

2022 ASSESSMENT REPORT

MSM315120 - Music

CRITERIA 5 AND 6 – AURAL/THEORY PAPER

Results on both criteria ranged from quite low marks through to over 90%. Students and teachers are reminded that students are required to use pencil for both sections of the exam and this is stated on the exam cover page. Again, in 2022, there were a number of students who used a pen to complete the whole exam paper. This made marking challenging when students could not erase errors they had made, causing answers to become obscured and unclear. For the most part, students who responded in pen disadvantaged themselves in external assessment.

Students are discouraged from providing multiple answers to a question asking for a single response as this is to their disadvantage.

QUESTION 1

Generally, this question was answered well.

QUESTION 2

Generally, this question was answered very well.

QUESTION 3

Generally, this question was answered well.

QUESTION 4

Generally, this question was answered very well.

QUESTION 5

A large percentage of students got this multiple-choice question correct. It might be worth encouraging future students to consider that the answer is probably not going to appear in the first beat of bar 1 (although it could) and to use reading time to look for all the differences between the rhythms.

QUESTION 6

Generally, this question was answered very poorly. As well as getting rhythms correct, markers looked for correct note lengths for sustained notes.

QUESTION 7

This multiple-choice question was not as successful as the previous one. Many jumped to the second sample, perhaps because it finished on the tonic, but it finished on the supertonic.

QUESTION 8

Melodic dictation was considerably stronger than the rhythmic dictation. It was clear that many students used the provided harmony to help them work out the disjunct intervals. Overall, students still need reminding to look at the harmony used to help them work out the pitch of the melody.

QUESTION 9

Many students got this question incorrect. Perhaps more practice at determining tonality of chords is warranted. Alternatively, many students need a strategy for keeping the correct place in the score to avoid getting lost on the way through.

QUESTION 10

Many students completed this question to a pass standard. Some had difficulty in placing the emphasis on the correct syllables and placing them on the beat. As stated last year, students 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. Markers looked for responses which were technically sound and displayed some musical creativity.

QUESTION 11

Most students got at least some of the chords correct. The maj^6 chord and the augmented triad were problematic. Many students did not use the correct double sharp symbol.

QUESTION 12

Many students did very well on this question, however, it was common for them to miss putting in the time signature at the beginning of each phrase. Rhythmic exercises must have a time signature and if it is not provided by the paper, the student is expected to write it in.

QUESTION 13

- i. (Page 1) It was noted that many students did not know accurate descriptions of terminology and many were very rough approximations. Students are reminded that quality as well as number is required for naming intervals. This includes the perfect octave and perfect unison (which could alternatively be augmented or diminished).

- ii. (Page 2) Compositional devices were more successful than in 2021, however, some students could not accurately describe the device or provided a written description of the device location instead. Terms/signs were not well known and the term a tempo was confused with tempo primo by a large number of students.
- iii. (Page 3) Transposition generally had at least some accuracy. Most students did not transpose the bass guitar (which sounds an octave lower than written), and many did not successfully transfer performance indicators to their answer.

QUESTION 14

This question was poorly answered overall. Many responses were unmusical and did not recognise that this was a blues melody, nor did they show an understanding of the blues scale. Those which did demonstrate this understanding were generally coherent and musical. Students are reminded that this question is about using compositional devices as tools to compose a melody which makes coherent and musical sense. Along with the devices they choose, they should consider tonality, harmonic progression, phrase, shape, range, climax, chord tones, and passing notes. In marking this question, markers looked for responses which employed the musical use of stylistic blues features along with the use of compositional devices.

