

# Music

LEVEL 3	15 TCE CREDIT POINTS
COURSE CODE	MSM315115
COURSE SPAN	2015 — 2019
READING AND WRITING STANDARD	NO
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	NO

This course was delivered in 2017. Use [A-Z Courses](#) to find the current version (if available).

## Music is a Level 3 course requiring prior learning in music skills - performance and theory - for a selected instrument

The characteristic of Grade 4 music qualifications are indicative of the entry level of skills required. Learners study four common units (Music Performance Skills, Create and Present Original Music Statements, Critical Listening Analysis, Music Literacy: Theory Knowledge and Aural Skills) and must select between a performance and a composition option. Music Level 3 may lead on to further study in University of Tasmania College Music Foundation Practical Study or tertiary music study.

### Course Description

Music will enable learners to develop as musicians through an experience-based program that provides opportunities to investigate the relationship between creating, listening to and performing music.

Learners will engage in reflective and critical analysis in order to refine, evaluate and articulate their ideas, and to consolidate their musical practice.

Opportunities will be provided for learners to develop experience in, and to place emphasis on, areas of interest. Though not a requirement, attendance at relevant music performances and events is encouraged wherever possible and practical.

Learners are encouraged to participate in extra-curricular music activities.

### Rationale

Music is an expression of human experience. As an aural art form it encompasses performing, composing, listening, analysing and communicating.

The study of music enhances cognitive, affective, motor, social and personal skills of learners. Through learning experiences, learners build a relevant and meaningful context for their participation in the musical community and develop an aesthetic appreciation and enjoyment of music.

Music provides a firm basis for learners to engage in the senior secondary music program, and successful completion enhances the learner's pathway to tertiary studies.

## Aims

Learners develop comprehensive skills in performing, creating and listening to music. Learners study a range of music styles and genres (e.g. classical, contemporary, jazz) to gain a broad understanding and knowledge of, the characteristics of different music styles and genres.

Learners will reflect upon and apply their understanding of music through: their performance musicianship; engaging in the creative process; through exercising their analytical listening.

Learners will develop comprehensive knowledge of musical literacy including theory knowledge and aural skills.

## Learning Outcomes

On successful completion of this course, learners will be able to:

1. present polished music performances
2. create original music
3. present original music ideas through notation and performance
4. plan, organise and complete music activities
5. appraise music works and performances
6. read and write music statements and identify the use and effect of music elements.

## Access

Learners undertaking this course require prior learning in music skills – performance and theory – for a selected instrument. The characteristic of Grade 4 music qualifications are indicative of the entry level of skills required.

## Pathways

Music prepares learners for the study of music at tertiary level.

This course is also suitable for learners with career pathways to tertiary study including Foundation Practical Study through UTAS Conservatorium of Music.

## Resource Requirements

Learners will require:

- a specialist vocal, instrumental or composition tutor
- an accompanist (where required)
- an instrument in good working order (or voice)
- rehearsal space
- performance venues.

## Course Size And Complexity

This course has a complexity level of 3.

At Level 3, the learner is expected to acquire a combination of theoretical and/or technical and factual knowledge and skills, and use judgement when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. Level 3 is a standard suitable to prepare learners for further study at tertiary level. VET competencies at this level are often those characteristic of an AQF Certificate III.

This course has a size value of 15.

**Course Requirements**

Work submitted for assessment in Music must be produced within the year of study.

Learners MUST study all four common units AND one of the following options:

OPTION 1 Performance

OPTION 2 Composition

## Course Content

Learners must undertake ALL four common units and the study of EITHER Option 1 – Performance OR Option 2 – Composition.

### COMMON UNITS

This course has four (4) common units. Common units are **compulsory** for **all** learners.

UNIT 1 MUSIC PERFORMANCE SKILLS

UNIT 2 CREATE AND PRESENT ORIGINAL MUSIC STATEMENTS

UNIT 3 CRITICAL LISTENING ANALYSIS

UNIT 4 MUSIC LITERACY: THEORY KNOWLEDGE AND AURAL SKILLS

### UNIT 1 MUSIC PERFORMANCE SKILLS

The following will be studied by ALL learners:

- range of styles
- use of accompaniment
- building on previous experience
- care and maintenance of instrument/voice
- techniques of sound production relevant to the instrument/voice.

