

# 2021 ASSESSMENT REPORT

## MSM315120 - Music

### Criteria 5 and 6 – Aural/Theory Paper

Seventy-nine candidates completed the aural/theory paper and results on both criteria ranged from less than 10% through to over 90%. As in 2020, there were some candidates who used biro for the whole exam paper. This made marking challenging when errors could not be erased causing answers to become obscured and unclear. Candidates are reminded to use pencil.

### Question 1

This was generally well answered with a small number of candidates getting less than 50% correct.

### Question 2

There was an improvement in the answering of this question. Candidates are reminded that time signatures should not be written as fractions and there should not be a line between the two numbers. There was a small number of candidates who provided two answers to the same question. This should be avoided as it makes assessment problematic if one is correct and the other incorrect.

### Question 3

The cadences were answered more accurately this year.

### Question 4

Answers for this question were mostly correct.

### Question 5

Answers for this question were mostly correct.

### Question 6

Most candidates got some of this correct. By bars 3 and 4, many candidates started misplacing the beat, particularly when rest values were missed. Most candidates managed to identify the anacrusis but forgot to subtract the value from the final bar.

### Question 7

A high percentage of candidates were not successful on this question. Candidates are reminded to think about the tonality of the excerpt in helping them decide which response is correct.

### Question 8

There was a range in responses for this question. Using the harmony to help work out the pitch of the melody would have helped many candidates.

### Question 9

About half of the candidates got this correct.

### Question 10

There was a range in the success of answering this question. Many candidates got the accented syllables correctly onto the beat, but they are encouraged to consider the phrasing of the poem so that each line has its own shape. If the poem is set in such a way that each line moves through continuously with the same rhythm it becomes quite shapeless.

### Question 11

Chords were answered correctly by many candidates.

### Question 12

Grouping continues to be problematic for a number of candidates. Unfortunately, many did not provide a time signature for their corrected phrases. Candidates are reminded not to beam over beat 3 when rewriting rhythms.

### Question 13

- i. There were a couple of notable errors here. The time signature  $\frac{9}{8}$  as a compound triple metre, is three dotted crotchet beats per bar. Many candidates confused the meaning of *a tempo* with *tempo primo*.
- ii. As in 2020, candidates were less successful with the compositional devices. Many candidates did not describe the compositional device; rather, they just indicated (correctly or incorrectly) the location of the device. In many instances candidates could correctly identify and describe a compositional device, but could not, or did not, identify the use of the device on the score. Candidates are reminded to read the question carefully and try to label devices on the score.
- iii. Candidate responses to transposition were generally weak. A number of candidates did not write their key signatures with the sharps in the correct order and many had octave displacements. Many candidates also wrote multiple voicings on one instrument part which makes assessment difficult, particularly when one of the voicings is correct and the other is incorrect.

### Question 14

When extending a melody, it is important that candidates look at the notes provided to establish the tonality of the piece. Many candidates looked only at the key signature and assumed major tonality. This meant that many responses lacked flow through their harmonic progression and were quite incoherent as a result. Compositional devices should be considered alongside other music elements to create a melody which considers key, harmonic progression, phrase, shape, range, climax, chord tones, and passing notes. Many candidates forgot to subtract the anacrusis from the last bar.

# Marking Guide

## Question 1

You will hear **eight (8)** short complete pieces or excerpts of music, with a short pause between each.

From this list, select the **form, compositional device, playing technique or expressive device** used in each example and write its **name** in the space provided next to each music example. Do **not** match the same form, compositional device, playing technique or expressive device more than once.

You will hear the **eight (8)** musical examples with a short pause between each. All eight will then be repeated. After the second hearing, you will have **30 seconds** before the start of Question 2.

**Forms, compositional devices, playing techniques or expressive devices:**

- Rhythmic Ostinato
- Modulation
- Pedal Point
- Accelerando
- Meter Change
- Binary Form
- Polyphony
- Riff

Music example 1 **Accelerando** .....

Music example 2 **Binary Form** .....

Music example 3 **Meter Change** .....

Music example 4 **Modulation** .....

Music example 5 **Pedal Point** .....

Music example 6 **Polyphony** .....

Music example 7 **Riff** .....

Music example 8 **Rhythmic Ostinato** .....

**ONE MARK PER CORRECT RESPONSE**

## Question 2

You will hear **four (4)** short excerpts of music with short pauses between them. All four excerpts will then be repeated.

