together and not individually in the development of an assessment program.**

- Information is gathered through a process of continuous assessment.
- Balance of assessment is a balance over the course of study and not necessarily a balance over a semester or between semesters.
- Exit achievement levels are devised from student achievement in all areas identified in the syllabus as being mandatory.
- Assessment of a student’s achievement is in the significant aspects of the course of study identified in the syllabus and the school’s work program.
- Selective updating of a student’s profile of achievement is undertaken over the course of study.
- Exit assessment is devised to provide the fullest and latest information on a student’s achievement in the course of study.

While most students will exit a course of study after two semesters, some will exit after one semester.

Continuous assessment

Judgments about student achievement made at exit from a course of study must be based on an assessment program of continuous assessment.

Continuous assessment involves gathering information on student achievement using assessment instruments administered at suitable intervals over the developmental two-semester course of study.

In continuous assessment all assessment instruments have a formative purpose. The major purpose of formative assessment is to help students attain higher levels of performance.
When students exit the course of study, teachers make a **summative** judgment about their levels of achievement in accordance with the standards associated with exit criteria.

The process of continuous assessment provides the framework in which the other five principles of exit assessment operate: balance, mandatory aspects of the syllabus, significant aspects of the course, selective updating, and fullest and latest information.

### Balance

Judgments about student achievement made at exit from a course of study must be based on a balance of assessments over the course of study.

Balance of assessments is a balance over the course of study and not a balance within a semester or between semesters.

Balance of assessment means judgments about students’ achievements of all the assessable general objectives are made a *number of times* using a *variety* of assessment techniques and a *range* of assessment *conditions* over the developmental two-semester course.

See also the section on *Requirements for monitoring and verification folios*.

### Mandatory aspects of the syllabus

Judgments about student achievement made at exit from a course of study must be based on mandatory aspects of the syllabus.

The mandatory aspects are:

- the general objectives of *Investigation of music sources* and *Realisation of the work*, and
- one specialisation.

To make the judgment of student achievement at exit from a two-semester course of study about the mandatory aspects, the standards associated with exit criteria stated in Section 7.8.2 must be used.

### Significant aspects of the course of study

Judgments about student achievement made at exit from a course of study must be based on significant aspects of the course of study.

Significant aspects are those areas described in the school’s work program that have been selected from the choices permitted by the syllabus to meet local needs.

The significant aspects must be consistent with the general objectives of the syllabus and complement the developmental nature of learning in the course over two semesters.

### Selective updating

Judgments about student achievement made at exit from a course of study must be selectively updated throughout the course.

Selective updating is related to the developmental nature of the course of study and works in conjunction with the principle of fullest and latest information.

As subject matter is treated at increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be representative of student achievement. Therefore, the information should be selectively and continually updated (not averaged) to accurately represent student achievement.
Schools may apply the principle of selective updating:

- to the whole subject-group
A school develops an assessment program so that, in accordance with the developmental nature of the course, later assessment information based on the same groups of objectives replaces earlier assessment information.

- to individual students
A school determines the assessment folio for verification or exit (post-verification). The student’s assessment folio must be representative of the student’s achievements over the course of study. The assessment folio does not have to be the same for all students, however the folio must conform to the syllabus requirements and the school’s approved work program.

Selective updating must not involve students reworking and resubmitting previously graded responses to assessment instruments.

**Fullest and latest information**

Judgments about student achievement made at exit from a course of study must be based on the fullest and latest information available.

- “Fullest” refers to information about student achievement gathered across the range of general objectives.
- “Latest” refers to information about student achievement gathered from the most recent period in which achievement of the general objectives is assessed.

As the assessment program is developmental, fullest and latest information will most likely come from the second semester of Year 12 for those students who complete the course.

The fullest and latest assessment data on mandatory and significant aspects of the course of study is recorded on a student profile.

### 7.2 Planning an assessment program

To achieve the purposes of assessment listed at the beginning of this section, schools must consider the following when planning an assessment program:

- general objectives (see Section 3)
- learning experiences (see Section 6)
- principles of exit assessment (see Section 7.1)
- variety in assessment techniques over the two-semester course (see Section 7.5)
- conditions in which assessment instruments are undertaken (see Section 7.5)
- verification folio requirements, i.e. the range and mix of assessment instruments necessary to reach valid judgments of students’ standards of achievement (see Section 7.6)

*Note: the three tasks are summative. All three must be submitted in the verification folio.*

- exit criteria and standards (see Section 7.7).

In keeping with the principle of continuous assessment, students should have opportunities to become familiar with the assessment techniques that will be used to make summative judgments. They should also have knowledge of the criteria to be used in relation to each assessment instrument.