In addition, for the development of **solo** performance skills, the following will be studied:

- intonation
- rhythm
- dynamics
- phrasing
- posture
- tonal quality
- articulation
- interpretation
- fluency
- confidence (for example, in posture, in interpretation)
- accuracy.

In the development of **ensemble** performance skills, the following will be studied:

- awareness of the role within the ensemble
- response to direction
- co-operation
- fluency
- intonation
- reading skills
- timing
- balance
- accuracy
- awareness of style and genre
- preparation
- practice procedures
- sensitivity and control in dynamics and music expression.

### UNIT 2 CREATE AND PRESENT ORIGINAL MUSIC STATEMENTS

The following will be studied. Skills in the creation of music will be developed through composing, improvising and/or arranging:

- horizontal and vertical arrangement of pitch
- different tonal systems
- elementary structural devices
- dynamic contrast
- accurately notating original ideas using conventional and non-conventional symbols as appropriate.

In addition, when *composing and/or arranging*, the following may be studied (as appropriate to task):

- purpose
- artistic quality and sense of style
- originality
- suitability for instrumental/vocal combination
- coherence
- structure (melodic and harmonic)
- accurate use of appropriate notation
- use of interpretative markings
- transposition
- use of appropriate technology.

In addition, when *improvising*, the following may be studied (as appropriate to task):

- fluency
- confidence
- phrase structure
- attention to harmonic structure
- melodic and rhythmic coherency
- expression and dynamics
- stylistic integrity
- development of theme or idea
- originality
- responsiveness to other performers.

### UNIT 3 CRITICAL LISTENING ANALYSIS

Listening experiences will be provided that:

- place music within historical and cultural settings
- enhance the learner's understanding of the role of performers, arrangers, composers and critics
- represent a range of styles and genres
- provide insight into particular styles and genres
- provide insight into performance and improvisation techniques
- increase the learner's sensitivity to music
- encourages learners to reflect on performances and/or creative work of self and others.

Learners will use these listening experiences to develop their understanding of:

- the concept of focused listening
- pitch and melody
- tonal systems
- harmony
- time and rhythm
- structure
- sound sources
- dynamic contrast
- texture
- performance skills
- creative process
- technical and musicianship skills
- music terminology.

### UNIT 4 MUSIC LITERACY: THEORY KNOWLEDGE AND AURAL SKILLS

The following will be studied.

Pitch:

- aural identification and notation
- identifying and writing chords
- transposition
- harmonising a simple melody with appropriate chord symbols
- clefs
- recognition of and meaning of signs, symbols, terminology and abbreviations.

Time:

- aural identification and notation
- understanding time signatures
- use of appropriate note and rest groupings
- adding bar lines to an unbarred segment/phrase
- composing an appropriate rhythm to given poetry/lyrics
- use of appropriate rhythmic devices
- recognition of and meanings of signs, symbols, terminology and abbreviations.

Design:

- identification of compositional techniques
- voice leading and cadence identification
- aural and/or written identification of form/structure
- recognition of and meanings of signs, symbols, terminology and abbreviations
- score analysis.

## OPTIONS

*EITHER:*

### OPTION 1 – PERFORMANCE

Learners will prepare and perform a program of music.

See current TASC *External Assessment Guidelines* for further details.

In negotiating a **performance program** the following will be addressed:

- range of styles
- degree of difficulty
- material appropriate to the instrument/voice
- rhythmic complexity
- range of keys
- number and length of pieces
- use of accompaniment
- building on the learner's previous experience
- care and maintenance of instrument/voice
- techniques of sound production relevant to the instrument/voice.

In development of **solo** performance skills, the following will be addressed:

- intonation
- rhythm
- dynamics
- phrasing
- posture
- tonal quality
- articulation

- interpretation
- fluency
- accuracy
- performance anxiety.

In development of **ensemble** performance skills, the following will be addressed:

- awareness of the role within the ensemble
- response to direction
- co-operation
- fluency
- intonation
- reading skills
- timing
- balance
- accuracy
- awareness of idiom and style
- preparation
- practice procedures
- sensitivity and control in dynamics and music expression.

**OR:**

#### OPTION 2 – COMPOSITION

Learners will prepare a selection of music. This will be presented through:

- a folio of works
- a series of sound recordings and/or video recordings and/or a live performance (as applicable).

