Music Extension (Musicology) 2020 v1.1

General Senior Syllabus

This syllabus is for implementation with Year 12 students in 2020.

Queensland Government

QCAA
Queensland Curriculum
& Assessment Authority

For all Queensland schools

Contents

1 Course overview

1.1 Introduction

1.1.1 Rationale

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

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

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

Music is a unique art form that uses sound and silence as a means of personal expression. It allows for the expression of the intellect, imagination and emotion, and the exploration of values. The purpose of Music Extension is to provide challenging and rigorous opportunities for students to realise their potential as composers, musicologists or performers, and to provide the basis for rich, lifelong learning. This syllabus considers that students with an extended history of music involvement frequently reach a high level of musical sophistication and aspire to specialise.

The Music Extension syllabus should be read in conjunction with the Music syllabus. In Music Extension, students follow an individual program of study designed to continue the development of refined musicianship skills. Music Extension encourages students to investigate music concepts and ideas relevant to their specialisation.

In the Composition specialisation (making), students create and resolve new music works. They demonstrate use of music concepts and manipulate music concepts to express meaning and/or emotion to an audience through resolved compositions. In the Musicology specialisation (responding), students investigate and analyse music works and ideas. They synthesise analytical information about music, and document sources and references about music to support research. In the Performance specialisation (making), students realise music works, demonstrating technical skills and understanding. They make decisions about music, interpret music elements and concepts, and express music ideas to realise their performances.

Music Extension prepares students for a future of unimagined possibilities, helping them to become self-motivated and emotionally aware. As a unique means of expression, music makes a profound contribution to personal, social and cultural identities. As they develop highly transferable and flexible skills, students become adaptable and innovative problem-solvers and collaborative team members who make informed decisions. As enquirers, students develop their ability to analyse and critically evaluate. Literacy in Music Extension is an essential skill for composers, musicologists and performers, and learning in Music Extension prepares students to engage in a multimodal world.

Assumed knowledge, prior learning or experience

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

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

The Music Extension syllabus provides an opportunity for students with specific abilities in music to extend their expertise. It is designed for students interested in specialising in one of three areas of music study: composition, musicology or performance. Students will undertake detailed studies in one of these specialisations. The subject assumes that Units 1 and 2 of the Music syllabus (or equivalent) have been studied before commencing this syllabus. 'Equivalent' refers to compatible interstate or overseas school Music syllabuses or qualifications.

There is no requirement for students to have reached a prescribed level of skill in their chosen specialisation prior to commencing this course. Particularly in the performance specialisation, the program of repertoire should allow students to demonstrate the objectives and be commensurate with their technical capabilities to ensure that the technical demands of repertoire do not prevent students from engaging cognitively, physically and emotionally with the music.

Pathways

Music Extension is an Extension subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Music Extension can establish a basis for further education and employment in the fields of performing arts and music.
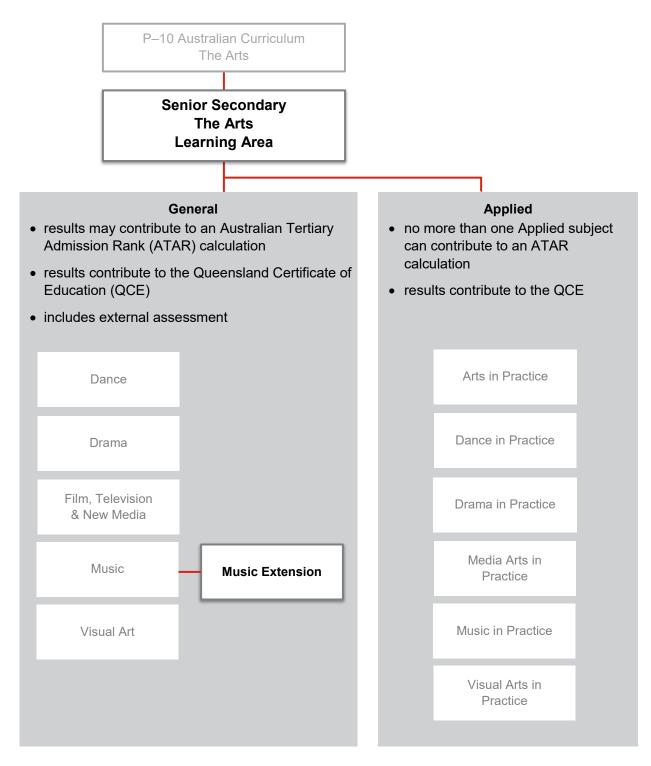
Tertiary studies, vocational education or work experience in the area of music can lead to and benefit careers in diverse fields such as:

- arts administration and management, e.g. artist manager, arts administrator, booking agent, copyright/royalties manager, music accountant, orchestra manager, production music manager, record producer, studio manager, tour manager, venue manager

- communication, e.g. music copyist, music editor, music librarian, print music manager, sound archivist, musicologist, music journalist

- education, e.g. arts educator, instrumental teacher, studio teacher, university music academic

- creative industries, e.g. backing musician, chamber musician, composer, conductor, creative entrepreneur, instrument repairer, music director, performer, presenter, recording engineer, repetiteur, stage manager

- public relations, e.g. creative director, music lawyer, music merchandiser

- science and technology, e.g. music therapist, music video director, new media artist, producer, programmer, sound designer.

1.1.2 Learning area structure

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

Figure 1: Learning area structure

1.1.3 Course structure

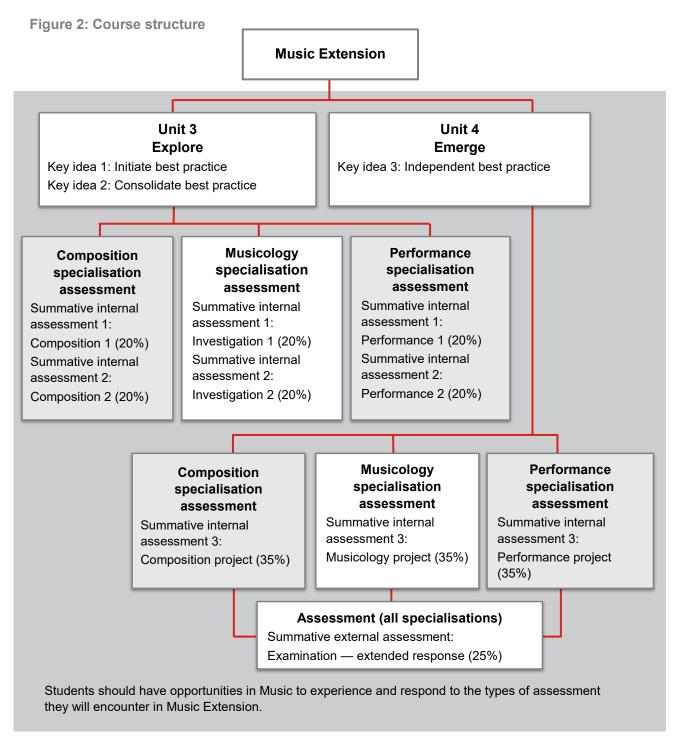The subject Music Extension is a unitised course of study.