For each excerpt give **one (1)** possible time signature in the space provided.

After the second hearing, you will have **30 seconds** before the start of Question 3.

**Excerpt 1:** Possible time signature – **5/8 or 5/4**.....

**Excerpt 2:** Possible time signature – **12/8 or 6/8**.....

**Excerpt 3:** Possible time signature – **2/4 or 4/4**.....

**Excerpt 4:** Possible time signature – **3/4**.....

**ONE MARK PER CORRECT RESPONSE**

## Question 3

You will hear **four (4)** excerpts of music with a short pause between each. All four will then be repeated.

Name the **cadence** heard at the end of each excerpt.

After the second hearing, you will have **20 seconds** before the start of Question 4.

**Excerpt 1:** is a/an – **Imperfect**..... cadence.

**Excerpt 2:** is a/an – **Interrupted**..... cadence.

**Excerpt 3:** is a/an – **Perfect**..... cadence.

**Excerpt 4:** is a/an – **Plagal**..... cadence.

**ONE MARK PER CORRECT RESPONSE**

#### Question 4

Below are five (5) different one-bar rhythm patterns, four (4) of which are used in the rhythm composition you will hear.

Write the numbers 1–4 in the boxes provided to indicate the order in which the four patterns occur in the composition.

You can only use each number **once**. One pattern is **not** used in the composition.

You will hear the composition played **three (3)** times, with a gap of approximately **10 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 5.

There is a two-bar count-in.

**½ MARK PER CORRECT RESPONSE**

Rhythmic pattern		<input type="text" value="4"/>
Rhythmic pattern		<input type="text" value="2"/>
Rhythmic pattern		<input type="text"/>
Rhythmic pattern		<input type="text" value="3"/>
Rhythmic pattern		<input type="text" value="1"/>

Question 5

You will hear an excerpt from *Piano Sonata in C Major* by Mozart.

Place a tick in the box next to the staff that accurately reflects the rhythm of the right-hand piano melody. Tick **one (1)** box only.

You will hear the excerpt played **three (3)** times with a gap of approximately **10 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 6.

There is a two-bar count-in.

The image shows four musical staves, each with a checkbox to its right. The first staff has a checkbox that is empty. The second staff has a checkbox that is empty. The third staff has a checkbox that is yellow with a black checkmark. The fourth staff has a checkbox that is empty. Each staff contains a musical notation in 2/4 time, starting with a two-bar count-in. The notation includes quarter notes, eighth notes, and a trill (tr) in the final measure.

**1 MARK FOR CORRECT RESPONSE**

### Question 6

You will hear an eight-bar excerpt from *Good to Be Bad* by The Descendents.

In the blank score provided, notate the rhythm of the vocal line.

You will hear the excerpt played **five (5)** times, with a gap of approximately **30 seconds** between each hearing.

After the fifth hearing, you will have **60 seconds** before the start of Question 7.

There is a two-bar count-in and anacrusis.

The image shows two musical staves. The first staff begins with a 4/4 time signature and contains eight bars of music. The notes are: Bar 1: quarter, quarter, quarter, quarter; Bar 2: quarter, quarter, quarter, quarter; Bar 3: quarter, quarter, quarter, quarter; Bar 4: quarter, quarter, quarter, quarter; Bar 5: quarter, quarter, quarter, quarter; Bar 6: quarter, quarter, quarter, quarter; Bar 7: quarter, quarter, quarter, quarter; Bar 8: quarter, quarter, quarter, quarter. The second staff contains eight bars of music. The notes are: Bar 1: quarter, quarter, quarter, quarter; Bar 2: quarter, quarter, quarter, quarter; Bar 3: quarter, quarter, quarter, quarter; Bar 4: quarter, quarter, quarter, quarter; Bar 5: quarter, quarter, quarter, quarter; Bar 6: quarter, quarter, quarter, quarter; Bar 7: quarter, quarter, quarter, quarter; Bar 8: quarter, quarter, quarter, quarter.

**1 MARK PER BAR**

### Question 7

You will hear an excerpt from *Swan Lake* by Tchaikovsky. From the examples below, place a tick in the box next to the melody that accurately reflects the **right-hand piano melody**.

You will hear the melody played **twice** with a gap of approximately **20 seconds** between each hearing.