See current TASC *External Assessment Guidelines* for further details.

Learners will create music through composing and/or improvising and/or arranging:

- horizontal and vertical arrangement of pitch
- different tonal systems
- elementary structural devices
- mixes of both tuned and non-tuned sound sources
- dynamic contrast
- basic transposition
- accurately notating original ideas using conventional and non-conventional symbols as appropriate.

In addition, when *composing and/or arranging*, the following may be studied (as appropriate to task):

- purpose
- artistic quality and sense of style
- originality
- suitability for instrumental/vocal combination
- coherence
- structure (melodic and harmonic)
- accurate use of appropriate notation
- use of interpretative markings
- resourcefulness
- effectiveness in performance
- transposition
- principles of orchestration/arrangement
- use of appropriate technology.

In addition, when *improvising*, the following may be studied (as appropriate to task):

- fluency

- confidence
- phrase structure
- attention to harmonic structure
- melodic and rhythmic coherency
- expression and dynamics
- stylistic integrity
- development of theme or idea
- originality
- technical competence
- responsiveness to other performers and accompaniment.

## Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Office of Tasmanian Assessment, Standards and Certification will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's [quality assurance](#) processes and [assessment](#) information.

Internal assessment of all criteria will be made by the provider. Assessment processes must gather evidence that clearly shows the match between individual learner performance, the standards of the course and the learner's award. Providers will report the learner's rating for each criterion to TASC.

## Quality Assurance Process

The following processes will be facilitated by TASC to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

**Process** – TASC gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

## External Assessment Requirements

External assessment for this course will assess criteria 5, 6, 7, 8, 9 and 10. Learners will be externally assessed on:

- Criteria 5 and 6 — Music Literacy: 2 hour written paper  
AND  
EITHER
- Criteria 7 and 8 — Performance Option: 10 to 15 minute practical performance  
OR
- Criteria 9 and 10 — Composition Option: folio with a 10 to 15 minute audio CD

For further information, see the *Examination Specifications* and *External Assessment Guidelines* in the Supporting Documents below.



## Criteria

The assessment for Music Level 3 will be based on the degree to which the learner can:

1. use performance skills to present a program of music
2. create and present original music statements
3. apply time management, planning and negotiation skills to music tasks
4. appraise music works and performances
5. \*listen to music statements and identify use of music elements
6. \*read and write music statements and identify use of music elements.

**AND** the degree to which the learners can (from any **ONE** (1) of the two (2) options listed below):

### ***Option A - Performance***

(where this option is selected, Criterion 1 should **not** be reported)

7. \*perform a repertoire with accuracy and fluency
8. \*perform a stylistically varied repertoire with music sensitivity

### ***Option B - Composition***

(where this option is selected, Criterion 2 should **not** be reported)

9. \*create coherent music statements in a variety of styles
10. \*apply music elements in the creation of music.

\* = denotes criteria that are both internally and externally assessed

#### SUMMARY OF CRITERIA/OPTIONS

OPTION	CRITERIA ASSESSED
PERFORMANCE	2, 3, 4, *5, *6, *7 & *8
COMPOSITION	1, 3, 4, *5, *6, *9 & *10

## Standards

### Criterion 1: use performance skills to present a program of music

The learner:

Rating A	Rating B	Rating C
performs a program of music accurately and fluently	performs a program of music that is accurate and fluent. There may be occasional errors.	performs a program of music with sufficient accuracy and fluency so composer's intended effect is achieved
performs music applying stylistic characterisation and appropriate individual interpretation within style	performs music applying stylistic characterisation as per score or direction	performs music with appropriate music style so composer's intended effect is achieved
performs with sensitivity* and musicality using individual interpretation appropriate to style	performs with sensitivity* and musicality as per score or direction	performs with sensitivity* and musicality in order to maintain integrity of the presented works
performs with dexterity and instrumental competence.	performs with dexterity and instrumental competence with minimal flaws.	performs with dexterity and instrumental competence. There may be occasional flaws.

\* *Sensitivity* refers to the application of musical elements.