It is an extension of the senior syllabus in Music 2019 and should be read in conjunction with that syllabus. The course is studied either concurrently with, or after, Units 3 and 4 of the general course in Music.

Unit 3 is prerequisite learning for Unit 4. Students complete Unit 3 before beginning Unit 4.

The results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

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

Figure 2: Course structure

Students should have opportunities in Music to experience and respond to the types of assessment they will encounter in Music Extension.

1.2 Teaching and learning

1.2.1 Syllabus objectives

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

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

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

Common objectives

Objectives 1–4 are common to all Music Extension specialisations. Common objectives apply to learning experiences for all students and are in addition to the learning experiences in the area of specialisation.

Specialisation objectives

Objectives 5–7 below are unique to the Musicology specialisation. They apply only to students undertaking the Musicology specialisation.

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

Syllabus objective	Unit 3	Unit 4
1. apply literacy skills	●	●
2. evaluate music and ideas about music		●
3. examine music and ideas about music		●
4. express meaning, emotion or ideas about music	●	●
5. analyse music		●
6. investigate music	●	●
7. synthesise information.		●

1. apply literacy skills

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

2. **evaluate music and ideas about music**

    When students evaluate, they make judgments about the ideas and concepts evident in music in relation to purpose and context, examining and determining the value or significance of music from various perspectives.

3. **examine music and ideas about music**

    When students examine, they investigate music, or ideas about music, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences.

4. **express meaning, emotion or ideas about music**

    When students express, they communicate meaning, emotion or ideas through and/or about music in ways appropriate to their specialisation.

5. **analyse music**

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

6. **investigate music**

    When students investigate the use of music elements, concepts and ideas about music, they carry out a detailed and systematic examination or formal inquiry in order to establish or obtain facts and reach new conclusions.

7. **synthesise information**

    When students synthesise, they draw together their investigation and analysis of music and combine their findings into a coherent and complex whole to justify a viewpoint.

1.2.2   Underpinning factors

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

*   literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Music Extension content

*   numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully

*   21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

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

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

Literacy in Music Extension

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

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

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

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

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

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

Suggestions for developing literacy in Music Extension

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

Critical literacy

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

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

elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.

- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

Numeracy in Music Extension

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

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

- identifying the specific mathematical information in the learning area

- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes

- communicating and representing the language of numeracy in teaching, as appropriate

- integrating numeracy topics, including

  - basic concepts and terms underpinning number, space and measurement

  - structural thinking, e.g. the mathematical structures of scales and scale patterns, chords and musical form

  - patterns and relationships (e.g. melodic, rhythmic, temporal, harmonic and cyclic patterns), structural forms, awareness of recurring ideas (both visual/spatial and auditory), and the relationship between visual pattern recognition and auditory pattern recognition

  - fractions, e.g. lengths of notes or note vales, such as semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes), integers, e.g. pitch class, integer notation, and time signatures

  - transformation geometry, e.g. repetition, sequence, transposition, inversion, retrograde, augmentation, diminution, rounds, canons and fugues

  - groups, e.g. chords and note groupings

  - ratios, e.g. ratios between pitches (i.e. intervals and note ratios), and the numerical ratios of musical scales, especially the ratios of small integers

  - periodic functions, e.g. soundwaves, timbre, harmonics and harmonic series, tones and overtones, equal temperament, tuning systems and alternate methods of tuning

  - logarithmic and exponential functions, especially in electronic music

  - use of the golden ratio (golden section) and Fibonacci numbers in composition

  - use of symbols as visual representations of concepts, relationships and quantities

  - shape recognition, e.g. the different shapes of notes indicating beat length.

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

21st century skills

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

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	- analytical thinking - problem-solving - decision-making - reasoning - reflecting and evaluating - intellectual flexibility	creative thinking	- innovation - initiative and enterprise - curiosity and imagination - creativity - generating and applying new ideas - identifying alternatives - seeing or making new links
communication	- effective oral and written communication - using language, symbols and texts - communicating ideas effectively with diverse audiences	collaboration and teamwork	- relating to others (interacting with others) - recognising and using diverse perspectives - participating and contributing - community connections
personal and social skills	- adaptability/flexibility - management (self, career, time, planning and organising) - character (resilience, mindfulness, open- and fair-mindedness, self-awareness) - leadership - citizenship - cultural awareness - ethical (and moral) understanding	information & communication technologies (ICT) skills	- operations and concepts - accessing and analysing information - being productive users of technology - digital citizenship (being safe, positive and responsible online)

Music Extension helps develop the following 21st century skills:

- critical thinking

- creative thinking

- communication

- collaboration and teamwork

- personal and social skills

- information & communication technologies (ICT) skills.

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

1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

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

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history

- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English

- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples

- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

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

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

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

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

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities

- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages

- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers

- recognise the ownership and control of cultural heritage, including Aboriginal people's and Torres Strait Islander people's body painting, images, motifs, stories and other forms of

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

- maintain respectful relationships with Aboriginal artists and communities and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations

- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning

- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives

- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images

- undertake extensive consultation before interpreting or adapting literary, dramatic, musical and artistic works to acknowledge important elements of cultural material that belong to particular language groups; permission from language group owners is required to perform

- seek consent of Aboriginal owners and Torres Strait Islander owners of the traditional music work prior to any performance or recording of the work, ensuring that all relevant details of the performance or recording have been disclosed

- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage

- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials

- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks

- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms

- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

1.2.4 Pedagogical and conceptual framework

Making and responding

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

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

Reverse chronology for historical understanding

Within each unit, reverse chronology is an effective approach that could be used to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach, which would begin in the past and follow a sequential path to the present.

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

- assisting in an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations

- fostering research skills in an inquiry learning model; students pose questions about the causes and effects of influences and compare art forms of past and present times

- ensuring enough time is dedicated to focus on relevant historical practices

- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively

- understanding how knowledge of historical art forms and practices helps develop an understanding of contemporary music.

1.2.5 Subject matter

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

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

- describes an action (or combination of actions) — what the student is expected to do

- describes the element — expressed as information, mental procedures and/or psychomotor procedures

- is contextualised for the topic or circumstance particular to the unit.

Organisation of subject matter

Subject matter is organised under key ideas. Within each key idea, subject matter is developed by exploring the following:

Best practice: What constitutes best practice and why should it be used?

Best practice involves students developing techniques and strategies to achieve the most efficient and effective result.

By engaging in best practice, students use techniques and apply strategies specific to their specialisation that may include:

- seeking information specific to their specialisation

- using efficient rehearsal strategies

- experimenting with music technologies

- researching music concepts

- using research methods.

Models of apprenticeship: What is apprenticeship and why is it important?

Apprenticeship involves students working alongside an expert, artisan and/or with a resource to explore their specialisation. Models of apprenticeship that must be studied in this course are listed below:

- oral traditions — the practice used by masters of music to orally communicate musical wisdom to successive generations of musicians; specific examples of the oral tradition as an apprenticeship model must include Aboriginal peoples' and Torres Strait Island peoples' perspectives

- cognitive apprenticeship —– this approach uses methods of modelling, coaching, scaffolding, articulating, reflecting and exploring to develop mastery

- interactive learning — this approach focuses on the use of digital technology and virtual communication to enable access to global experts, mentors, artisans and/or resources.

