Music

LEVEL 3	15 TCE CREDIT POINTS
COURSE CODE	MSM315120
COURSE SPAN	2020 — 2025
READING AND WRITING STANDARD	NO
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	NO

This course was delivered in 2023. 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

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 – instrumental and theory – for a selected instrument. This Level 3 course is designed for learners who have:

- successfully completed Music Studies Level 2, *or*
- a high level of achievement in Years 9-10 Band of Australian Curriculum, *or*
- completed a Grade 5 or equivalent music qualification.

Pathways

This course provides a pathway for students who have studied *Music Studies* Level 2.

Music Level 3 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: *Either* Composition (folio) *or* Composition (improvised performance).

Course Content

Learners must undertake ALL four common units and the study of EITHER Option 1 – Performance OR Option 2 – Composition (Composition (folio) *or* Composition (improvised performance).

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: Composition (folio) *or* Composition (improvised performance)

Learners will prepare a selection of music.

- For Composition (folio) this will be presented through a folio of work with an accompanying audio CD.
- For Composition (improvised performance) this will be presented through live performance.

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 tuned and non-tuned sound sources
- sources dynamic expressive, timbral contrast
- stylistic variety.

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)
- use of interpretative markings
- effectiveness in performance
- transposition
- principles of orchestration/arrangement
- use of appropriate technology
- accurately notating original ideas using conventional and non-conventional symbols as appropriate.

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.

Additionally, the Office of TASC may select to undertake scheduled audits of this course and its work requirements (Provider standards 1, 2, 3 and 4).

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
    - Composition (folio): folio with a 10 to 15 minute audio recording

      OR

    - Composition (improvised performance): 10 to 15 minute practical performance and short discussion.

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
3. apply time management, planning and negotiation skills to music tasks
4. analyse music works and performances
5. *listen to music 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 **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 program of works with accuracy and fluency
8. *perform a stylistically varied program of works with music sensitivity

Option B - Composition: Composition (folio) or Composition (improvised performance)

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

9. *create coherent compositions or improvisations in a variety of styles
10. *apply music elements in the creation of compositions or improvisations.

* = denotes criteria that are both internally and externally assessed

SUMMARY OF CRITERIA/OPTIONS

OPTION	CRITERIA ASSESSED INTERNALLY	CRITERIA ASSESSED EXTERNALLY
Performance	2, 3, 4, 5, 6, 7, 8	5, 6, 7, 8
Composition: Composition (folio) or Composition (improvised performance)	1, 3, 4, 5, 6, 9, 10	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

The learner:

Rating A	Rating B	Rating C
creates original, coherent and sophisticated music	creates original, coherent music	creates original music that is 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 that uses a range of appropriate expressive techniques and compositional techniques to enhance music	creates music that uses a range of expressive techniques and compositional techniques	creates music that is expressive and uses a limited range of compositional techniques
clearly identifies the sources of music, techniques and/or ideas, borrowed or adapted from the works of others using appropriate methodologies. The degree to which music, techniques and/or ideas of others have been borrowed or adapted is clearly articulated.	clearly identifies the sources of music, techniques and/or ideas used, borrowed or adapted from the works of others using appropriate methodologies.	identifies the sources of music, 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	identifies time, resources and	identifies time, resources and equipment

needed to complete task, and develops and employs a systematic, coherent plan	equipment needed to complete task, and develops and employs a coherent plan	needed to complete task, and develops and employs a plan
clearly articulates and negotiates measurable, achievable and realistic complex goals	proposes and negotiates measurable, achievable and realistic goals	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 timelines and addresses all required task characteristics* with a high degree of accuracy.	meets timelines and addresses all required task characteristics*.	meets 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: analyse 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
evaluates and explains effect of music works on self and clearly articulates influence of contextual features and own experiences in shaping interpretation and responses to music	analyses and 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
evaluates and correctly explains ways in which elements of music are used in works, and their effect	analyses and correctly describes ways in which elements of music are used in works, and their effect	describes and 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 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 a wide range of simple and complex elements* of pitch in given music contexts	correctly identifies use and/or effect of simple and complex elements* of pitch in given music contexts	correctly identifies use and/or effect of simple elements* of pitch in given music contexts
correctly identifies use and/or effect of a wide range of simple and complex elements* of time	correctly identifies use and/or effect of simple and complex elements* of time in	correctly identifies use and/or effect of simple elements* of time