### Criterion 2: create and present original music statements

The learner:

Rating A	Rating B	Rating C
creates original, complex music statements that are coherent	creates original music statements that are coherent	creates original music statements that are generally coherent
uses appropriate music style in composing, arranging and improvising to create desired intent	uses appropriate music style in composing, arranging and improvising	uses music style with effect in composing, arranging and improvising, under direction
creates music statements that use a range of appropriate expressive techniques and compositional techniques to enhance music	creates music statements that use a range of expressive techniques and compositional techniques	creates music statements that are expressive and use a limited range of compositional techniques to enhance music
clearly identifies the sources of music statements, techniques and/or ideas, borrowed or adapted from the works of others using appropriate methodologies. The degree to which statements, techniques and/or ideas of others have been borrowed or adapted is clearly articulated.	clearly identifies the sources of music statements, techniques and/or ideas used, borrowed or adapted from the works of others using appropriate methodologies.	identifies the sources of music statements, techniques and/or ideas used, borrowed or adapted from the works of others using appropriate methodologies.

### Criterion 3: apply time management, planning and negotiation skills to music tasks

The learner uses task and time management strategies, planning and negotiation in undertaking music tasks.

The learner:



Rating A	Rating B	Rating C
identifies time, resources and equipment needed to complete task, and develops and employs a systematic, coherent plan	identifies time, resources and equipment needed to complete task, and develops and employs a coherent plan	identifies time, resources and equipment needed to complete task, and develops and employs a plan
proposes and negotiates measurable, achievable and realistic complex goals	proposes and negotiates measurable, achievable and realistic goals	proposes and negotiates achievable and realistic goals
reflects – orally and in writing – on progress towards meeting goals and timelines, critically evaluates progress and plans effective future actions	reflects – orally and in writing – on progress towards meeting goals and timelines, analyses progress and plans future actions	reflects – orally and in writing – on progress towards meeting goals and timelines, and articulates some ways in which goals may be met in the future
meets specified/negotiated timelines and addresses all required task characteristics* with a high degree of accuracy.	meets specified/negotiated timelines and addresses all required task characteristics*.	meets specified/negotiated timelines and addresses most aspects of required task characteristics*.

\* Task characteristics may include, but are not limited to: format of response; mode of response; and presentation requirements.

## Criterion 4: appraise music works and performances

The learner:

Rating A	Rating B	Rating C
communicates response to music using methods, formats and styles appropriate to task and setting	communicates response to music using methods, formats and styles appropriate to task	communicates response to music using methods, formats and styles appropriate to task
uses relevant concepts and music terminology to clarify ideas and convey appropriate meaning when discussing music works	uses relevant concepts and musical terminology to convey appropriate meaning when discussing music works	uses a range of concepts and music terminology when discussing music works
explains effect of music works on self and clearly articulates influence of contextual features and own experiences in shaping interpretation and responses to music	describes effect of music works on self and clearly articulates reasons for effect	identifies effect of music works on self and articulates reasons for effect
correctly explains ways in which elements of music are used in works, and their effect	correctly describes ways in which elements of music are used in works, and their effect	correctly identifies ways in which a limited range of elements of music are used in works, and their effect
evaluates effectiveness of use of elements of music in works, using a range of relevant examples to support analysis and provide detailed, informed justification of opinions.	analyses effectiveness of use of elements of music in works, using relevant examples to support analysis and provide justification of opinions.	assesses effectiveness of use of elements of music in works, using examples to support discussion.

## Criterion 5: listen to music statements and identify use of music elements

This criterion is both internally and externally assessed.

The learner listens to music statements. The learner:

Rating A	Rating B	Rating C
correctly identifies use and/or effect of most* simple and complex** elements of pitch in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of pitch in given music contexts	correctly identifies use and/or effect of some* simple** elements of pitch in given music contexts

correctly identifies use and/or effect of most* simple and complex** elements of time in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of time in given music contexts	correctly identifies use and/or effect of some* simple** elements of time in given music contexts
correctly identifies use and/or effect of most* simple and complex** elements of design in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of design in given music contexts	correctly identifies use and/or effect of some* simple** elements of design in given music contexts
uses a wide range of relevant concepts and music terminology to clarify ideas and convey appropriate meaning.	uses relevant concepts and musical terminology to convey appropriate meaning.	uses a limited range of concepts and music terminology.