Reflective practice in music: What is reflective practice and why is it important?

Reflective practice involves examining experiences to improve ways of working. The process of reflection involves critical analysis and evaluation to build on existing knowledge and skills.

By engaging in reflective practice, students:

- set and review goals

- make observations about the models of apprenticeship

- examine their own interpretation of the models of apprenticeship

- collect examples of their own work and the work of others

- document ideas and thoughts about their work

- evaluate their progress towards goals.

The collection of evidence of reflective practice will be required to inform the external assessment.

Interrelationships in Music Extension

Music is a unique language. Through the development of musicianship, students come to understand how the language of music communicates meaning. In the Music course, musicianship is developed as a result of learning in, through and about music. In Music Extension, students will develop specialised knowledge and skills that pertain to one of the individual areas of composition, musicology or performance. Through exploring metacognition and self-systems, students will consider how they learn music, the effect of reflective practice, what motivates their engagement in the creative process, and the possibilities for developing their own individual style.
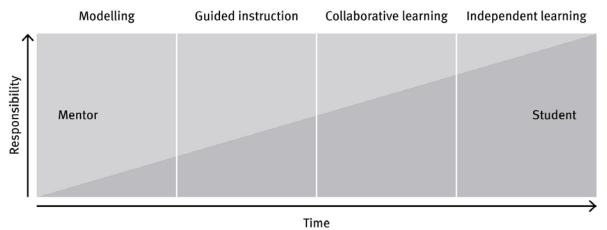
Music Extension students will use the inquiry model to explore metacognition when working with music. They will ultimately evaluate how they engage with music, how they learn about music and what motivates them as artists.

Specialisation as extension

Through specialising in one specific area of music, students will engage in subject matter and learning in their specialisation. There are three discrete specialisations in this course. Students will choose one specialisation to focus on for the duration of the course. The Composition specialisation will focus on the creation of original music, the Musicology specialisation will focus on research about music and meaning, and the Performance specialisation will focus on realisation of music works.

Gradual release of responsibility

Through a gradual release of responsibility model, students work with a mentor as they develop expertise in their area of specialisation and work towards becoming independent learners. The mentor guides and facilitates learning until the student is capable of assuming responsibility for their own learning and instruction.

Music elements and concepts

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

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

Element	Explanation	Concepts that could be used to explore the elements
duration	the relative lengths of sounds and silences in music	• beat and pulse • meter • accent and syncopation • tempo • rhythm
expressive devices	ways of influencing mood and character of music	• dynamics • contrast • instrumental and vocal techniques • articulation
pitch:	the relative frequency of sound: • melody • harmony • tonality	
• melody	the horizontal arrangement of sound	• melodic patterns • melodic shape and contour • motif • intonation • range and register
• harmony	the vertical arrangement of sounds (describes the ways in which combinations of sounds progress throughout a piece of music)	• consonance and dissonance • chord progressions • countermelodies • cadence
• tonality	the organisation of pitches that establishes tonal relationships	• keys and modes • scale forms • modulation
structure	the form and design of music	• repetition, variety, contrast, development and unification • treatment of thematic material • multi-movement and contemporary structures
texture	the density of sound	• monophony, homophony, polyphony, heterophony • linear and vertical arrangement • voicing • sequencing and track layering
timbre	characteristic quality of sound sources, or tone colour	• instrumentation • instrumental and vocal techniques and devices • manipulation of sound quality • register

Compositional devices

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

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

Compositional device	Explanation	Techniques and processes that could be used to explore the device
accompaniment	musical ideas/layers which provide rhythmic and/or harmonic support for main or subsequent subjects/themes	• riff • ostinato • orchestration • rhythmic accompaniment • pedal • harmonisation • alberti bass
contrast	creating change by adding new ideas, patterns or musical elements	• modulation • augmentation • cross rhythm • poly-rhythm • inversion • arpeggiator
development	the transformation and restatement of initial musical ideas, repeated in different contexts or in altered forms	• augmentation • canon • countermelody • call and response • fragmentation • sampling • filters • vocoder • compression • low-frequency oscillation
subject/theme	a recognisable melody, upon which part or all of a composition is based	• word painting • similar motion • motif • sampling
transition	shift from one musical idea or section to another	• voice leading • modulation • risers • breakdowns
unity	maintaining consistency by repeating similar ideas, creating a sense of cohesion and structure	• repetition • imitation • sequence

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

Documentation of reflective practice

Documentation of reflective practice is a valuable tool in teaching and learning. It is a way of organising students' creative processes and helps in the formulation of ideas and communication of intentions. This evidence can provide a useful link between the teacher and student, helping during discussions and feedback. The reflective practice documentation collected throughout each unit can be used to support and inform the statement of compositional intent.

Documenting reflective practice can take any form, e.g. journal, folder, digital files, website, blog. It may include documenting investigations of ideas, subject matter, experimentation, reflection, interests, issues, processes, expressive forms, inspirational materials, and examining and critiquing examples of students' own work and the work of others.

1.3   Assessment — general information

Assessments are summative in Units 3 and 4.

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

* Subject matter from Units 3 and 4 informs the external assessment.

1.3.1   Summative assessments — Units 3 and 4

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

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

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

Summative internal assessment — instrument-specific marking guides

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

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

Criteria

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

Making judgments

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

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

Authentication

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

Summative external assessment

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

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

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

1.4   Reporting standards

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

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

Reporting standards

A
The student, in making and/or responding, applies literacy skills through articulated ideas and controlled structure to enhance communication of meaning when using analytical processes.

The student uses analytical processes by examining music and ideas about music relevant to their specialisation.

The student uses knowledge by evaluating techniques and/or strategies of best practice, demonstrating evidence of metacognition that informs independent best practice; and expressing meaning about music ideas.

The student specialising in composition: applies compositional devices showing understanding and command; manipulates music elements to consistently embody compositional practices; and resolves music ideas through the sustained use of music ideas that communicate subtleties of meaning.

The student specialising in musicology: analyses music from a range of relevant sources to reveal the interconnectivity between findings; investigates information to determine the relationships between primary and secondary sources; and synthesises relevant information that enables new understandings or conclusions about a music idea.

The student specialising in performance: applies technical skills integral to the work showing understanding and command; interprets music elements and concepts to show an individualised style; and realises music ideas that show a synthesis of expressive devices and performance choices that communicate subtleties of meaning.

B

The student, in making and/or responding, applies literacy skills through sequenced and connected ideas to express meaning when using analytical processes.

The student uses analytical processes by examining music and ideas about music relevant to their specialisation.

The student uses knowledge by evaluating techniques and/or strategies of best practice, examining the logic of the two selected techniques and/or strategies; and expressing meaning about music ideas.

The student specialising in composition: applies idiomatic compositional devices that develop the work; manipulates music elements that are integrated to enhance the chosen style and genre; and resolves music ideas that are integral to the communication of meaning and intent.

The student specialising in musicology: analyses music with detail and accuracy; investigates evidence from primary and secondary sources; and synthesises sources to justify relevance and value, to a hypothesis or a music viewpoint.

The student specialising in performance: applies technical skills with accuracy and control; interprets music elements and concepts, displaying stylistic awareness; and realises music ideas through the sustained use of chosen expressive devices and performance choices.