in given music contexts	given music contexts	in given music contexts
correctly identifies use and/or effect of a wide range of simple and complex elements* of design in given music contexts	correctly identifies use and/or effect of simple and complex elements* of design in given music contexts	correctly identifies use and/or effect of 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:

- 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 to:

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 a wide range of simple and complex elements* of pitch in given music contexts	correctly identifies use and/or effect of simple and complex elements* of pitch in given music contexts	correctly identifies use and/or effect of simple elements* of pitch in given music contexts
correctly identifies use and/or effect of a wide range of simple and complex elements* of time in given music contexts	correctly identifies use and/or effect of simple and complex elements* of time in given music contexts	correctly identifies use and/or effect of simple elements* of time in given music contexts
correctly identifies use and/or effect of a wide range of simple and complex elements of	correctly identifies use and/or effect of simple and complex elements* of design	correctly identifies use and/or effect of simple elements* of

design* in given music contexts	in given music contexts	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 program of works 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 program of works of	performs program of works of required	performs program of works of required technical

required technical standard[+] with accurate melodic, rhythmic and harmonic precision	technical standard[+] with predominantly accurate melodic, rhythmic and harmonic precision are predominantly accurate	standard[+] with melodic, rhythmic and harmonic precision which 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
performs with security of intonation across the instrumental range in performance	maintains security of intonation across the instrumental range in performance. There may be occasional inconsistencies	maintains security of intonation across the instrumental range in performance. There may be inconsistencies
performs with clear and even instrumental tone colour** across the program of works	performs with instrumental tone that is appropriate, clear and even	performs with instrumental tone that is mostly appropriate, clear and even
performs with security in technical capacity appropriate to instrument and styles.***	performs with technical capacity appropriate to instrument and styles.***	performs with technical capacity appropriate to instrument and styles.***

+ required technical standard - pieces at the standard required by this Level 3 course. Illustrative examples include, but are not limited to:

- Sonatina in D Major Op. 36, No. 6, first movement, by Clementi for piano (classical)
- Ten Words by Joe Satriani, for guitar (contemporary) – available at musicnotes.com
- Dido by Jeff Jarvis, for a range of wind instruments (jazz) – publisher is Kendor Music

* *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.

*** including, but not limited to: diction, microphone technique, articulation, pedal technique, breath control, and stamina.

Criterion 8: Option A - Performance: perform a stylistically varied program of works 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 program of works in a stylistically appropriate manner in accordance with the intentions of the composer and/or arranger that is proficient	performs program of works in a stylistically appropriate manner in accordance with the intentions of the composer	performs program of works 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 program of works with attention to phrasing and harmonic/melodic shape that is proficient and refined	performs program of works with attention to phrasing and harmonic/melodic shape that is proficient, but not always refined	performs program of works with attention to phrasing

performs stylistically varied program of works with melodic and harmonic balance that is proficient and refined.	performs stylistically varied program of works with a sense of melodic and harmonic balance.	performs stylistically varied program of works with a sense of balance between parts.

Criterion 9: Option B - Composition: create coherent compositions or improvisations in a variety of styles

This criterion is both internally and externally assessed.

Option B – Composition (folio) or Composition (improvised performance) specific criterion.