After the second hearing, you will have **20 seconds** before the commencement of Question 8.

There is a two-bar in.

**2 MARKS FOR CORRECT RESPONSE**



The image displays four pairs of musical staves, each pair representing a different option for the right-hand piano melody. Each pair consists of a treble clef staff with a key signature of two sharps (D major) and a 4/4 time signature. The first staff of each pair contains a melody with a half note followed by a quarter note, and the second staff contains a bass line. The options are as follows:

- Option 1: Treble staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Bass staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Option 2: Treble staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Bass staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Option 3: Treble staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Bass staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Option 4: Treble staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Bass staff has a half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

### Question 8

You will hear an eight-bar excerpt for flute and piano.

The following score of the excerpt has some notes missing in the flute line. Listen to the recording and **complete** the notation. The correct note durations have been provided above each staff.

You will hear the excerpt played **four (4) times**, with a gap of approximately **20 seconds** between each hearing.

After the fourth hearing, you will have **30 seconds** before the start of Question 9.

There is a two-bar count-in.

**½ mark per note (tied notes = ½ mark)**

The musical score is for an eight-bar excerpt in 4/4 time, featuring a flute and piano. The score is presented in three systems. The first system contains the first four bars, the second system contains the next four bars, and the third system contains the final two bars. The piano accompaniment is written in the bass clef, and the flute part is written in the treble clef. The key signature has one sharp (F#). The first system shows the flute line with missing notes in the first and third bars, and the piano accompaniment. The second system shows the flute line with missing notes in the second and fourth bars, and the piano accompaniment. The third system shows the flute line with a missing note in the second bar, and the piano accompaniment. The piano part consists of chords and single notes in the bass clef. The flute part is in the treble clef. The key signature has one sharp (F#). The time signature is 4/4. The first system has 4 bars, the second system has 4 bars, and the third system has 2 bars.

Question 9

You will hear an excerpt from *Moon River* performed by Audrey Hepburn.

Place a tick in the box next to the staff that accurately reflects the chord progression as heard.

Tick **one (1)** box only.

You will hear the excerpt played **twice** with a gap of approximately **10 seconds** between each hearing.

There is a two-bar guitar introduction.

F Dm B $\flat$  F B $\flat$

F/A Em $7(\flat 5)$  A $7$  Dm F $7/C$

B $\flat$  E $\flat 7$  Dm $7$  Dm $6$  E $7$  Am $7$  D $7$  Gm $7$  C $7$

F Cm B $\flat$  G B $\flat$

F C Amaj $7$  D F

B $\flat$  E $\flat 7$  Dm $7$  Dm $6$  E $7$  Am $7$  D $7$  Gm $7$  C $7$

F Dm E $\flat$  F E $\flat$

F Gm $6$  A $7$  Dm F $7$

E $\flat$  B $\flat 7$  Dm $7$  D B A $7$  D $7$  G $7$  C $7$

1 MARK FOR CORRECT RESPONSE

### Question 10

Compose a rhythm to the poem below.

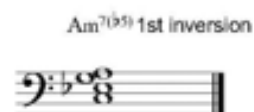
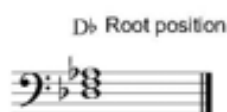
- a) Mark in the time signature. (1 mark – appropriate choice/correctly written on score)
- b) Ensure that the inherent rhythmic flow and phrasing of the words is reflected in the rhythm patterns that you choose. Write the words under the rhythm, using hyphens and extension lines (underscores) where required. (6 marks)

POEM: Oh, if instead she'd left to me  
The thing she took into the grave!  
That courage like a rock, which she  
Has no more need of, and I have.

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### Question 11

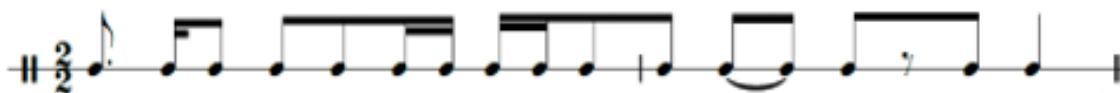
Write the following chords using accidentals as required.