\* The measure of 'some', 'many' and 'most' will – for the purpose of external assessment – be defined in the current year's Markers' Guide.

For internal assessment, indicative of the measures are:

- 'some' – approximately 50% – 64% of given items answered correctly
- 'many' – approximately 65% – 79% of given items answered correctly
- 'most' – approximately 80% – 100% of given items answered correctly.

\*\* Illustrative examples of '*simple*' elements include, but are not limited:

Pitch:

- aurally identify major and minor tonalities
- aurally identifying two bar melody 'missing' from a given phrase. Several melodic options are provided from which to choose.
- given several examples from which to choose, select/identify the melodic phrase heard.

Time:

- aurally identifying meter and/or possible time signature in selected excerpts of music
- identify rhythmic errors in a given phrase (through listening and viewing an incorrectly notated score).

Design:

- aurally identifying compositional devices in selected excerpts (such as sequence, crescendo, improvisation, meter change)
- identifying the form/structure of a piece.

\*\* Illustrative examples of '*complex*' elements include, but are not limited:

Pitch:

- aurally identify cadences
- melodic dictation
- identifying mistakes in a musical excerpt and providing correction
- identifying correct chord progression played (from a range of given options).

Time:

- notating rhythm of an instrumental part in a selected excerpt of music (for example – notate rhythm of the bass guitar in the first 4 bars of a given contemporary Rock piece)
- hearing and notating compound time rhythms.

## Criterion 6: read and write music statements and identify use of music elements

This criterion is both internally and externally assessed.

The learner reads and writes music statements. The learner:

Rating A	Rating B	Rating C
correctly identifies use and/or effect of most* simple and complex** elements of pitch in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of pitch in given music contexts	correctly identifies use and/or effect of some* simple** elements of pitch in given music contexts
correctly identifies use and/or effect of most* simple and complex** elements of time in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of time in given music contexts	correctly identifies use and/or effect of some* simple** elements of time in given music contexts
correctly identifies use and/or effect of most* simple and complex** elements of design in given music contexts	correctly identifies use and/or effect of many* simple and complex** elements of design in given music contexts	correctly identifies use and/or effect of some* simple** elements of design in given music contexts
uses a wide range of relevant concepts and music terminology to clarify ideas and convey appropriate meaning.	uses relevant concepts and musical terminology to convey appropriate meaning.	uses a limited range of concepts and music terminology.

#### \* 'Simple' and 'complex' elements

Illustrative examples of '*simple*' elements include, but are not limited to:

Pitch:

- identify notational errors in a given score
- identify harmonic and melodic intervals (written)
- identify written chords (in a given score)
- identifying key signatures.

Time:

- adding barlines to a given phrase
- adding time signature to a given phrase
- writing a rhythm to a given verse or poem
- identify notational errors in a given score.

Design:

- defining or explaining the meaning/effect of common musical terms, signs and performance instructions
- identify notational errors in a given score.

Illustrative examples of '*complex*' elements include, but are not limited to:

Pitch:

- transposition
- identifying/naming chords in a given score
- harmonising a given melodic phrase
- writing chords.

Time:

- rewrite a phrase using the correct (rhythmic) note groupings.

Design:

- compose a coherent melody incorporating prescribed compositional devices (for example – sequence, diminution, retrograde, inversion)
- composing a coherent melody and accompaniment over a given chord progression

- locating and clearly identifying/labelling use of composition devices in a given score.

## Criterion 7: Option A - Performance: perform a repertoire with accuracy and fluency

This criterion is both internally and externally assessed.

### *Option A – Performance specific criterion.*

For a selected instrument, the learner:

Rating A	Rating B	Rating C
performs with accurate melodic, rhythmic and harmonic precision	performs music where the degree of melodic, rhythmic and harmonic precision are predominantly accurate	performs music where the degree of melodic, rhythmic and harmonic precision are sufficiently accurate that the integrity of the music is not compromised
performs with fluency, demonstrating skillful technical control, dexterity, security* and coordination. Lapses are minor and rare.	performs with fluency, technical control, dexterity, security* and coordination. There may be some minor errors.	performs with fluency, technical control, dexterity, security* and coordination. There may be some errors.
demonstrates consistency of intonation across the instrumental range in performance	maintains consistency of intonation across the instrumental range in performance. There may be occasional inconsistencies.	maintains consistency of intonation across the instrumental range in performance. There may be inconsistencies.
performs with clear and even instrumental tone colour** across the repertoire.	performs with instrumental tone that is appropriate, clear and even.	performs with instrumental tone that is mostly appropriate, clear and even.