Answer Sheet

Question 1

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

From the list below, 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)** music examples with a short pause between each. All **eight (8)** 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:

- Pizzicato
- Improvisation
- Tempo Change
- Crescendo
- Polyrhythm
- Call and Response
- Theme and Variations
- Chromaticism

| | |
|-----------------|----------------------|
| Music example 1 | Call and Response |
| Music example 2 | Chromaticism |
| Music example 3 | Crescendo |
| Music example 4 | Improvisation |
| Music example 5 | Pizzicato |
| Music example 6 | Polyrhythm |
| Music example 7 | Tempo Change |
| Music example 8 | Theme and Variations |

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 – $\frac{3}{4}$

Excerpt 2: Possible time signature – $\frac{7}{4}$ ($\frac{7}{8}$ also accepted)

Excerpt 3: Possible time signature – $\frac{12}{8}$ or $\frac{6}{8}$

Excerpt 4: Possible time signature – $\frac{4}{4}$

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..... *Interrupted* cadence.

Excerpt 2: is a/an..... *Imperfect* cadence.

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

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

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.

Rhythm pattern $\text{||} \frac{3}{4}$ 

Rhythm pattern $\text{||} \frac{3}{4}$ 

Rhythm pattern $\text{||} \frac{3}{4}$ 

Rhythm pattern $\text{||} \frac{3}{4}$ 

Rhythm pattern $\text{||} \frac{3}{4}$ 

Question 5

You will hear an excerpt from *Got to be Real* by Cheryl Lynn.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **bass line** 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 representing a different rhythmic interpretation of the bass line melody. Each staff is in 4/4 time and begins with a two-bar count-in. The first staff features three triplet eighth notes followed by a quarter note, then a quarter note, a quarter note, and a quarter note. The second staff features a continuous eighth-note pattern, then a quarter note, a quarter note, a quarter note, and a quarter note. The third staff features a continuous eighth-note pattern, then a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff features three triplet eighth notes followed by a quarter note, then a quarter note, a quarter note, and a quarter note. Each staff is followed by an empty box for a tick mark, except for the second staff which has a blue checkmark.

Question 6

You will hear a four-bar excerpt from *The Mandalorian* by Ludwig Göransson.

In the blank score provided, notate the rhythm of the **low brass melody**.

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.

The image shows two staves of handwritten musical notation in blue ink. The top staff begins with a double bar line, a 4/4 time signature, and a '4' indicating a two-bar count-in. The first bar contains a quarter rest, followed by eighth notes, a quarter note, and a half note. The second bar contains a half note, a quarter note, and a quarter note. The third bar contains a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, and a quarter note. The bottom staff begins with a double bar line and contains a quarter note, a quarter note, a quarter note, and a quarter note. The second bar contains a quarter note, a quarter note, and a quarter note. The third bar contains a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, and a quarter note. The notation is handwritten and includes various rhythmic values and rests.

Question 8

You will hear an eight-bar excerpt for piano.

The following score of the excerpt has some notes missing in the right-hand piano 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.

The musical score is written for piano in 4/4 time. It consists of three systems of staves. Each system has a treble clef staff (right-hand line) and a bass clef staff (left-hand line). The key signature has one flat (B-flat). The first system has two staves. The right-hand staff has missing notes in the first, second, and fourth measures. The left-hand staff has notes in all four measures. The second system has two staves. The right-hand staff has missing notes in the first, second, and fourth measures. The left-hand staff has notes in all four measures. The third system has two staves. The right-hand staff has missing notes in the first, second, and fourth measures. The left-hand staff has notes in all four measures. The score ends with a double bar line.

Question 9

You will hear an excerpt from *Fuel to the Fire* performed by Agnus Obol.

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 **three** times with a gap of approximately **10 seconds** between each hearing.

There is a two-bar piano count-in.

System 1:
System 2:
System 3:
System 4:
System 5:
System 6:
System 7:
System 8:
System 9:

Question 10

Compose a rhythm to the poem below.

- a) Mark in the time signature.

- 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.

POEM: I love to dwell in forest wild,
 Where giant pine trees pierce the sky;
 A beauty spot where Nature smiled,
 A fitting place to live and die.

Source: "Back to Nature" by E. F. Hayward.

Question 11

Write the following chords using **accidentals** as required.