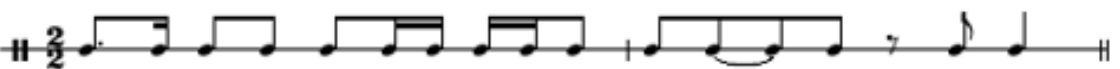


1 MARK PER CHORD

### Question 12

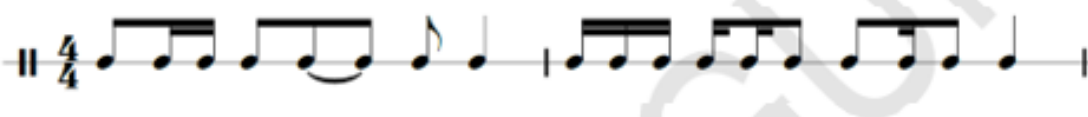
The following two-bar phrases have incorrect note groupings. In the staves provided, rewrite the phrases using correct note groupings. (1/2 mark per bar)

Phrase 1 

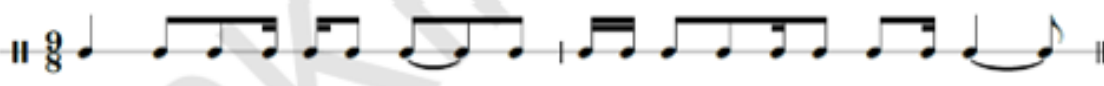
Correction 

OR



Phrase 2 

Correction 

Phrase 3 

Correction 

Question 13

Refer to the score *Claire de Lune* by Debussy when answering this question.

a) Name the key of the piece: **Dmajor**.....

b) Describe the time signature: **3 dotted crotchet beats per bar**

c) Explain the **meaning** of each marked Performance Instruction enclosed within a box in the score.

Performance Instruction 1 (Bar 1): **(ANDANTE) at an easy walking pace**

Performance Instruction 2 (Bar 6): **(CRESCENDO) gradually getting louder**

Performance Instruction 3 (Bar 15): **(A TEMPO) return to former tempo**

d) Name each interval enclosed within a box in the score.

Interval 1 (Bar 5): **M2**.....

Interval 2 (Bar 10): **P4**.....

Interval 3 (Bar 18): **M6**.....

Interval 4 (Bar 23): **m3**.....

e) Name each chord enclosed within a box in the score and give its position/inversion.

Chord 1 (Bar 3): **Bm7**..... Position/Inversion: **2<sup>nd</sup> Inversion**.....

Chord 2 (Bar 9): **Dmaj**..... Position/Inversion: **Root**.....

Chord 3 (Bar 18): **Gmaj**..... Position/Inversion: **1<sup>st</sup> Inversion**.....

Chord 4 (Bar 20): **A#dim7**..... Position/Inversion: **Root**.....

Question 13 continued

f) Name and describe **three (3)** different compositional devices that the composer has used in this piece. **On the score**, mark clearly and label **one (1) example** of each of your stated compositional devices. **OPTIONS: syncopation, sequence, chromaticism, pedal point**

i. Device 1: **½ mark for DEVICE NAME** .....

Description: **1 mark for description** .....

**1 ½ marks for correctly labelling device on score** .....


ii. Device 2: .....

Description: .....

iii. Device 3: .....

Description: .....

g) Explain the meaning of the following terms and/or signs used in this arrangement.

i.  **(Duplet) – two notes played in the time of 3**

ii. *pp* **(Pianissimo) – very soft** .....

iii. *rit.* **(Ritenuato) – immediately slower** .....

iv.  **(Fermata) – to hold the note beyond its normal value** .....

**1 mark for each correct meaning**

Question 13 continued

h) In the blank score provided:

- i. Transcribe Bar 4 for an ensemble consisting of, in descending score order, an oboe, Bb clarinet, French horn in F and cello. Ensure all required performance indicators are transferred. **2 marks per instrument correctly transposed**
- ii. Write the correct key signatures for the given instruments. **½ mark per key signature**
- iii. Ensure all vertical alignment is maintained. **1 mark for correct alignment**

The image shows a musical score for four instruments: Oboe, Clarinet in Bb, Horn in F, and Violoncello. The score is written in a single system with four staves. The Oboe staff is in treble clef with a key signature of one sharp (F#). The Clarinet in Bb staff is in treble clef with a key signature of two sharps (F# and C#). The Horn in F staff is in treble clef with a key signature of two sharps (F# and C#). The Violoncello staff is in bass clef with a key signature of two sharps (F# and C#). The music consists of a single bar with a long slur over the notes. The notes are: Oboe (G4, A4, B4, C5), Clarinet in Bb (G4, A4, B4, C5), Horn in F (G4, A4, B4, C5), and Violoncello (G2, A2, B2, C3).