C
The student, in making and/or responding, applies literacy skills using relevant terminology, referencing and language conventions to communicate ideas and meaning when using analytical processes. The student uses analytical processes by examining music and ideas about music relevant to their specialisation. The student uses knowledge by evaluating techniques and/or strategies of best practice; and expressing meaning about music ideas. **The student specialising in composition:** applies compositional devices in the creation of their own work; manipulates music elements and concepts specific to style and genre; and resolves music ideas to communicate meaning and intent. **The student specialising in musicology:** analyses music and ideas about music from sources; investigates the use of music elements and concepts and ideas about music; and synthesises analytical information into a coherent and complex whole to justify a viewpoint. **The student specialising in performance:** applies technical skills specific to the instrument or sound source; interprets music elements and concepts specific to style and genre of the work; and realises music ideas in the performance of repertoire.

D
In making and/or responding, the student applies literacy skills to describe ideas when using analytical processes. The student uses analytical processes by making simple statements about music ideas relevant to their specialisation. The student uses knowledge by identifying techniques or strategies of best practice. **The student specialising in composition:** applies a selection of compositional devices; manipulates a selection of music elements to convey a music idea; demonstrates music ideas to reflect meaning. **The student specialising in musicology:** describes the relationships between elements and features within music sources; selects and describes sources; and organises analytical information related to a hypothesis or a music viewpoint. **The student specialising in performance:** uses technical skills to present sections from a music work; interprets some music elements and concepts in performance; and presents music ideas relevant to the performance of repertoire.

E
In making and/or responding, the student uses terminology to identify music when using analytical processes. The student uses analytical processes by describing ideas about music relevant to their specialisation. The student uses knowledge by providing an opinion or statement about a music idea. **The student specialising in composition:** shows evidence of a compositional device and demonstrates music ideas. **The student specialising in musicology:** identifies music elements and features in music sources; and identifies music sources. **The student specialising in performance:** demonstrates evidence of some technical skills and demonstrates evidence of a music idea.

2 Unit 3: Explore

2.1 Unit description

In Unit 3, students enter into an apprenticeship and work towards realising their potential as composers, musicologists or performers. As an apprentice, students will work alongside an expert, artisan and/or resource to explore their specialisation.

Through a gradual release of responsibility model, students develop into musicians who are working towards independence. With explicit guidance from teachers, students explore three models of apprenticeship: oral traditions, cognitive apprenticeship and interactive learning. They consider what constitutes good practice through research, mentor guidance, critique and fundamental skills of the specialisation. Students also develop skills in goal setting and reflective practice when developing their skills and understanding in the specialisation.

Unit 3 contains two key ideas:

- initiate best practice
- consolidate best practice.

2.2 Unit objectives

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

Students who specialise in musicology will:

Unit objective	IA1	IA2	EA
1. apply literacy skills to communicate music ideas	●	●	●
2. evaluate music and ideas about music, using analytical information			●
3. examine music and ideas about music, relevant to the subject matter			●
4. express meaning, emotion or ideas about music through musicology	●	●	●
6. investigate the use of music elements and concepts and ideas about music.	●	●	

Note: Objectives 5 and 7 are not assessed in this unit.

2.3 Key idea 1: Initiate best practice

Common area of study

In the common area of study, students will:
• initiate best practice by developing techniques and strategies to achieve the most <u>efficient</u> and <u>effective</u> result, such as
   – seeking information specific to their specialisation
   – using efficient rehearsal strategies
   – experimenting with music technologies
   – researching <u>music elements and concepts</u> and ideas about music
   – using research methods
• explore three models of <u>apprenticeship</u>
   – <u>oral traditions</u>
   – <u>cognitive apprenticeship</u>
   – <u>interactive learning</u>
• demonstrate metacognitive skills as they appear in reflective practice, such as
   – setting and reviewing goals
   – making observations about the models of apprenticeship
   – examining their own interpretation of the models of apprenticeship
   – collecting examples of their own work and the work of others
   – documenting ideas and thoughts about their work
   – evaluating their progress towards goals
   – critiquing their own work and the work of others
   – evaluating influence of <u>best practice</u> techniques and/or strategies
   – collecting evidence of <u>reflective practice</u>.

Specialised area of study
Musicology
In the Musicology specialisation, students will: • <u>examine</u> music elements, concepts and ideas about music by using and citing primary and secondary sources • research methodologies in the study of music • <u>express</u> meaning, emotion or ideas about music through musicology • <u>apply</u> written literacy skills to communicate music ideas

2.4   Key idea 2: Consolidate best practice

Common area of study
In the common area of study, students will: • consolidate best practice by using techniques and strategies to master their craft, such as – seeking information specific to their specialisation – using efficient rehearsal strategies – experimenting with music technologies – researching music elements and concepts and ideas about music – using research methods • explore three models of apprenticeship, which are – oral traditions – cognitive apprenticeship – interactive learning • demonstrate metacognitive skills as they appear in reflective practice, such as – goal setting and reviewing – making observations about the models of apprenticeship – examining their own interpretation of the models of apprenticeship – collecting examples of their own work and the work of others – documenting ideas and thoughts about their work – evaluating influence of best practice techniques and/or strategies – evaluating their progress towards goals – critiquing their own work and the work of others – collecting evidence of reflective practice – applying literacy skills to communicate music ideas – expressing analytical information about music ideas.

Specialised area of study
Musicology
In the Musicology specialisation, students will: • investigate music elements and concepts in music works. This research may include – using qualitative, quantitative, ethnographic, action and survey methods – exploring historical and/or technological innovations and ways of doing – examining sociological, psychological and/or cultural perspectives – showing connections to relevant compositions and performances – investigating the music conventions of a variety of cultures • express meaning, emotion or ideas about music through musicology • apply written and oral literacy skills to communicate music ideas.

2.5 Assessment

2.5.1 Summative internal assessment 1 (IA1): Investigation 1 (20%)

Description

The assessment requires students to research a specific problem, question, issue or hypothesis through collection and investigation of primary and/or secondary data. An investigation uses research or investigative practices to assess a range of cognitions in a particular context. Research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given.

Students must adhere to research conventions, e.g. citations, reference lists or bibliographies. This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment objectives

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

1. apply literacy skills using terminology relevant to genre/style, and use referencing and language conventions

4. express meaning or ideas about music

6. investigate the use of music elements and concepts and ideas about music.

Note: Objectives 2, 3, 5 and 7 are not assessed in this instrument.

Specifications

Description

The investigation task requires students to examine a music idea. Students write an annotated bibliography of relevant sources. Each annotation should be 150–200 words in length, written in complete sentences, and should provide a selective and concise summary of the text, assessing the source's value, quality and relevance to the specific research topic. The annotated bibliography may be used to inform Investigation 2.

Musicology investigation should:

- require the student to demonstrate understanding of music elements and concepts to communicate meaning or ideas about music
- require the student to collect research and examine evidence from primary and secondary music sources
- document sources and references.

Supporting evidence

Supporting evidence is required to document research and experimentation throughout the investigative process. Supporting evidence will be considered in the understanding of student intentions, but will not be assessed.