Further information can be found at: <www.qsa.qld.edu.au> under P–12 syllabuses & support > Years 11 and 12 > Subject areas.
7.3 **Special consideration**

Guidance about the nature and appropriateness of special consideration and special arrangements for particular students may be found in the Authority’s *Policy on Special Consideration in School-based Assessments in Senior Certification* (2006), available from <www.qsa.qld.edu.au> under Assessment > Senior assessment > Special consideration.

This statement provides guidance on responsibilities, principles and strategies that schools may need to consider in their school settings.

To enable special consideration to be effective for students, it is important that schools plan and implement strategies in the early stages of an assessment program and not at the point of deciding levels of achievement. The special consideration might involve alternative teaching approaches, assessment plans and learning experiences.

7.4 **Authentication of student work**

It is essential that judgements of student achievement are made on accurate and genuine student assessment responses. Teachers should ensure that students’ work is their own, particularly where students have access to electronic resources and when they are preparing collaborative tasks.

The QSA information statement *Strategies for authenticating student work for learning and assessment* is available from <www.qsa.qld.edu.au> under Publications > Reports & papers > QSA. This statement provides information about various methods teachers can use to monitor that students’ work is their own. Particular methods outlined include:

- students planning production of drafts and final responses
- teachers seeing plans and drafts of student work
- maintaining documentation of the development of responses
- students acknowledging resources used.

Teachers must ensure students use consistent accepted conventions of in-text citations and referencing where appropriate.

In Music Extension, the classroom teacher must be present for all performances and oral presentations.

7.5 **Assessment techniques**

The assessment techniques most suited to the judgment of student achievement in this subject are described below. The criteria to which each technique is best suited are indicated also.

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.

7.5.1 **Assessment tasks and conditions**

An assessment task is work undertaken by a student in response to an assessment instrument and related learning experiences and is outlined in a task sheet.

In describing assessment tasks to students, teachers need to ensure that:

- the techniques and instruments chosen allow students to demonstrate achievement in the particular objective or objectives
they are written in clear, unambiguous language, thereby ensuring that both the teacher and the student have the same understanding of the task

while practical assessments may involve group involvement, criteria for both formative and summative assessments always refer to the individual’s achievement within the group

in the assessment of students with special needs, the principles of equity and fairness to all students applies

task conditions which are to be consistent with conditions in Table 1 (refer to Section 7.5.2) are stated on task sheets.

7.5.2 The Investigating task

The Investigating task asks students to research, explore, analyse and synthesise evidence from a range of music sources such as scores, audio and visual recordings, live performances, case studies, essays, lectures, journals or musicology surveys, and present their findings.

Through this task, which may have a direct or indirect relationship to the Realising task, students gain insights into different aspects of composition, musicology and performance. This may lead to a deeper understanding of music ideas, informing their own practice as a composer, musicologist or performer. Investigating tasks should support the guidelines for authentication of student work (Section 7.4).

The following list provides a range of ideas that could serve as starting points for an Investigating task (it is not intended to be exhaustive and is not presented in any particular order):

- exploration of performance practices and/or techniques
- comparisons of different interpretations of one work
- analysis of compositions
- exploration of rehearsal methods
- music literature reviews
- surveys of research methodologies.

Presenting the Investigating task

The Investigating task can be presented in a variety of ways. Table 1 describes possible assessment techniques and conditions. Whatever the task type, it must allow students to demonstrate achievement of the criteria and standards as described in Section 7.8.2.
Table 1: Assessment techniques and conditions of assessment for the Investigation of music sources criterion (for all specialisations)

<table>
<thead>
<tr>
<th>Possible assessment techniques</th>
<th>Conditions of assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Extended written response</strong> such as</td>
<td>1200–1500 words</td>
</tr>
<tr>
<td>− essay</td>
<td></td>
</tr>
<tr>
<td>− journal</td>
<td></td>
</tr>
<tr>
<td>− report</td>
<td></td>
</tr>
<tr>
<td>− critique</td>
<td></td>
</tr>
<tr>
<td><strong>Multimedia presentations</strong> such as:</td>
<td>a minimum of five minutes presented or navigated by student</td>
</tr>
<tr>
<td>− webpage</td>
<td></td>
</tr>
<tr>
<td>− CD-ROM</td>
<td></td>
</tr>
<tr>
<td>− data show presentation</td>
<td></td>
</tr>
<tr>
<td>− documentary film</td>
<td></td>
</tr>
<tr>
<td><strong>Oral presentations</strong> such as:</td>
<td>a minimum of five minutes</td>
</tr>
<tr>
<td>− interview</td>
<td></td>
</tr>
<tr>
<td>− viva voce</td>
<td></td>
</tr>
<tr>
<td>− seminar</td>
<td></td>
</tr>
<tr>
<td>− lecture</td>
<td></td>
</tr>
</tbody>
</table>

7.5.3 **Realising tasks**

The Realising task requires students to develop and express music ideas for an audience. They develop and refine skills by, for example, participating in solo and ensemble performances, drafting and editing compositional works, and exploring different viewpoints about a musical hypothesis. In expressing the work, students engage with an audience in an interpretation of music ideas.