## Question 14

On the next page there is an incomplete melody.

- a) In a coherent and musical manner, extend the treble clef version OR the bass clef version of the melody line by a length of 4 bars or more. **½ mark per bar**
- b) Ensure that you use **two (2)** of the compositional devices listed below in a way that is musical and complements the piece: **1 mark per device**
- syncopation
  - sequence
  - augmentation
  - diminution
  - retrograde
  - inversion.

Other notes (for example, non-scale notes) may be used if required to enhance the musicality of the piece.

- c) Indicate on your finished composition which devices have been employed, by **clearly labelling** the appropriate bars on the score. If you have used augmentation, diminution, retrograde or inversion, **circle** the original notes that you have manipulated. **1 mark for each device labelled**

Question 14 continued



# Clair de Lune

from Suite Bergamasque

Claude Debussy  
(1862-1918)

One example of each  
device provided.

## Performance Instruction 1

Musical score for Performance Instruction 1. The tempo is marked **Andante** and the dynamics are **pp**. The score is in G major. A red bracket labeled **syncopation** highlights a rhythmic pattern in the right hand. A box labeled **Chord 1** is placed under the first measure of the right hand.

Musical score for Performance Instruction 2. The dynamics are **cresc.** and **P**. The score is in G major. A red bracket labeled **Sequence** highlights a melodic line in the right hand. A red circle labeled **chromaticism** highlights a chromatic movement in the left hand. A box labeled **Interval 1** is placed under the first measure of the left hand.

Musical score for Performance Instruction 3. The dynamics are **mp**. The score is in G major. A box labeled **Interval 2** is placed under the first measure of the right hand. A box labeled **Chord 2** is placed under the first measure of the left hand.

Performance Instruction 3

*a tempo*

13

*cresc.* *rall.* *pp*

pedal point

18

Interval 3

*cresc.*

Chord 3 Chord 4

22

Interval 4

*dim.* *rit.* *pp*

## Criteria 7 and 8 - Performance

Sixty-five candidates completed their performance exams for MSM315120 in 2021. Most candidates remembered to bring their pink slip to their exam, allowing easy checking of TASC ID. Teachers are reminded that, whilst they, a tutor or technical staff might be permitted to be in the room during the performance of their candidate, no one is allowed in the room during the panel discussion.

It was clear that in most instances there had been effort put into practice performances, but some schools would be advised to put some more thought and practice into the use of microphones/amplification with contemporary vocalists and instrumentalists. It was noted that there was an overall improvement in intonation from 2020 although some candidates would have benefited from more careful tuning at the beginning of the exam. Projection remains a point of concern with many wind players and vocalists needing to develop adequate breath support and technique. Also, some candidates would have benefited from considering where they were standing in the room (which direction they were facing) and how well their sound would project to the examiners whilst considering their connection with the accompanist.

Whilst there was an improvement in some of the issues encountered with digital scores in 2020 (such as every second page missing because a double-sided score had been scanned single sided), it was still frustrating for the examiners to have exams where the scores and/or proforma were in the wrong order. This led to lost time in the exam room, scrolling through looking for the correct score when the focus should have been on the performance. Teachers and candidates should ensure that the score presented is a clean copy of the instrumental part and NOT the accompaniment (unless there is no instrumental part such as in vocal music).

**The problem of timing programs was again an issue with many candidates.** There were some exams which were 2-3 minutes shorter than what was indicated on the proforma. It was clear that some had just not been accurately timed. Others, it would seem, were timed according to the UTAS method where the timing of the whole piece is counted. **Candidates and teachers are again reminded that in MSM315120 it is the CANDIDATE'S performance time which should be tallied. Introductions, interludes, and solos by other accompanists/band members where the candidate is not playing should NOT be counted towards the exam performance time.** This does **not** mean that such features of the music should be omitted from the exam performance, they simply should not be counted in the time tally. Indeed, bars of rest are extremely important to both the integrity of the music and to the performer of some instruments, particularly brass players who need to rest the embouchure.