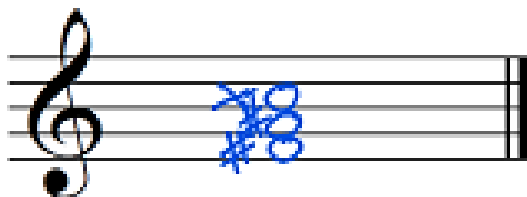
C⁷ 1st inversion



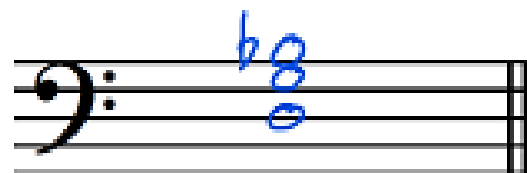
B^bM⁶ 1st inversion



F[#]+ root position

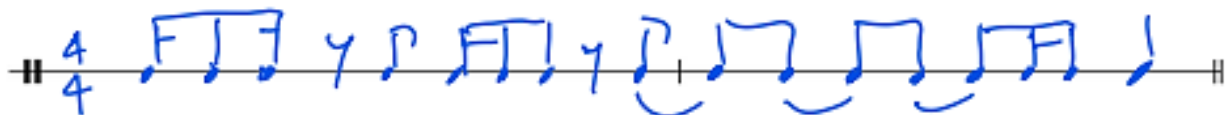
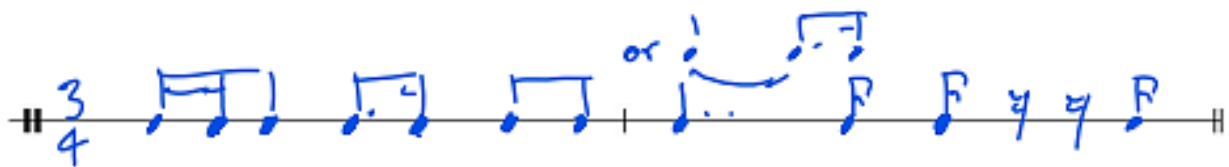
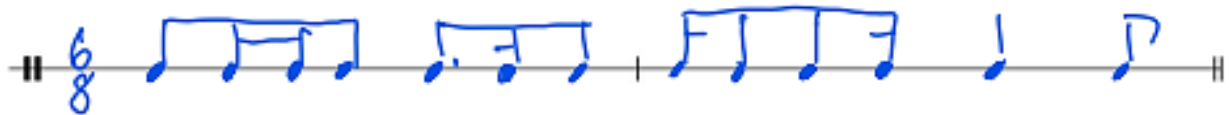
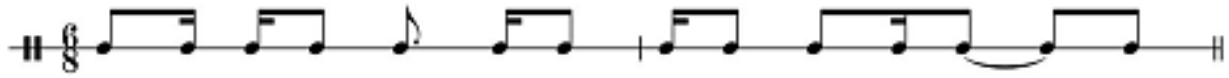


Gm 2nd inversion



Question 12

The following two-bar phrases have incorrect note groupings. In the staves provided, rewrite the phrases using correct note groupings.



Question 13

Refer to the score **Mazurka Op. 67, No.3** by Chopin when answering this question.

a) Name the key of the piece: C major

b) Name the form of the piece: Ternary

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

Performance Instruction 1 (Bar 1): play moderately lively

Performance Instruction 2 (Bar 1): perform with some freedom in time

Performance Instruction 3 (Bar 55): a little held back

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

Interval 1 (Bar 10): minor 6

Interval 2 (Bar 13): major 3

Interval 3 (Bar 47): augmented 4

Interval 4 (Bar 56): perfect 8 or perfect octave

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

Chord 1 (Bar 3): Bdim7 Position/Inversion: 2nd inversion

Chord 2 (Bar 15): Gmaj Position/Inversion: 2nd inversion

Chord 3 (Bar 34): Edim Position/Inversion: 1st inversion

Chord 4 (Bar 44): Cmaj Position/Inversion: 1st inversion

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. *Modulation, Sequence, Ornamentation, Syncopation, Pedal Point, Inversion*

i. Device 1:

Description:

.....

ii. Device 2:

Description:

.....

iii. Device 3:


Description:

.....