There are two tasks that draw on the general objective Realisation of the work, using the Demonstration of technique and skills and Expression of music ideas criteria. It is expected that each task will assess both criteria. Although these criteria are common to all three specialisations, the tasks themselves should reflect the particular understandings and skills of the relevant specialisation, as detailed below.

One Realising task is to be completed by monitoring and one by verification. Both are summative.

**Composition**

Students should be encouraged to compose in the style or genre that allows them to best display their emerging skills as a composer. The emphasis in this specialisation should be on how students manipulate musical elements to create works that demonstrate cohesion and a secure understanding of the capabilities of their selected sound sources (see Section 4.2.1).

An arrangement should demonstrate substantial and significant reworking of the musical elements and be obviously well removed but derived from the original composition.

Students may go beyond composing within the conventions of a particular style, and move toward developing their own personal style. Composition tasks should be open, so as to allow students to demonstrate their emerging compositional style.

Although not mandatory, students may choose to include explanatory notes with their composition.
Composition tasks should:
- allow for a student to respond in any genre and/or style
- allow the student to compose or arrange within an established context, genre and style, or in their own style
- support the guidelines for authentication of student work (Section 7.4).

In responding to a composition task, students should:
- write within the technical capabilities of the instruments or voices
- maintain stylistic integrity while working towards an individual style of composition
- demonstrate cohesion through a balance of contrast and unity, and repetition and variety
- meet task descriptions, as described in Table 2.

**Table 2: Assessment conditions for Composition**

<table>
<thead>
<tr>
<th>Monitoring</th>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>a minimum of one minute</td>
<td>a minimum of three minutes</td>
</tr>
<tr>
<td>All compositions to be presented as recorded sound and/or as a score.</td>
<td></td>
</tr>
</tbody>
</table>

**Musicology**

Musicology tasks should allow students to present evidence-based findings that may contribute original thinking to the field, critique or challenge accepted thinking, or develop fresh perspectives. They will be based on detailed, accurate, informed and thorough research, analysis and synthesis of evidence from music sources.

Musicology tasks should:
- require the student to argue an hypothesis or defend a point of view
- require research, analysis and synthesis of evidence from music sources
- require the student to respond by referring to primary music sources and, where appropriate, referencing secondary sources
- be designed to encourage independent and divergent responses
- support the guidelines for authentication of student work (Section 7.4).

In responding to a musicology task, students should:
- demonstrate higher-order thinking skills such as hypothesising, analysing, evaluating, synthesising, and justifying
- argue an hypothesis or defend a point of view
- communicate their judgments and conclusions clearly, logically and cohesively
- acknowledge all resources used
- meet the task conditions as described in Table 3.
Table 3: Assessment techniques and conditions for Musicology

<table>
<thead>
<tr>
<th>Possible assessment techniques</th>
<th>Monitoring</th>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>• extended written task</td>
<td>• 1000–1200 words</td>
<td>• 2000–2500 words</td>
</tr>
<tr>
<td>• oral</td>
<td>• five to eight minutes</td>
<td>• a minimum of 10 minutes</td>
</tr>
<tr>
<td>• multimedia</td>
<td>• a minimum of five minutes presented or navigated by student</td>
<td>• a minimum of 10 minutes presented or navigated by student</td>
</tr>
</tbody>
</table>

Performance

Students may perform as instrumentalists, vocalists or conductors or any combination of these. Performances may be solo and/or ensemble.

Over the course of study, students may be assessed on more than one instrument. Performance choices should allow students to best meet the exit standards. Where students choose to accompany themselves, both musical roles will be assessed as a unified performance.

In an ensemble, only the individual’s performance is assessed.

Performances may be incorporated within the instrumental or choral co-curricular program or community music groups (within the conditions stated in Table 5), and ensembles may include students not currently studying this subject.

Performance tasks should:

- allow for student performances in any style
- allow for preparation and performance with or without a score
- require the student to perform music to a live audience
- allow for a program of one or more works
- allow for a variety of performance formats
- support guidelines for authentication of student work (Section 7.4).