Most candidates presented music which was of a suitable technical standard, both for the course and for their current level of playing. Teachers and candidates are reminded that, whilst it is important to ensure contrast in style, to take this to extremes can be detrimental to a candidate's performance if they are very unfamiliar with the style they are presenting.

For example, contemporary musicians can present a program of contrasting style within the contemporary genre without being required to play a classical or jazz piece. In providing contrast within a program, candidates and their teachers should not only consider style, but also aspects such as tempo, intensity, feel, and mood.

As in 2020, a reminder to contemporary candidates and their completion of the proforma that it is important to mark on the proforma which third of the program is being played accurately to the score. Many contemporary candidates either ticked everything (and then didn't play everything as per the score) or didn't tick anything at all.

There was an improvement with contemporary candidates considering their sound levels and it was appreciated that teachers mostly warned the panel and ensured ear plugs were 'at the ready' when they were likely to be required.

Teachers would further be advised to ensure they are familiar with the processes surrounding what to do if a candidate is ill on the day (or becomes ill during a performance). Discussing this with students in the classroom setting prior to the day informs them what to do if such a situation arises so that correct processes can be followed more easily and with less stress. If teachers are unsure of processes, they should discuss these with their TASC Liaison Officer.

In relation to the few candidates who are not performing in their home school, it is recommended that support is provided to ensure the candidate is comfortable in their performance space. This could include going with the candidate to the performance venue and checking they are well organised in the exam room.

### Criteria 9 and 10 – Composition Folio

Overall, the composition folios were well-prepared. Candidates and teachers are reminded that compositions should, whenever possible, be performed by live musicians. Through the rehearsal process much is learnt which leads to improvements in the composition. In general, compositions which had not been performed by live musicians had deficiencies in the areas of texture, range, blend, articulation, phrasing, as well as playability.

There are some points for consideration in relation to the context statements (some of which have been mentioned in recent assessment reports). Most context statements directed the bulk their comments to issues of compositional process and intent. This was positive as it is more helpful than extended descriptions of inspiration source and storyline. Discussion of compositional devices used, overall, was clear and accurate, with a few exceptions.

Context statements (statements of intent) impact on the marking process more effectively if they:

- Discuss the performance or recording process, especially those without live performances. There should at least be a discussion as to why the candidate is not submitting a live performance.
- Discuss whether the performance was live, multi-tracked, compiled from multiple takes, computer-generated, or combination?

- Explain why and how the differences affect the composition if it is not played by the instruments in the score. (e.g., a tuba part is played on a trombone)
- Discuss the discrepancies resulting from and instances of the performers making significant errors. Further to this, candidates need to consider the level of performers playing their works and should choose to compose works for the performers they have available to them in their communities. For example, composing for a highly professional ensemble is not recommended because of the difficulties of accessing those musicians which results in the candidate not getting sufficient feedback from performers regarding their work.
- Candidates are reminded not to refer to any mentors or performers which may identify their school. Instead, referring to 'my tutor' or 'the trombonist' provides the information required without disclosing further information.

Most common weaknesses across the folios included transitions and endings, in fact, especially endings: they need to be set up so the listener is ready for them. A few composers had problems with the implied harmonic language of their melodies, counterpoint and accompaniment. It is a most useful process to take the time to identify the most likely chords to facilitate examining of harmonic language.

Notation, overall, was quite good. Most composers are including comprehensive dynamics and phrasing, although articulation is an area that some need to continue to improve. Candidates and teachers are reminded that, whilst tablature is fine to use alongside regular notation, it should not be used by itself without either regular notation or chord symbols (as per the assessment guidelines).

Electronic (DAW) pieces are welcome in the folio, but they should use the resources of the 'tool', in particular, panning and volume shaping, if not other effects.

### Improvisation Performance

It is important that improvisation candidates are confident in speaking to their context statements. They need to be able to clearly articulate what they mean and be ready to provide further depth and/or clarity to the discussion, as well as being able to explain where the ideas and inspirations have come from (e.g., how they have been influenced by studying different soloing methodologies). Candidates and their teachers are also reminded to refer to the assessment guidelines and ensure that they present at least three different musical styles reflecting variation across a range of elements. Additionally, candidates should consider tonality variation across their program. Although different tonal colours can be achieved by using note selection within a given key, using different modes and pitch sets within the same key across the whole program does not allow for an in-depth demonstration of a candidate's ability to truly improvise.