Supporting evidence should include:

- a statement of authenticity of the student work, signed by the student and co-signed by the mentor, where appropriate

- reflective practice documentation that
  - may include the student's experimental work in any medium, including drawings, annotated diagrams, notes, ideas, reflective commentary, collections of stimulus materials
  - can be documented in any form suited to the student focus and/or process, such as journal, folder, digital files, website, blog
  - supports the authenticity of student work through evidence of primary sources, acknowledgment of secondary sources, and/or documentation of progressive development.

Conditions

- Duration: approximately 15 hours, in both class time and students' own time. Students must be given continuous class time to develop Investigation 1
- Length: written, 1500–2000 words
- Submission
  - Annotated bibliography — .pdf.

Summary of the instrument-specific marking guide

Criterion	Objectives	Marks
Applying literacy skills	1	4
Expressing meaning	4	8
Investigating music	6	8
Total		**20**

Note: Unit objectives 2, 3, 5 and 7 are not assessed in this instrument.

Instrument-specific marking guide (IA1)

Criterion: Applying literacy skills

Assessment objective

1. <u>apply</u> written <u>literacy skills</u> using terminology <u>relevant</u> to genre/style, and use referencing and <u>language conventions</u>

The student work has the following characteristics:	Marks
• application of written literacy skills through articulated ideas and <u>controlled</u> structure of information	4
• application of written literacy skills through <u>sequenced</u> and connected ideas	3
• application of written literacy skills using terminology <u>relevant</u> to genre/style, and use of referencing and language conventions	2
• application of written literacy skills to <u>describe</u> ideas	1
• does not satisfy any of the descriptors above.	0

Criterion: Expressing meaning

Assessment objective

4.   express meaning or ideas about music

The student work has the following characteristics:	Marks
• expression of meaning or ideas about music through the summary of key findings	7–8
• expression of meaning or ideas about music reveals a summary of the text	5–6
• expression of meaning or ideas about music	3–4
• identification and citation of music source/s	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Investigating music

Assessment objective

6.   investigate the use of music elements and concepts and ideas about music

The student work has the following characteristics:	Marks
• investigation of a selection of sources to examine for relevance and value	7–8
• investigation of the use of music elements and concepts and ideas about music from a range of sources	5–6
• investigation of the use of music elements and concepts and ideas about music	3–4
• selection and description of sources	1–2
• does not satisfy any of the descriptors above.	0

2.5.2 Summative internal assessment 2 (IA2): Investigation 2 (20%)

Description

The assessment requires students to research a specific problem, question, issue or hypothesis through collection and investigation of primary and/or secondary data. An investigation uses research or investigative practices to assess a range of cognitions in a particular context. Research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given.

Students must adhere to research conventions, e.g. citations, reference lists or bibliographies. This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment objectives

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

1. apply literacy skills using terminology relevant to genre/style, and use referencing and language conventions

4. express meaning or ideas about music

6. investigate the use of music elements and concepts and ideas about music.

Note: Objectives 2, 3, 5 and 7 are not assessed in this instrument.

Specifications

Description

The investigation task assesses the investigation of a music idea. Students will research a question, issue, design, challenge or hypothesis that will inform their investigation.

Musicology investigation should:

- require the student to explain and demonstrate understanding of music elements and concepts to communicate meaning or ideas about music

- require the student to collect research and examine evidence from primary and secondary music sources

- document sources and references.

Mode of presentation

The response format may include:

- report

- podcast

- short film or episode

- seminar.

Supporting evidence

Supporting evidence is required to document research and experimentation throughout the investigative process. Supporting evidence will be considered in the understanding of student intentions, but will not be assessed.

Supporting evidence should include:

- a statement of authenticity of the student work, signed by the student and co-signed by the mentor, where appropriate

- reflective practice documentation that

    - may include the student's experimental work in any medium, including drawings, annotated diagrams, notes, ideas, reflective commentary, collections of stimulus materials

    - can be documented in any form suited to the student focus and/or process, such as journal, folder, digital files, website, blog

    - supports the authenticity of student work through evidence of primary sources, acknowledgment of secondary sources, and/or documentation of progressive development.

Conditions

- Duration: approximately 15 hours, in both class time and students' own time. Students must be given continuous class time to develop Investigation 2

- Length:

    - written 1500–2000 words *or*

    - *s*poken: 8–10 mins *or*

    - multimodal: live or virtual presentation, 9–11 mins *or*

    - digital presentation, 10–15 digital pages or slides.

- Submission

    - Investigation — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files.

Summary of the instrument-specific marking guide

Criterion	Objectives	Marks
Applying literacy skills	1	4
Expressing meaning	4	8
Investigating music	6	8
Total		**20**

Note: Unit objectives 2, 3, 5 and 7 are not assessed in this instrument.

Instrument-specific marking guide (IA2)

Criterion: Applying literacy skills

Assessment objective

1. apply written literacy skills using terminology relevant to genre/style, and use referencing and language conventions

The student work has the following characteristics:	Marks
• application of written literacy skills through articulated ideas and controlled structure of information	4
• application of written literacy skills through sequenced and connected ideas	3
• application of written literacy skills using terminology relevant to genre/style, and use of referencing and language conventions	2
• application of written literacy skills to describe ideas	1
• does not satisfy any of the descriptors above.	0

Criterion: Expressing meaning

Assessment objective

4. express meaning or ideas about music

The student work has the following characteristics:	Marks
• expression of meaning or ideas about music is consolidated to enable new understandings or conclusions about the topic	7–8
• expression of meaning or ideas about music reveals a considered connection to the topic	5–6
• expression of meaning or ideas about music	3–4
• statement of music ideas	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Investigating music

Assessment objective

6. investigate the use of music elements and concepts and ideas about music

The student work has the following characteristics:	Marks
• investigation of a selection of sources to examine for relevance and value	7–8
• investigation of the use of music elements and concepts and ideas about music from a range of sources	5–6
• investigation of the use of music elements and concepts and ideas about music	3–4
• selection and description of sources	1–2
• does not satisfy any of the descriptors above.	0

2.5.3 Summative external assessment (EA): Examination — extended response (25%)

General information

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

Summative external assessment assesses learning from both Units 3 and 4.

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

3 Unit 4: Emerge

3.1 Unit description

In Unit 4, students draw on their experiences from Unit 3 to realise their potential as composers, musicologists or performers. As emerging artists, students critically reflect on their musicianship and refine practice in an endeavour to discover their personal style as musicians. They operate with increasing independence and sophistication through independent application of the subject matter from Unit 3 and through the student's emerging individual music voice or identity.

Unit 4 contains one key idea: independent best practice. In this key idea, students demonstrate best practice independently. They work towards an individual approach to their specialisation. Students consolidate the subject matter from Key ideas 1 and 2 in Unit 3.