The learner:

Rating A	Rating B	Rating C
creates coherent music skilfully using stylistic, structural and timbral variation appropriate to style	creates coherent music proficiently using stylistic, structural and timbral variation appropriate to style	creates coherent music proficiently using stylistic, structural and timbral variations
uses musical form to create a balance between unity and variety leading to highly coherent and engaging music	uses musical form to create a balance between unity and variety leading to coherent and engaging music	uses musical form to create a balance between unity and variety leading to coherent music
clearly articulates intent, compositional or improvisational process, describes in depth all developmental stages, and evaluates relationship of piece to music elements	articulates an intent, describes the music development process, and analyses relationship of piece to music elements	articulates an intent, describes 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
clearly articulates intent, compositional or improvisational process, and uses a sophisticated range of the music elements within the musical structure.	articulates intent, compositional or improvisational process, and uses a range of the music elements in the musical structure.	articulates intent, compositional or improvisational process, and use of the music elements in the musical structure.

Criterion 10: Option B - Composition: apply music elements in the creation of compositions or improvisations

This criterion is both internally and externally assessed.

Option B – Composition (folio) or composition (improvised performance) specific criterion.

The learner:

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

and appropriate score direction is given**	style, and some score direction is given**	appropriate to style, and some score direction given**
improvisations are well developed, with extensive use of improvisational devices+ ***	improvisations are developed with regular use of improvisational devices+ ***	improvisations are developed with limited use of improvisational devices+ ***
improvisations are secure and technically proficient displaying shape, variety and musical development.***	improvisations are technically proficient displaying shape, variety and musical development.***	improvisations are technically proficient displaying limited variety and musical development.***

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

** The second and third standard elements of this criterion are assessed for composition (folio) *only.*

+ *'Improvisational devices'* may include: use of scales and modes, ornaments, polyrhythm, anticipation and suspension, inversion, development of motif, sequence, and question and answer phrase.

*** The fourth and fifth standard elements of this criterion are assessed for composition (improvised performance) *only.*

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 2020 to 31 December 2025.

During the accreditation period required amendments can be considered via established processes.

Should outcomes of the Years 9-12 Review process find this course unsuitable for inclusion in the Tasmanian senior secondary curriculum, its accreditation may be cancelled. Any such cancellation would not occur during an academic year.

Version History

Version 1 – Accredited on 8 November 2019 for use from 1 January 2020 to 31 December 2021. This course replaces Music (MSM315115) that expired on 31 December 2019.

Version 1.a - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2023, without amendments.

Supporting documents including external assessment material

- 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)
- MSM315115 Assessment Report 2019.pdf (2020-02-05 01:22pm AEDT)
- Music MSM315120 - Performance Proforma.docx (2020-04-06 04:44pm AEST)
- Music MSM315120 - Composition-Improvisation Proforma.docx (2020-04-06 04:44pm AEST)
- MSM315120 Music TASC Exam Paper 2020.pdf (2020-11-16 10:47pm AEDT)
- MSM315115 Exam 2020 audio file.mp3 (2020-11-16 10:48pm AEDT)
- MSM315120 Assessment Report 2020.pdf (2021-01-13 10:37am AEDT)
- MSM315120 Music TASC Exam Paper 2021.pdf (2021-11-10 02:09pm AEDT)
- Music Exam 2021 audio file.mp3 (2021-11-18 09:06am AEDT)
- MSM315120 Assessment Report 2021.pdf (2022-01-25 08:43am AEDT)
- MSM315120 Music External Assessment Specifications.pdf (2022-04-07 03:52pm AEST)
- 2022 MSM315120 Music Timetable.pdf (2022-08-04 03:10pm AEST)
- MSM315120 Music TASC Exam Paper 2022.pdf (2022-11-18 05:28pm AEDT)
- Music 22.mp3 (2022-11-18 05:29pm AEDT)
- TASC Student Folio Declaration Forms Information Sheet.pdf (2023-08-29 01:31pm AEST)
- 2023 MSM315120 TASC Student Folio Declaration Form.pdf (2023-02-16 10:23am AEDT)
- MSM315120 Assessment Report 2022.pdf (2023-03-02 01:56pm AEDT)
- MSM315120 Music TASC Exam Paper 2023.pdf (2023-11-17 05:44pm AEDT)
- Music Exam 23.mp3 (2023-11-17 05:45pm AEDT)

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