In responding to a performance task, students should:

- select repertoire commensurate with their technique and skills
- engage cognitively, physically and emotionally with the music
- connect with, and communicate the music to, the audience
- maintain stylistic integrity while working towards an individual interpretation of the music
- if conducting, be totally responsible for directing all rehearsals of the repertoire
- meet task conditions as described in Table 4.
Table 4: Assessment techniques and conditions for Performance

<table>
<thead>
<tr>
<th>Possible assessment techniques</th>
<th>Monitoring</th>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>• solo performance</td>
<td>a minimum of three minutes in length</td>
<td>approximately 15 minutes in length</td>
</tr>
<tr>
<td>• ensemble performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• improvisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• conducting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Conditions

• Performances do not require preparation or performing from a score.
• Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or they may conduct.
• Performances may be accompanied or unaccompanied, to suit the style.
• If the performance is within an ensemble, the student’s part must be independent and aurally identifiable (one person per part).
• Improvisations may be prepared or unprepared.
• All performances are to be audiovisually recorded (video or DVD).
• The total time requirements for performances may be met in one continuous performance, at different points within a single event, or over a number of events.
• Repertoire must be different from that performed in the senior Music (2004) course.
• Where one section of a larger work has been performed for monitoring (e.g. a movement of a sonata or suite, or song from a song cycle), the entire work may be performed for verification. In this instance, the previously presented material from monitoring does not contribute to the 15 minutes performed for verification.

7.5.4 Guidelines for audiovisual documentation

The purpose of audiovisual documentation is to provide evidence of student achievement in assessment tasks. Teachers should ensure that students are not disadvantaged by the quality of audiovisual recordings.

Composition sound files should:
• be playable on a laptop computer
• demonstrate the explicit and complete ideas of the composer.

Audiovisual documentation of oral presentations should:
• allow the presenter and their materials to be seen and heard clearly
• be submitted in their entirety.

Audiovisual documentation of performances should:
• allow the performer to be seen and heard clearly
• ensure that conductors are filmed from the perspective of the ensemble
• be as similar as possible to the original live performance situation
• be clearly annotated to indicate identified students.
7.6 Requirements for monitoring and verification folios

For the purposes of monitoring (July) and verification (November), schools submit folios of students’ work to review panels.

A verification folio is a collection of a student’s responses to assessment instruments on which the level of achievement is based. For students who are to exit with two semesters of credit, each folio must contain the range and mix of assessment techniques for making summative judgments stated below.

Students’ verification folios for Music Extension must contain:

- **one response to an Investigating task**
  - if an extended written response, the written script
  - if multimedia, the student response to be presented in a viewable format
  - if oral, the entire response to be recorded on video or DVD

- **two responses to Realising tasks**
  - if *composition*, two compositions which may be presented as recorded sound (CD, DVD or video) and/or as a score
  - if *musicology*, two musicological presentations which may be presented as extended written (script) or oral/multimedia forms (CD, DVD or video)
  - if performance, two performances to be audiovisually recorded (DVD or video)

- **task sheets** for each submitted student response, indicating
  - the requirements and conditions of the task
  - standards awarded
  - teacher feedback.

The following summarises the more detailed information in Section 7.5.

<table>
<thead>
<tr>
<th>Monitoring (July)</th>
<th>Verification (October)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Investigating</em> task and <em>Realising</em> task 1</td>
<td><em>Investigating</em> task*, <em>Realising</em> tasks 1 and 2</td>
</tr>
</tbody>
</table>

* This may be the same task and student response submitted at monitoring, or a different task and student response completed post-monitoring, following the principles of selective updating.

For information about preparing monitoring and verification submissions schools should refer to <www.qsa.qld.edu.au> under Assessment > Senior Assessment > Forms and procedures.

7.6.1 Student profile

The purpose of the student profile is to record student achievement over the two-semester course of study. Key elements on the profile include:

- semester units/themes/topics
- assessment instruments in each semester
- standard achieved in each criterion for each instrument
- instruments used for summative judgments
- interim level of achievement at monitoring and verification.
7.7 Exit criteria and standards

The purpose of exit criteria and standards is to make judgments about students’ levels of achievement at exit from a course of study. The criteria are stated in the same categories as the assessable general objectives of the syllabus. The standards describe how well students have achieved the general objectives and are stated in the table Standards associated with exit criteria.

The following criteria must be used:

Criterion 1: Investigation of music sources

Criterion 2: Realisation of the work: Demonstration of technique and skills

Criterion 3: Realisation of the work: Expression of music ideas.

Each criterion must be assessed in each semester, and each criterion is to make an equal contribution to the determination of exit levels of achievement.