3.2 Unit objectives

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

Students who specialise in musicology will:

Unit objective	IA3	EA
1. apply literacy skills to communicate music ideas	●	●
2. evaluate music and ideas about music, using analytical information	●	●
3. examine music and ideas about music, relevant to the subject matter		●
4. express meaning about music ideas		●
5. analyse music elements and concepts and ideas about music	●	
6. investigate the use of music elements and concepts and ideas about music	●	
7. synthesise investigation and analysis of music elements and concepts and ideas about music.	●	

3.3 Key idea 3: Independent best practice

Common area of study

In the common area of study, students will:
• engage in independent best practice, exhibiting techniques and strategies developed in Unit 3
• demonstrate engagement with models of apprenticeship
• demonstrate metacognitive skills as they appear in reflective practice, such as
  – goal setting and reviewing
  – making observations about the models of apprenticeship
  – examining their own interpretation of the models of apprenticeship
  – collecting examples of their own work and the work of others
  – documenting ideas and thoughts about their work
  – evaluating music ideas, information and concepts resulting from research and reflection activities
  – critiquing their own work and the work of others
  – evaluating influence of best practice techniques and/or strategies
  – applying literacy skills to communicate music ideas
  – expressing analytical ideas about music ideas.

Specialised area of study
Musicology
In the Musicology specialisation, students will: • investigate music • analyse music • synthesise music findings to justify a viewpoint • apply written and oral literacy skills to communicate music ideas • evaluate techniques of best practice

3.4 Assessment

3.4.1 Summative internal assessment 3 (IA3): Musicology project (35%)

Description

The assessment for this specialisation is a project that focuses on the output or result of a process that requires the application of a range of cognitive, physical, technical, creative and expressive skills, and theoretical and conceptual understandings.

The project includes a multimodal extended response and a reflective statement.

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

Assessment objectives

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

1. apply literacy skills using terminology relevant to genre/style, and use referencing and language conventions

2. evaluate two techniques and/or strategies of best practice

5. analyse music elements and concepts and ideas about music from sources

6. investigate the use of music elements and concepts and ideas about music

7. synthesise analytical information to justify a viewpoint.

Note: Objectives 3 and 4 are not assessed in this instrument.

Specifications

Description

The musicology project involves a multimodal extended response and a reflective statement. The extended response is an open-ended task responding to a particular situation or stimulus that focuses on the analysis and evaluation of ideas and information. While students may undertake some research in the writing of the extended response, it is not the focus of this technique.

Students may support their responses with data, tables, diagrams, illustrations or photographs, where appropriate.

Students present a reflective statement that evaluates at least two techniques and/or strategies of best practice that influenced the multimodal extended response. The reflective statement is developed using the student's reflective practice documentation collected during Unit 4.

The musicology project should:

*   require the student to argue a hypothesis or defend a music viewpoint

*   require research, analysis and synthesis of evidence from sources

*   require the student to respond by referring to primary music sources and, where appropriate, referencing secondary sources

*   require the student to communicate their judgments and conclusions clearly, logically and cohesively

- require the student to acknowledge all resources used

- require independence and allow for divergent responses

- allow the student to synthesise reflective practice documentation from Unit 4.

Suggested multimodal elements include:

- annotated images, e.g. scores, diagrams, sketches, drawings, and/or photographs

- demonstration of a technique and/or technology

- physical prototypes and/or models

- performance

- composition

- interviews.

Mode of presentation

The multimodal extended response is to be presented in a digital format, such as:

- live or virtual presentation

- digital book, slideshow presentation

- documentary-style film

- website, blog or vlog.

Supporting evidence

Supporting evidence is required to document research and experimentation throughout the investigative process. Supporting evidence will be considered in the understanding of student intentions, but will not be assessed.

Supporting evidence should include:

- a statement of authenticity of the student work, signed by the student and co-signed by the mentor, where appropriate

- reflective practice documentation that

  - may include the student's experimental work in any medium, including drawings, annotated diagrams, notes, ideas, reflective commentary, collections of stimulus materials

  - can be documented in any form suited to the student focus and/or process, such as journal, folder, digital files, website, blog

  - supports the authenticity of student work through evidence of primary sources, acknowledgment of secondary sources, and/or documentation of progressive development

  - should include acknowledgment of secondary sources and/or documentation of progressive development.

Conditions

- Duration: approximately 25 hours, in both class time and students' own time. Students must be given continuous class time to develop the musicology project

- Mode:

    – multimodal extended response: live presentation 9–11 mins

    – digital presentation 10–15 digital pages/slides, including at least 2 minutes of video and/or audio excerpts that may include their own or others' work

- Reflective statement: written 300 words, or filmed oral or audio equivalent, 1–2 minutes evaluating at least two techniques and/or strategies of best practice that influenced the multimodal extended response.

- Submission

    – Multimodal extended response — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files

    – Reflective statement — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files.

Summary of the instrument-specific marking guide

Criterion	Objectives	Marks
Analysing music	5	10
Investigating music	6	10
Synthesising information	7	10
Evaluating best practice	1 and 2	5
Total		**35**

Note: Objectives 3 and 4 are not assessed in this instrument.

Instrument-specific marking guide (IA3)

Criterion: Analysing music

Assessment objective

5.   analyse music elements and concepts and ideas about music from sources

The student work has the following characteristics:	Marks
• analysis of music elements and concepts and ideas about music from a range of relevant sources reveals the interconnectivity between findings	9–10
• analysis of music elements and concepts and ideas about music is detailed and accurate	7–8
• analysis of music elements and concepts and ideas about music from sources	5–6
• description of relationships between elements and features within sources	3–4
• identification of elements and features within sources	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Investigating music

Assessment objective

6. <u>investigate</u> the use of <u>music elements and concepts</u> and ideas about music

The student work has the following characteristics:	Marks
• investigation gives a summation of information to determine the relationships between primary and secondary sources	9–10
• investigation evidences primary and secondary sources	7–8
• investigation of the use of music elements and concepts and ideas about music	5–6
• selection and description of sources	3–4
• identification of music source/s	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Synthesising information

Assessment objective

7. <u>synthesise</u> analytical information to <u>justify</u> a viewpoint

The student work has the following characteristics:	Marks
• synthesis of analytical information to discriminate <u>relevant</u> information that enables new understandings or conclusions about a music idea	9–10
• synthesis of analytical information justifies sources for value and <u>relevance</u> to a hypothesis or a music viewpoint	7–8
• synthesis of analytical information to <u>justify</u> a viewpoint	5–6
• organisation of analytical information <u>related</u> to a hypothesis or a music viewpoint	3–4
• inclusion of analytical information	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Evaluating best practice

Assessment objectives

1. <u>apply</u> <u>literacy skills</u> using terminology <u>relevant</u> to genre/style, and use referencing and <u>language conventions</u>

2. <u>evaluate</u> two techniques and/or strategies of <u>best practice</u>

The student work has the following characteristics:	Marks
• evaluation provides evidence of metacognition that informs <u>independent</u> best practice	4–5
• application of literacy skills through articulated ideas, <u>controlled</u> structure and the sequencing of information • evaluation examines the logic of the two selected techniques and/or strategies	3
• application of literacy skills using terminology <u>relevant</u> to genre/style, and use of referencing and language conventions • evaluation of two techniques and/or strategies of best practice	2
• application of literacy skills to describe ideas • identification of techniques or strategies of best practice	1
• does not satisfy any of the descriptors above.	0

3.4.2 Summative external assessment (EA): Examination — extended response (25%)

General information

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

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

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

Description

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

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

Assessment objectives

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

1. apply written literacy skills to communicate ideas

2. evaluate music and ideas about music relevant to the subject matter

3. examine music and ideas about music relevant to the subject matter

4. express analytical information about music and ideas about music to create a coherent and complex whole.