\* *security* – means that the music is known and rehearsed, not unseen.

\*\* *instrumental tone colour* – means timbre or tone quality: the quality of a musical note or sound or tone.

## Criterion 8: Option A - Performance: perform a stylistically varied repertoire with music sensitivity

This criterion is both internally and externally assessed.

### *Option A – Performance specific criterion.*

The learner:

Rating A	Rating B	Rating C
performs repertoire in a stylistically appropriate manner in accordance with the intentions of the composer and/or arranger that is proficient	performs repertoire in a stylistically appropriate manner in accordance with the intentions of the composer	performs repertoire in a stylistically appropriate manner that is proficient, but not always refined
performs program of works expressively demonstrating a strong sense of unity, line and shape	performs program of works expressively demonstrating a sense of line and shape	performs program of works demonstrating a sense of line and shape
performs repertoire with attention to phrasing and harmonic/melodic shape that is proficient and refined	performs repertoire with attention to phrasing and harmonic/melodic shape that is proficient, but not always refined	performs repertoire with attention to phrasing
performs repertoire with melodic and harmonic	performs repertoire with a sense of	performs repertoire with a sense

balance that is proficient and refined.	melodic and harmonic balance.	of balance between parts.
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## Criterion 9: Option B - Composition: create coherent music statements in a variety of styles

This criterion is both internally and externally assessed.

### **Option B – Composition specific criterion.**

The learner:

Rating A	Rating B	Rating C
creates coherent works skilfully using stylistic, structural and instrumental variation appropriate to style	creates coherent works proficiently using stylistic, structural and instrumental variation	creates coherent music works using stylistic, structural and instrumental variations. Not all elements are appropriate to style.
uses musical form to create a balance between unity and variety leading to highly coherent and engaging works	uses musical form to create a balance between unity and variety leading to generally coherent and engaging works	uses musical form to create a balance between unity and variety leading to partially coherent and engaging works
clearly articulates intent, describing in depth all developmental stages and evaluating relationship of piece to music elements	articulates an intent describing the music development process and analyses relationship of piece to music elements	articulates an intent, describing the music development process and identifies relationship of piece to music elements
clearly identifies the sources of music statements, techniques and/or ideas, borrowed or adapted from the works of others using appropriate methodologies. The degree to which statements, techniques and/or ideas of others have been borrowed or adapted is clearly articulated.	clearly identifies the sources of music statements, techniques and/or ideas, borrowed or adapted from the works of others using appropriate methodologies.	identifies the sources of music statements, techniques and/or ideas used, borrowed or adapted from the works of others using appropriate methodologies.

## Criterion 10: Option B - Composition: apply music elements in the creation of music

This criterion is both internally and externally assessed.

### **Option B – Composition specific criterion.**

The learner:

Rating A	Rating B	Rating C
uses elements of music* to create complex and coherent music statements	uses elements of music* to create coherent music statements	uses elements of music* to create unrefined music statements
uses of a range of compositional devices to achieve coherency in music statements	uses a range of compositional devices in construction of music statements	uses a limited range of compositional devices in construction of music statements
uses score conventions appropriate to style, and appropriate score direction is given.	uses score conventions appropriate to style, and some score direction is given.	uses score conventions generally appropriate to style, and some score direction given.

\* Elements of music: pitch, time, design, timbre, dynamics, melody, harmony and texture.

## Glossary Of Terms Used In Standards

*Analyse*: to examine, scrutinise, explore, review, consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences

*Assess*: to make a judgement about, to rate, to weigh up, to form an opinion

*Critically analyse*: to closely examine, analyse in detail, focus on essence, examine component parts of an issue or information (for example identifying the premise of an argument or ideology, and its plausibility, illogical reasoning or faulty conclusions)

*Describe*: to recount, tell of/about, chronicle, comment on, give an account of characteristics or features

*Evaluate*: to appraise, measure, judge, provide a detailed examination and substantiated judgement concerning the merit, significance or value of something

*Explain*: to make plain, clear, intelligible, to describe in detail, revealing relevant facts

*Identify*: to point out, name, list, distinguish, recognise, establish or indicate who or what someone or something is

*Task characteristics* may include, but are not limited to: word limits; format of response; mode of response; and presentation requirements

*Terms*: word or phrase used to describe abstract aspects or features of music, and more specific features

*Tools and strategies* used to collect and organise information include, but are not limited to:

- graphic organisers, mind maps
- note taking
- computer technology
- use of categories to organise information.