Criterion 1: Investigation of music sources

In Investigation of music sources, the student researches, analyses and synthesises evidence from music sources and presents their findings.

This criterion derives from the general objective Investigation of music sources.

Criterion 2: Realisation of the work: Demonstration of technique and skills

In Demonstration of technique and skills, the student applies an understanding of musical elements and demonstrates technique and skills relevant to the selected specialisation in preparing the work.

This criterion derives from the general objective Realisation of the work.

Criterion 3: Realisation of the work: Expression of music ideas

In Expression of music ideas, the student communicates music ideas through the presentation of the work.

This criterion derives from the general objective Realisation of the work.

7.8 Determining exit levels of achievement

When students exit the course of study, the school is required to award each student an exit level of achievement from one of the five levels:

- Very High Achievement
- High Achievement
- Sound Achievement
- Limited Achievement
- Very Limited Achievement.

Exit levels of achievement are summative judgments made when students exit the course of study. For most students undertaking an extension course this will be after two semesters. For these students, judgments are based on exit folios providing evidence of achievement in relation to all general objectives of the syllabus and in accordance with the criteria and standards.
Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student’s work match the standards descriptors overall in each criterion. This means that it is not necessary for the student to have met every descriptor for a particular standard in each criterion.

When standards have been determined in each of the criteria for this subject, the following table is used to award exit levels of achievement, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the criteria for each level.

### Awarding exit levels of achievement

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VHA</td>
<td>Standard A in any two criteria and no less than a B in the remaining criterion</td>
</tr>
<tr>
<td>HA</td>
<td>Standard B in any two criteria and no less than a C in the remaining criterion</td>
</tr>
<tr>
<td>SA</td>
<td>Standard C in any two criteria and no less than a D in the remaining criterion</td>
</tr>
<tr>
<td>LA</td>
<td>At least Standard D in any two criteria</td>
</tr>
<tr>
<td>VLA</td>
<td>Standard E in the three criteria</td>
</tr>
</tbody>
</table>

Some students will exit after one semester. For these students, judgments are based on folios providing evidence of achievement in relation to the general objectives of the syllabus focussed on to that point of time. The particular standards descriptors related to the objectives focussed on are used to make the judgment.

Further information can be found at [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) under Assessment > Senior Assessment > Forms and procedures (scroll to Additional guidelines and procedures).

### 7.8.1 Using audiation and the standards descriptors

To maintain validity of assessment and avoid compromising the comparability of judgments across schools, the descriptors should not have other expectations built into them (either overtly or covertly) that could hinder students’ chances of achieving the standard. When teachers make on-balance judgments they use their own audiation skills to decide which descriptor best fits.

For this reason and because the descriptors for performing do not refer to a score, teachers should not refer to a score when assessing a performance, even if one was used by the student in rehearsal and/or performance.

Similarly, because the descriptors for composing do not refer to the manner of presentation, judgments are made about the way the musical elements have been used, not on the standard of notation or playing of the composition.

In summary, when making on-balance judgments, teachers need to:

- familiarise themselves thoroughly with the exit criteria and standards
- read, view, or listen to the entire student response for the task
- make a judgment using the standards matrix by determining which descriptor best matches the standard of the work
- take account of the conditions under which the task was completed.

Students should be provided with opportunities to understand and become familiar with the expectations for exit.
### Standards associated with exit criteria

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The student work has the following characteristics:</td>
<td>research findings are effectively presented and supported by thorough analysis and insightful synthesis of evidence from music sources.</td>
<td>research findings are clearly presented and supported by logical analysis and coherent synthesis of evidence from music sources.</td>
<td>research findings are presented and supported by analysis and synthesis of evidence from music sources.</td>
<td>research findings are presented with superficial analysis of evidence from music sources.</td>
<td>observations from music sources are made.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Demonstration of technique and skills</th>
<th>Standard A</th>
<th>Standard B</th>
<th>Standard C</th>
<th>Standard D</th>
<th>Standard E</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student work has the following characteristics:</td>
<td>an understanding of musical elements is insightfully applied and mastery of technique and skills integral to the work is demonstrated.</td>
<td>an understanding of musical elements is skilfully applied and a well-developed technique and skills that support the work are demonstrated.</td>
<td>an understanding of musical elements is applied and technique and skills relevant to the work are demonstrated.</td>
<td>an understanding of some musical elements is applied and basic technique and skills connected to the work are demonstrated.</td>
<td>some musical elements are used and technique and skills demonstrated.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expression of music ideas</th>
<th>Standard A</th>
<th>Standard B</th>
<th>Standard C</th>
<th>Standard D</th>
<th>Standard E</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student work has the following characteristics:</td>
<td>music ideas are communicated coherently and imaginatively, demonstrating a synthesised understanding of context and style and the conventions of the specialisation.</td>
<td>music ideas are communicated coherently, with a well-demonstrated understanding of context, style and the conventions of the specialisation.</td>
<td>music ideas are communicated with a demonstrated understanding of context, style and the conventions of the specialisation.</td>
<td>music ideas are presented with a demonstration of some understanding of context, style or the conventions of the specialisation.</td>
<td>material is presented which may relate to the context, style or conventions of the specialisation.</td>
</tr>
</tbody>
</table>
8. Language education