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

i. *sfz* *suddenly or strongly accented*
.....
.....

ii. *crese.* *gradually getting louder*
.....
.....

iii.  *rapidly play the written note, the note above, then return to the written note*
.....
.....

iv. *a tempo.* *return to the former tempo*
.....
.....

h) In the blank score provided:

i. Using Bar 41, arrange and transpose the piano score for an ensemble consisting of, in descending score order:

- Flute
- B♭ trumpet
- E♭ alto saxophone
- Bass guitar

Ensure all required performance indicators are transferred.

ii. Write the correct key signatures for the given instruments.

iii. Ensure all vertical alignment is maintained.

The image shows a handwritten musical score for an ensemble. It consists of four staves, each labeled on the left: Flute, B♭ trumpet, E♭ alto sax, and Bass guitar. The Flute staff is in treble clef and contains a handwritten melody starting with a quarter note on G4, followed by a dotted quarter note on A4, and then a half note on B4. A blue slur covers the first two notes, with the handwritten text "a tempo" written above it. A blue "p" (piano) dynamic marking is written below the first note. The B♭ trumpet and E♭ alto sax staves are in treble clef and contain a handwritten melody starting with a quarter rest, followed by a quarter note on G4, and then a quarter note on A4. A blue "p" dynamic marking is written below the first note of each staff. The Bass guitar staff is in bass clef and contains a handwritten melody starting with a quarter note on G2, followed by a quarter note on A2, and then a quarter note on B2. A blue "p" dynamic marking is written below the first note. The key signature for all staves is two sharps (F# and C#), indicated by blue handwritten symbols at the beginning of each staff.

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**.
- b) Ensure that you use **two (2)** of the compositional devices listed below in a way that is musical and complements the piece:
- 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.

The image shows a musical score for a question. The top staff is a treble clef staff in 4/4 time with a key signature of one sharp (F#). It contains a melody of 8 bars. The first four bars are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter); A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter); E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter). The last four bars are: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter); F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter); C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter); G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter). Below the first staff are three empty treble clef staves, each divided into four bars, for extending the melody.

Some examples of devices annotated.

Mazurka

Op. 67, No. 3

Frédéric Chopin

Performance Instruction 1

Allegretto (♩ = 144)

p rubato

Sequence

pedal tone

Chord 1

6

cresc.

ornamentation

Interval 1

f

11

chromaticism

Interval 2

poco rit.

sfz

16

a tempo

p

Interval 3

21

cresc.

Interval 4

f

26

cresc.

sf

Modulation
a tempo

31

poco rit.

ff

sf > *p*

sfp

Chord 3

36

sfp

sfp

rit.

Syncope

inversion

pedal tone

41

a tempo

p

Chord 4

46

cresc.

f

Interval 3

51

cresc.

sf

ff

Performance Instruction 3
poco rit.

Interval 4

CRITERIA 7 AND 8 - PERFORMANCE

It was fantastic that, in the Covid environment, almost all students were well and able to complete their assessments. Teachers are reminded that, whilst they, a tutor, or a technical staff member might be permitted to be in the room during the performance of their student, no-one is allowed in the room during the panel discussion – this includes theatre technicians.

The warm welcome which examiners received was appreciated. It is important that schools provide sufficient power supply for the examiners (remembering that each examiner will require 2-3 power outlets, so at least two power boards). Schools also need to ensure sufficient desk space for each examiner, with room for computer, writing space, and other devices such as a timer and recorder. If small student desks are used, two should be provided per examiner (with three examiners)—otherwise, one larger desk should be provided per examiner or at least two larger trestle tables.