Specifications

Description

Extended response

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

The extended response examination requires:

*   a response to an unseen question selected from various options and unseen stimulus

*   sustained evaluation and examination to fully answer a question

*   an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes <u>planning time</u>

- Length: written, 800–1000 words

- Other:

    – unseen stimulus will be succinct enough to allow students sufficient time to engage with them

    – students will be provided with contextual program notes during the examination to support understanding of the stimulus.

Instrument-specific marking guide

No ISMG is provided for the external assessment.

4 Glossary

Term	Explanation
A	
accomplished	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
accuracy	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty
accurate	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
adept	very/highly skilled or proficient at something; expert
adequate	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
applied learning	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills
Applied subject	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from Applied syllabuses contribute to the QCE; results may contribute to ATAR calculations
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
appraise	evaluate the worth, significance or status of something; judge or consider a text or piece of work
appreciate	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
apprenticeship	involves a student working alongside an expert, artisan or resource to explore their specialisation

Term	Explanation
appropriate	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.
apt	suitable to the purpose or occasion; fitting, appropriate
area of study	a division of, or a section within a unit
argue	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
artisan	a worker in a skilled occupation
artistic insight	the ability to understand people and situations in a very clear way; an understanding of the true nature of something
aspect	a particular part of a feature of something; a facet, phase or part of a whole
assess	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
assessment	purposeful and systematic collection of information about students' achievements
assessment instrument	a tool or device used to gather information about student achievement
assessment objectives	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
assessment technique	the method used to gather evidence about student achievement, (e.g. examination, project, investigation)
astute	showing an ability to accurately assess situations or people; of keen discernment
ATAR	Australian Tertiary Admission Rank
audience	individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or live) through intellectual, emotional and social engagement; the artist is audience to their own artwork
authoritative	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
B	
balanced	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
basic	fundamental
best practice	in music, involves the development of techniques and strategies to achieve the most efficient and effective result

Term	Explanation
C	
calculate	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate
challenging	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
clarify	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
clarity	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
classify	arrange, distribute or order in classes or categories according to shared qualities or characteristics
clear	free from confusion, uncertainty, or doubt; easily seen, heard or understood
clearly	in a clear manner; plainly and openly, without ambiguity
cognitive apprenticeship	a model of instruction that works to make cognitive and metacognitive processes visible, where students can observe, enact, and practise these processes with help from the teacher and from other students
coherent	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
cohesive	characterised by being united, bound together or having integrated meaning; forming a united whole
command	control over a skill, technique or similar; mastery; ability or fluency in
comment	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation
communicate	convey knowledge and/or understandings to others; make known; transmit
compare	display recognition of similarities and differences and recognise the significance of these similarities and differences
competent	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding

Term	Explanation
competently	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
complex	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
composition	the creation of music by combining music elements and concepts in a range of styles and genres, and in a variety of contexts
compositional devices	techniques and processes that composers use to build and enhance their music ideas
comprehend	understand the meaning or nature of; grasp mentally
comprehensive	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
concise	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
concisely	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
conduct	direct in action or course; manage; organise; carry out
consider	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
considerable	fairly large or great; thought about deliberately and with a purpose
considered	formed after careful and deliberate thought
consistent	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
construct	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
context	frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve;
contrast	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout
controlled	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds

Term	Explanation
convincing	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
course	a defined amount of learning developed from a subject syllabus
create	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole
creative	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
credible	capable or worthy of being believed; believable; convincing
criterion	the property or characteristic by which something is judged or appraised
critical	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
critique	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
cursory	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
D	
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives
deduce	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given
defensible	justifiable by argument; capable of being defended in argument
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
demonstrate	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
derive	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
describe	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something

Term	Explanation
design	produce a plan, simulation, model or similar; plan, form or conceive in the mind; in English, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one)
detailed	executed with great attention to the fine points; meticulous; including many of the parts or facts
determine	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
develop	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
devise	think out; plan; contrive; invent
differentiate	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function
discerning	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
discriminate	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
discriminating	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment
discuss	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence
disjointed	disconnected; incoherent; lacking a coherent order/sequence or connection
distinguish	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
diverse	of various kinds or forms; different from each other
document	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
draw conclusions	make a judgment based on reasoning and evidence
E	
effective	successful in producing the intended, desired or expected result; meeting the assigned purpose

Term	Explanation
efficient	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort
element	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
elementary	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
erroneous	based on or containing error; mistaken; incorrect
essential	absolutely necessary; indispensable; of critical importance for achieving something
evaluate	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
examination	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
examine	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
experiment	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
explicit	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
explore	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
express	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint); in words, art, music or movement, convey or suggest a representation of; depict
extended response	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time

Term	Explanation
Extension subject	a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, Units 3 and 4 of that subject or after completion of, Units 3 and 4 of that subject
extensive	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
external assessment	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme
external examination	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
extrapolate	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
F	
factual	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
familiar	well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
feasible	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
fluent	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
fluently	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
formative assessment	assessment whose major purpose is to improve teaching and student achievement
fragmented	disorganised; broken down; disjointed or isolated
frequent	happening or occurring often at short intervals; constant, habitual, or regular
fundamental	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis

Term	Explanation
G	
General subject	a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations
generate	produce; create; bring into existence
H	
hypothesise	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
I	
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
idiomatic	appropriate to the style of music associated with a particular period, composer or group
illogical	lacking sense or sound reasoning; contrary to or disregardful of the rules of logic; unreasonable
implement	put something into effect, e.g. a plan or proposal
implicit	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
improbable	not probable; unlikely to be true or to happen; not easy to believe
inaccurate	not accurate
inappropriate	not suitable or proper in the circumstances
inconsistent	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
independent	thinking or acting for oneself, not influenced by others
in-depth	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
infer	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
innovative	new and original; introducing new ideas; original and creative in thinking

Term	Explanation
insightful	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
instrument-specific marking guide	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
integral	*adjective* necessary for the completeness of the whole; essential or fundamental; *noun* in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation
intended	designed; meant; done on purpose; intentional
intent	in music, the purpose, meaning or attitude a composer uses to inform the creation of a music work
interactive learning	an approach that focuses on the use of digital technology and virtual communication to enable access to global experts, mentors and resources
interconnectivity	the many connections between two or more things
internal assessment	assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs
investigate	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information
investigation	an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time
irrelevant	not relevant; not applicable or pertinent; not connected with or relevant to something

Term	Explanation
ISMG	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
isolated	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
J	
judge	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination
justified	sound reasons or evidence are provided to support an argument, statement or conclusion
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
L	
language conventions	an understanding of form and genre displaying an awareness and control of language features such as written (spelling, punctuation), spoken/signed (pronunciation, phrasing, pausing, audibility and clarity, volume, pace, silence), non-verbal (facial expressions, gestures, proximity, stance, movement), digital features (still and moving images, design elements, music and sound effects)
learning area	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages
literacy skills	written and oral communication, including genre-specific conventions using music specific terminology
logical	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances
logically	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
M	
make decisions	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
making	learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions (Australian Curriculum, 2017); making is working *in* the art form as artist
manipulate	adapt or change to suit one's purpose
meaning	what a musician expresses in a music work, or what an audience understands and interprets from a music work