Teachers of senior English have a special responsibility for language education. However, it is the responsibility of all teachers to develop and monitor students’ abilities to use the forms of language appropriate to their own subject areas. Their responsibility entails developing the following skills:

• ability in the selection and sequencing of information required in the various forms (such as reports, essays, commentaries, descriptions, explanations, journals, critiques, debates, interviews, seminar presentations, music notation and scores)

• the use of technical terms and their definitions

• the use of correct grammar, spelling, punctuation and layout.

Assessment in all subjects needs to take into consideration appropriate use of language.

A course in Music Extension should provide opportunities for students to develop competency in communication skills and further extend their skills in music literacy. Communication within music includes written, oral, aural, graphical and notational forms. Often these methods may be used simultaneously to best convey information, concepts and ideas.

Teachers should assist students to:

• access information contained in a variety of forms related to music such as journal articles and research reports, music literature and concert reviews, music scores and internet sites

• use appropriate referencing conventions

• use suitable and effective language when speaking and writing about music

• use and interpret a variety of graphical and notational languages

• use music terminology correctly.

Students should be encouraged to use language to achieve different purposes in different contexts and for a variety of audiences. Opportunities should be provided for students to access, process and present information in a range of forms and media as suggested in the following table.
### Language sources, purposes and formats

<table>
<thead>
<tr>
<th>Drawing upon sources of information such as:</th>
<th>Using language for:</th>
<th>Presenting information in forms such as:</th>
</tr>
</thead>
<tbody>
<tr>
<td>observation</td>
<td>restating information</td>
<td>formal reports</td>
</tr>
<tr>
<td>demonstrations</td>
<td>reporting results</td>
<td>letters</td>
</tr>
<tr>
<td>experiments</td>
<td>delivering informing</td>
<td>abstracts</td>
</tr>
<tr>
<td>textbooks</td>
<td>arguing a proposition</td>
<td>reviews</td>
</tr>
<tr>
<td>handbooks</td>
<td>explaining a relationship</td>
<td>précis</td>
</tr>
<tr>
<td>manuals</td>
<td>proposing action</td>
<td>discussions</td>
</tr>
<tr>
<td>product brochures</td>
<td>defending a position</td>
<td>short response</td>
</tr>
<tr>
<td>computer files</td>
<td>justifying a stand</td>
<td>oral presentations</td>
</tr>
<tr>
<td>journal articles</td>
<td>evaluating an argument</td>
<td>demonstrations</td>
</tr>
<tr>
<td>magazines</td>
<td>developing an idea</td>
<td>audiovisual presentations</td>
</tr>
<tr>
<td>newspaper articles</td>
<td>persuading</td>
<td>charts</td>
</tr>
<tr>
<td>advertisements</td>
<td>describing a process</td>
<td>brochures</td>
</tr>
<tr>
<td>videos/films/DVD</td>
<td>identifying/recognising</td>
<td>discussions</td>
</tr>
<tr>
<td>lectures</td>
<td>listening/responding</td>
<td>seminars</td>
</tr>
<tr>
<td>interviews</td>
<td>collecting</td>
<td>pamphlets</td>
</tr>
<tr>
<td>discussions</td>
<td>selecting</td>
<td>graphs</td>
</tr>
<tr>
<td>World Wide Web</td>
<td>listing</td>
<td>diagrams</td>
</tr>
<tr>
<td>music scores</td>
<td>classifying</td>
<td>sketches</td>
</tr>
<tr>
<td>recordings</td>
<td>sequencing</td>
<td>models</td>
</tr>
<tr>
<td>music performances</td>
<td>explaining/descibing</td>
<td>photographs/captions</td>
</tr>
<tr>
<td></td>
<td>analysing</td>
<td>conversations</td>
</tr>
<tr>
<td></td>
<td>solving problems</td>
<td>electronic media</td>
</tr>
<tr>
<td></td>
<td>reaching conclusions</td>
<td>music scores</td>
</tr>
<tr>
<td></td>
<td></td>
<td>recordings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>music performances</td>
</tr>
</tbody>
</table>

To communicate effectively in Music Extension, students should be able to:

- read and understand music sources such as journals, research articles and music scores
- select suitable and appropriate communication genres
- use appropriate vocabulary and terminology
- use the conventions related to grammar, spelling, punctuation and layout
- use appropriate referencing conventions
- develop and communicate music ideas
- support conclusions with relevant evidence
- interpret oral, written, pictorial, graphical, symbolic or notational information
- use information and communication technologies (ICTs), e.g. word processor, spreadsheet or database software.