## Qualifications Available

Music Level 3 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT



## Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 11 ratings (7 from the internal assessment, 4 from the external assessment).

The minimum requirements for an award in Music Level 3 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

10 'A' ratings, 1 'B' rating (3 'A' ratings, 1 'B' rating from external assessment)

HIGH ACHIEVEMENT (HA)

6 'A' ratings, 4 'B' ratings, 1 'C' rating (2 'A' ratings, 1 'B' rating, 1 'C' rating from external assessment)

COMMENDABLE ACHIEVEMENT (CA)

6 'B' ratings, 4 'C' ratings (2 'B' ratings, 2 'C' ratings from external assessment)

SATISFACTORY ACHIEVEMENT (SA)

9 'C' ratings (3 'C' ratings from external assessment)

PRELIMINARY ACHIEVEMENT (PA)

5 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

## Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forwarded by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

## Course Developer

The Department of Education acknowledges the significant leadership of Jennifer MacDonald and Scott Weston in the development of this course.

## Expectations Defined By National Standards

There are no statements of national standards relevant to this course.






















## Accreditation

The accreditation period for this course is from 1 January 2015 to 31 December 2019.

## Version History

Version 1 – Accredited on 1 October 2014 for use in 2015 to 2019. This course replaces Music (MSM315110) that expired on 31 December 2014.

## Supporting documents including external assessment material

-  [MSM315115 Assessment Report 2016.pdf](#) (2017-07-21 01:05pm AEST)
-  [MSM315115 Assessment Report 2015.pdf](#) (2017-07-21 01:05pm AEST)
-  [MSM315115 Exam Paper 2015.pdf](#) (2017-07-21 01:05pm AEST)
-  [MSM315110 Assessment Report 2012.pdf](#) (2017-07-27 08:15am AEST)
-  [MSM315110 Assessment Report 2013.pdf](#) (2017-07-27 08:15am AEST)
-  [MSM315110 Assessment Report 2014.pdf](#) (2017-07-27 08:15am AEST)
-  [MSM315110 Exam Paper 2012.pdf](#) (2017-07-27 08:16am AEST)
-  [MSM315110 Exam Paper 2013.pdf](#) (2017-07-27 08:16am AEST)
-  [MSM315110 Exam Paper 2014.pdf](#) (2017-07-27 08:16am AEST)
-  [MSM315115 External Assessment Specifications 2015-2019.pdf](#) (2017-08-21 02:26pm AEST)
-  [MSM315115 Exam Paper 2016.pdf](#) (2017-08-21 03:37pm AEST)
-  [MSM315115 Exam Paper 2017.pdf](#) (2017-11-23 05:04pm AEDT)
-  [MSM315115 Assessment Report 2017.pdf](#) (2018-03-02 09:49am AEDT)
-  [MSM315115 Music Composition Folio and Improvisation Guidelines.pdf](#) (2018-05-03 03:41pm AEST)
-  [MSM315115 Music Performance Guidelines.pdf](#) (2018-05-03 03:41pm AEST)
-  [MSM315115 Exam 2017 - Audio.mp3](#) (2018-05-10 02:42pm AEST)
-  [MSM315115 Theory and Aural Skills Corrected Version.pdf](#) (2018-09-06 01:48pm AEST)
-  [MSM315115 Music TASC Exam Paper 2018.pdf](#) (2018-12-09 09:41am AEDT)
-  [MSM315115 - Assessment Panel Report and Solutions 2018.pdf](#) (2019-04-02 10:16am AEDT)
-  [MSM315116 Music TASC Exam Paper and Score Sheet 2019.pdf](#) (2019-11-12 02:07pm AEDT)
-  [MSM315115 Music Audio File Exam 2019.mp3](#) (2019-11-21 11:41am AEDT)