Term	Explanation
mental procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures)
mentor	a person who guides a less experienced person by building trust and modelling positive behaviours
methodical	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
minimal	least possible; small, the least amount; negligible
modify	change the form or qualities of; make partial or minor changes to something
multimodal	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
music elements and concepts	the fundamental parameters, aspects or characteristics of music; in this syllabus, basic elements of music are identified as duration, expressive devices, pitch, structure, texture and timbre; the concepts are important aspects of music derived from these basic elements
music ideas	thoughts and/or concepts in music and about music, that is, ideas that come from thinking in sound and thinking about sound
musicianship	the unique set of knowledge, understandings, skills, techniques, attitudes, dispositions and artistry that allows students to participate in all forms of music-making interaction, and that underpins a person's musical identity
musicology	the study of music from a variety of social, historical and cultural contexts
N	
narrow	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
nuanced	showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value
O	
objectives	see 'syllabus objectives', 'unit objectives', 'assessment objectives'

Term	Explanation
obvious	clearly perceptible or evident; easily seen, recognised or understood
optimal	best, most favourable, under a particular set of circumstances
oral tradition	the practice used by masters of music to orally communicate musical wisdom to successive generations of musicians
organise	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
organised	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
outstanding	exceptionally good; clearly noticeable; prominent; conspicuous; striking
P	
partial	not total or general; existing only in part; attempted, but incomplete
particular	distinguished or different from others or from the ordinary; noteworthy
perceptive	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
performance	in music, the interpretation of music elements and concepts through playing, singing and conducting in context an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time
performance statement	a brief written or spoken text that accompanies a performance explaining the meaning communicated in and/or through the work and the performance choices made; assists the audience to understand the purpose or motivations behind the performance
persuasive	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing')
perusal time	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
planning time	time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement

Term	Explanation
polished	flawless or excellent; performed with skilful ease
precise	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
precision	accuracy; exactness; exact observance of forms in conduct or actions
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information
product	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time
proficient	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
project	an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
propose	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
prove	use a sequence of steps to obtain the required result in a formal way
purposeful	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
psychomotor procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
Q	
QCE	Queensland Certificate of Education
R	
realise	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
reasonable	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
reasoned	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered

Term	Explanation
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
recognise	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
refined	developed or improved so as to be precise, exact or subtle
reflective practice	involves examining experiences to improve ways of working
reflect on	think about deeply and carefully
rehearsed	practised; previously experienced; practised extensively
related	associated with or linked to
relevance	being related to the matter at hand
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
repertoire	a collection of music works played by an individual musician or ensemble, or composed for a particular instrument or group of instruments, voices or choir
repetitive	containing or characterised by repetition, especially when unnecessary or tiresome
reporting	providing information that succinctly describes student performance at different junctures throughout a course of study
resolve	in The Arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
responding	producing work *about* the art form as audience; exploring, responding to, analysing and interpreting artworks; responding is working *about* the art form as audience
reverse chronology	a learning approach that begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms; follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
routine	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
rudimentary	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
S	
safe	secure; not risky
secure	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
select	choose in preference to another or others; pick out

Term	Explanation
sensitive	capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation
sequence	place in a continuous or connected series; arrange in a particular order
show	provide the relevant reasoning to support a response
significant	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
simple	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
simplistic	characterised by extreme simplification, especially if misleading; oversimplified
sketch	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; in mathematics, represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features
skilful	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced
skilled	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
solve	find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods
sophisticated	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
specific	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.
sporadic	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
statement of compositional intent	brief written text that accompanies a music composition; helps the audience understand the purpose or intent behind the music work
straightforward	without difficulty; uncomplicated; direct; easy to do or understand

Term	Explanation
structure	*verb* give a pattern, organisation or arrangement to; construct or arrange according to a plan; *noun* in languages, arrangement of words into larger units, e.g. phrases, clauses, sentences, paragraphs and whole texts, in line with cultural, intercultural and textual conventions
structured	organised or arranged so as to produce a desired result
style	a distinctive or characteristic mode or form of construction, execution or expression in a music work; the manner in which music is expressed or performed; implies characteristics of certain types of music, e.g. Baroque style, jazz style, or an individualised style
subject	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
subject matter	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
substantial	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
substantiated	established by proof or competent evidence
subtle	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious
successful	achieving or having achieved success; accomplishing a desired aim or result
succinct	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
sufficient	enough or adequate for the purpose
suitable	appropriate; fitting; conforming or agreeing in nature, condition, or action
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
summative assessment	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial
supported	corroborated; given greater credibility by providing evidence
sustained	carried on continuously, without interruption, or without any diminishing of intensity or extent

Term	Explanation
syllabus	a document that prescribes the curriculum for a course of study
syllabus objectives	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
symbolise	represent or identify by a symbol or symbols
synthesise	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
systematic	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
T	
technical skills	(in music,) the display of control, dexterity, fluency, security and coordination; display an understanding of the role as a soloist or ensemble member (communicating with the accompanist or other members) considering balance, blend and intonation
test	take measures to check the quality, performance or reliability of something
thorough	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
thoughtful	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
topic	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
U	
unclear	not clear or distinct; not easy to understand; obscure
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
uneven	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
unfamiliar	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
unit	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction

Term	Explanation
unit objectives	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
unrelated	having no relationship; unconnected
use	operate or put into effect; apply knowledge or rules to put theory into practice
V	
vague	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
valid	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
variable	*adjective* apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain; *noun* in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects
variety	a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references
W	
wide	of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent
with expression	in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication

5 References

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6   Version history

Version	Date of change	Update
1.1	July 2018	The syllabus objective tables have been updated for the Composition and Performance
		Glossary updated
		Reporting standards have been amended to align with objective and ISMG changes
		IA1: — Composition • Amendment to assessment objectives 1, 2, 3 and 4 • Amendment to specifications and conditions • Amendment to ISMG.
		IA2: — Composition • Amendment to assessment objectives 1, 2, 3 and 4 • Amendment to specifications and conditions • Amendment to ISMG.
		IA3: — Composition • Amendment to assessment objectives 3 and 4 • Amendment to specifications and conditions • Amendment to ISMG.
		IA1: Musicology • Amendment to assessment objectives 4 and 6 • Amendment to conditions of task • Amendment to ISMG.
		IA2: Musicology • Amendment to conditions of task • Amendment to ISMG.
		IA3: Musicology • Amendment to assessment objectives 5, 6 and 7. • Amendment to specifications and conditions • Amendment to ISMG.
		IA1: Performance • Amendment to assessment objectives 1, 2, 3 and 4 • Amendment to specifications and conditions • Amendment to ISMG.
		IA2: Performance • Amendment to assessment objectives 1, 2, 3 and 4 • Amendment to specifications and conditions • Amendment to ISMG.
		IA3: Performance • Amendment to assessment objectives 3, 4, and 7. • Amendment to specifications and conditions • Amendment to ISMG.
		Summative external assessment: Examination – extended response • Amendment to assessment objective 2.