Students may use a variety of genres, including:

- oral and written reports
- multimedia presentations
- e-mails
- audio/video conferencing.
9. Quantitative concepts and skills

Success in dealing with issues and situations in life and work depends on the development and integration of a range of abilities, such as being able to:

- comprehend basic concepts and terms underpinning the areas of number, space, statistics and measurement, e.g. collating music research data, perceiving intervallic structures and rhythmic divisions
- extract, convert or translate information given in numerical format or as diagrams, graphs or tables, e.g. reading and interpreting music notation, graphic scores and guitar tablature; realising a figured bass
- calculate and apply numeric procedures, e.g. calculating performance times
- manage and manipulate electronic sources of data, databases, software applications, e.g. using music notation software, gathering data for musicological research
- use computers and digital music information
- transfer music skills and concepts from one form or context to another, e.g. perceiving and encoding sequences or serial patterns in heard or written music. (Note: Encoding transforms a signal into a form optimised for transmission or storage.)

Some subjects focus on the development and application of numerical and other mathematical concepts and skills. These subjects may provide a basis for the general development of such quantitative skills or have a distinct aim, such as to prepare students to cope with the quantitative demands of their personal lives or to participate in a specific workplace environment.

Nevertheless, in all subjects students are to be encouraged to develop their understanding and to learn through the incorporation — to varying degrees — of mathematical strategies and approaches to tasks. Similarly, students should be presented with experiences that stimulate their mathematical interest and hone those quantitative skills that contribute to operating successfully within each of their subject domains.

The distinctive nature of a subject may require that new mathematical concepts be introduced and new skills be developed. In many cases, however, it will be a matter for teachers, in the context of their own subjects, having to encourage the use of quantitative skills and understandings that were developed previously by their students. Within appropriate learning contexts and experiences in the subject, opportunities are to be provided for the revision, maintenance, and extension of such skills and understandings.

Music teachers are responsible for encouraging the use of quantitative skills and understandings developed previously by their students. Within appropriate learning contexts and experiences in music, opportunities should be provided for the revising, maintaining and extending of such skills and understandings.
10. Educational equity

Equity means fair treatment of all. In developing work programs from this syllabus, schools should incorporate the following concepts of equity.

All young people in Queensland have a right to gain an education that meets their needs, and prepares them for active participation in creating a socially just, equitable and democratic global society. Schools need to provide opportunities for all students to demonstrate what they know and can do. All students, therefore, should have equitable access to educational programs and human and physical resources. Teachers should ensure that particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait Islander students; students from non–English-speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds.

Subject matter chosen should include, whenever possible, the contributions and experiences of all groups of people. Learning contexts and community needs and aspirations should also be considered. In choosing appropriate learning experiences teachers can introduce and reinforce non-racist, non-sexist, culturally sensitive and unprejudiced attitudes and behaviour. Learning experiences should encourage the participation of students with disabilities and accommodate different learning styles.

Resource materials used should recognise and value the contributions of both females and males to society and include social experiences of both genders. Resource materials should also reflect cultural diversity within the community and draw from the experiences of the range of cultural groups in the community.

To allow students to demonstrate achievement, barriers to equal opportunity need to be identified, investigated and removed. This may involve being proactive in finding the best ways to meet the diverse range of learning and assessment needs of students. The variety of assessment techniques in the work program should allow students of all backgrounds to demonstrate their knowledge and skills related to the criteria and standards stated in this syllabus. The syllabus criteria and standards should be applied in the same way to all students.

Teachers should consider equity policies of individual schools and schooling authorities, and may find the following resources useful for devising an inclusive work program: ACACA 1996, Guidelines for Assessment Quality and Equity, available from <www.acaca.org.au>
<www.atpl.net.au>
QSA 2006, Policy on Special Consideration in School-based Assessments in Senior Certification, available from <www.qsa.qld.edu.au>
QSCC 2001, Equity Considerations for the development of curriculum and test material, available from <www.qsa.qld.edu.au>
11. Resources

Text and reference books
A wide variety of textbooks and resource materials that could be used as sources of information about music are available. Music and book suppliers provide information regarding current publications.