It is important that schools are ready for the exams to start on time with complete setup as required for their students. There was a strong connection between students who were prepared and ready to start their exam on time and seamless performances, demonstrating overall preparedness and performance practice.

Students, accompanists, and teachers all worked hard to prepare for these exams and most students seemed to cope with exam stress well. It was clear that there had been effort put into practice performances, and that in 2022 more thought and practice had been put into the use of microphones/amplification with contemporary vocalists and instrumentalists. There was an improvement in projection with wind players and vocalists. Intonation remains a problematic area. Students who were most successful in this area were able to tune accurately and then perform their pieces at that same pitch. They were also able to maintain consistent intonation across the range of their instrument and through varying dynamic levels.

Most students seemed comfortable performing in their chosen genre and this led to an overall improvement in criterion 8 assessments. A range of musical styles is possible within the one genre and there was little evidence of students playing music that they didn't connect with. It was also notable that students who chose to perform on more than one instrument did this well as they were comfortably at or above standard on their different instruments and able to transition between them seamlessly.

It was difficult with the transition to TRACS this year, but it is important that the instructions emailed out to teachers are followed so that this process is smooth. Contacting the marking coordinator with any problems prior to exam day is appreciated so that there are not holdups with the exam schedule. It is important that teachers check scans prior to uploading to TRACS as there were issues with upside-down, missing, and out-of-order pages. Contemporary proformas need to indicate which piece/s are being performed accurately to the score (as indicated on the proforma) and it was notable that the most successful contemporary candidates were those who understood where they were performing accurately to the score.

Again, the problem of timing programs was an issue for many students. There seemed to be a lot of luck with a significant number of exams running considerably shorter (3-4 minutes) than the proforma indicated and only just made an acceptable length to not incur a penalty. On the other hand, students should not be performing longer than 15 minutes so that the schedule can keep as close to time as possible. Students and teachers are again reminded that in MSM315120 it is the CANDIDATE'S performance time which should be tallied. Spoken introductions (which are not required), 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.

CRITERIA 9 AND 10 – COMPOSITION FOLIO

Folios in 2022 were mostly well-prepared.

Context statements:

In most of the folios, good discussions of the performance or recording process were provided and they showed evidence of attempted live performances. One submitted a MIDI version as well to show the intent of the piece as well as the less-than-ideal live realisation. This was helpful.

Most context statements directed the bulk of their comments to issues of compositional process and intent. This is more helpful than extended descriptions of inspiration source and storyline.

Discussion of compositional devices used, overall, was clear and accurate.

The musical works:

Folios included a good range of instrumental combinations, from solos to medium-size ensembles. These are more practical than large ensembles such as wind ensemble or orchestra. If composers want to attempt those large ensembles, they should budget time for the larger amount of arranging work and performance logistics that will be required. There were no vocal works or songs this time.

Conventional notation covered mostly everything submitted. A work which incorporated audio recordings of environmental sounds was well-structured and the screen shot of the DAW was informative, and a positive inclusion.

Overall, transitions and endings were effective. This is a significant improvement. Some of the composers had a few problems with the implied harmonic language of their melodies and accompaniment. Time should be taken to identify the most likely chords.

The works demonstrated good crafting of texture, using different combinations of the instruments to structural and dynamic effect.

Notation, overall, was quite good. Most composers included comprehensive dynamics and phrasing. Articulation is an area that some need to continue to improve.

IMPROVISATION PERFORMANCE

It is important that improvisation students 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). This goes beyond providing names to clarifying and demonstrating these influences. The students who were able to name up detail surrounding their inspiration and performers who they were specifically influenced by, generally had greater control over their improvisation.

There are also some points from the performance report above (criteria 7 and 8) which relate to improvisation students. They should read both reports for guidance in preparing their improvised performance. Ensuring the accurate timing of the performance is important. Improvisation students need to improvise for a minimum of eight minutes but should not perform longer than fifteen minutes. This means that improvisers who are performing stimulus material (such as jazz heads) need to leave out repeats of this material.