World Wide Web
Many interactive and static websites can be used to enhance a course in Music Extension and often include useful resources.

Newspaper reports
Many newspapers carry regular pages, columns and features about music. Local newspapers can also be a source of useful data. The compilation of news files on particular topics can broaden the knowledge base of students and provide a valuable source of material for developing assessment instruments.

Periodicals
Journals and periodicals provide current, relevant information. School librarians should be able to provide assistance with identifying and locating other useful periodicals.

Electronic media and learning technology
A wide range of videos, DVDs and television recordings are available on a variety of topics related to music. A variety of computer software programs and CD-ROMs may be useful for a course in Music Extension, both as learning tools, to gain access to information presented in a variety of forms and to assist students in gaining ICT skills. Educational program distributors are able to supply updated resource lists.

Organisations and community resources
A variety of government and community organisations provide personnel, advice, resources and information to assist in constructing and implementing a course in Music Extension.

Additional subject-specific resources may be found at: <www.qsa.qld.edu.au> under P–12 syllabuses & support > Years 11 and 12 > Subject areas.
Appendix 1: Glossary

**Analysis**: separation of something into its basic parts. For the purpose of this syllabus, this may apply to any music source.

**Audience**: the reader of an essay, the listener in a concert hall, classroom or other venue, or the intended performer of a composition.

**Music ideas**: thoughts and/or concepts in music and about music, that is, ideas that come from thinking *in* sound and thinking *about* sound.

**Music sources**: scores, audio and visual recordings, live performances, case studies, essays, lectures, journals or musicology surveys.

**Primary sources**: documents or records containing first-hand information or original data on a topic, e.g. live performances, scores, recordings, interviews.

**Secondary sources**: include the evaluations of primary sources and interpretations of the evidence, e.g. books or writings about styles, events and other opinions.

**Technique**: a way of doing or performing a practical skill.

**The work**: in this syllabus, the term “the work” refers to a student’s composition, performance or musicological presentation.
Appendix 2: Musicology fields

Sample fields of study within Musicology

**Historical musicology** looks at the composition, performance, reception and criticism of music over time. Historical studies of music are concerned with, for example, a composer’s life and works, the origins and developments of particular styles and genres, the influences on and impact from historical events, the social function of music for a particular group of people, the reflection of society on the music of its time, the modes of performance at a particular place and time, the relationship between the invention and refinement of instruments, and the evolution of compositional styles and techniques.

**Ethnomusicology** has been defined as “the study of and cultural aspects of music and dance in local and global contexts” (Pegg, C 2008, “Ethnomusicology”, Grove Music Online, ed. L. Macy.) It has also been called the study of “people making music” (Titon, JT 1992, Worlds of Music, 2nd edn, p. xxi, Schirmer Books, New York).

The study of ethnomusicology looks at music from an anthropological or sociological perspective. It explores the human processes within which music is imagined, discussed, experienced and made, and relates specific musical sounds, behaviours and ideas to their broader social, cultural and political contexts.

Theories and methods from cultural anthropology, cultural studies and sociology, as well as other disciplines in the social sciences and humanities, are often applied to ethnomusicological work, which can be characterised as featuring a substantial ethnographic component.

**Philosophy of music** is the study of fundamental questions regarding music and considers the question: “What is music?”

The philosophy of music looks at music from different viewpoints and poses questions about such issues as the intrinsic nature of music; its value, meaning and purpose; the relationships between music and the mind; the nature of the audience (listener); the connection between music and emotions; absolute vs program music; the context of the musical work; and the aesthetics of music.

**Psychology of music** considers the impact of music on the human psyche and aims to understand and explain musical behaviour and musical experience. It includes such areas as music and advertising, music for mass manipulation, music for propaganda and music therapy.

This area of research exerts influence on areas as diverse as music education and cognitive neuroscience. Areas of study could include the effect of music on various physiological systems of the body; an understanding of the effects of music on mood and psychological wellbeing; theories relating to the learning and memorising of music; an understanding of how the brain processes musical information; physiological foundations of musical behaviour; psychological responses to music; music preferences; the psychological processes involved in musical performance; and the specific skills and processes involved in learning a musical instrument or singing in a choir.
Acoustics is the science of sound, its production, propagation, and effects. In its truest sense, acoustics is anything pertaining to sound and the sense of hearing.

Musical acoustics or music acoustics is the branch of acoustics concerned with researching and describing the physics of music — how sounds employed as music “work”. Examples of areas of study within music acoustics are the function of musical instruments, the human voice (the physics of speech and singing), the quality of a building as regards its suitability for the clear hearing of speech or music, and the determination of stylistic parameters in compositions and performances.