

2023 ASSESSMENT REPORT

MSM315120 MUSIC

Assessment Report – Theory

As in 2022, results on both criteria ranged from quite low marks through to over 90%. There were fewer candidates who used biro to answer their paper, but those who did were disadvantaged by not being able to effectively review and refine responses.

Throughout the exam paper candidates are reminded that they should not provide multiple answers to a question as this disadvantages them in assessment when one answer is correct and another is incorrect.

Section A

Q1: This was generally answered well.

Q2: Although many candidates were successful in their responses to this question, excerpt I was commonly mistaken as a compound metre.

Q3: This was generally answered well.

Q4: This was generally answered well.

Q5: This was generally answered well.

Q6: This was a problematic question for many candidates, particularly the syncopations in bars 2 & 4. The majority of successful responses were able to gain more than 50% of marks in this question if they recognised the rest at the end of the rhythm even if they missed the syncopations. Candidates are recommended to mark-up bar subdivisions before the audio commences so they are well prepared to use the hearings to their best advantage.

Q7: This was generally answered well.

Q8: Candidates are advised to work out tonality and study harmony of the exercise through the reading time. They should listen for directionality, relationship of melody to harmony, and tonic when completing the melodic dictation. Many candidates did not make the connection between the key of the piece, the harmony, and the tonic. Candidates should listen for repeated phrase as well as scales and arpeggios.

Q9: This was generally answered well.

Section B

Q10: Strong responses were able to maintain the sense of phrase and line, using emphasis on strong syllables. Weaker responses would often use 'one note per word', which did not allow for the syllables to be separated which impeded the rhythmic integrity of the phrase, and place weak syllables on the beat.

They also lack phrasing and a sense of flow. Candidates should avoid splitting bars; those who did this often had bars with the incorrect number of beats.

Q11: This was generally answered well. Several instances of D dim7 instead of D dim and B dim 7 instead of B half-diminished.

Q12: This question had several inconsistencies in responses. 5/8 must be split into 2+3 or 3+2; this was quite inconsistent. Example 2 was answered better. Example 3 also stronger than example 1 but had many instances where the minim value was not observed. A large number of candidates did not provide time signatures in their responses.

Q13:

- a) Mostly known.
- b) Some candidates confused time signature with metre.
- c) Performance instructions were generally well answered.
- d) Many recognised the interval of the octave but failed to provide the quality. Overall, quality of intervals was often incorrect.
- e) There were many errors with chords.
- f) Compositional devices caused considerable difficulty for many candidates. Many labelled expressive devices or form rather than compositional devices. Syncopation caused interesting difficulties with many candidates incorrectly marking notes which fall on the beat as syncopated, usually where they were in bars with quaver rests. Many candidates incorrectly labelling a rising scalar line as a sequence.
- g) Some candidates are confusing a tempo with tempo primo, otherwise this was well answered.
- h) This question caused considerable difficulties. Many candidates did not know where to find bar 1 and, instead, transposed the anacrusis. Some candidates were able to transpose key signatures and notation. A few realised that some arranging was required to ensure the trombone was placed in the best register.

Q14: This question was very poorly answered. Very few candidates considered the musicality or coherency of their response. It was also common to ignore the opening stimulus material. Tonality, harmony, phrasing, melodic shape, rhythmic elements, and how devices can be used to create a musical response all should be considered when responding to a melody writing question. Candidates who were more successful in completing the question did do this.

Solutions

Section A

Marker use

- Answer all questions in this section.
- This section is worth 43 marks and the suggested working time for this section is approximately 45 minutes.
- This section assesses Criterion 5.

Question 1

You will hear **eight (8)** short complete pieces or excerpts of music.

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:

- Theme and Variations
- Imitation
- Ritardando
- Syncopation
- Irregular Time Signature
- Meter Change
- 12 Bar Blues
- Tremolo.

1 mark per correct answer

Question 1 continues

MSM315120 – Section A

Page 4 of 24

Question 1 continued

Marker use

Music example 1 12 bar blues

Music example 2 Theme and Variations

Music example 3 Imitation

Music example 4 Metre Change or Irregular Time Signature

Music example 5 Tremolo

Music example 6 Syncopation

Music example 7 Ritardando

Music example 8 Irregular Time Signature of Metre Change

Total
Q1
/ 8

Question 2

Marker use

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 – $\frac{4}{4}$ or $\frac{2}{4}$ or $\frac{2}{2}$

Excerpt 3: Possible time signature – $\frac{7}{4}$

Excerpt 4: Possible time signature – $\frac{12}{8}$ or $\frac{6}{8}$

1 mark per correct answer

Total
Q2
/4

Question 3

Marker use

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 **Plagal** cadence.

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

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

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

1 mark per correct answer

Total
Q3
/4

Question 4

Marker use

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.

Rhythmic Pattern $\text{||} \frac{6}{8}$ 

Rhythmic Pattern $\text{||} \frac{6}{8}$ 

Rhythmic Pattern $\text{||} \frac{6}{8}$ 

Rhythmic Pattern $\text{||} \frac{6}{8}$ 

Rhythmic Pattern $\text{||} \frac{6}{8}$ 

Figure 1: Rhythmic patterns next to five (5) boxes for annotation to answer Question 4.

1 mark per correct answer

Total
Q4
/4

Question 5

Marker use

You will hear an excerpt from *Ruins* by Toby Fox.

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 that includes an anacrusis.

The image shows four musical staves, each representing a different rhythmic interpretation of the piano melody. Each staff is in 3/4 time and begins with a two-bar count-in. The first staff includes a triplet of eighth notes in the first measure. The second staff has a different rhythmic pattern. The third staff is marked as correct with an orange checkmark in the box to its right. The fourth staff has another rhythmic pattern. Each staff ends with a double bar line.

Figure 2: Staves next to four (4) boxes to identify answer to Question 5.

2 marks for correct answer

Total
Q5
/2

Question 6

You will hear a four-bar rhythmic dictation.

In the blank score provided, notate the rhythm you heard as played.

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.



Figure 3: Blank musical score to provide notation for Question 6.

2 marks per bar - 1/2 mark per beat

Marker use

Total
Q6
/8

Question 7

Marker use

You will hear a four-bar piano excerpt. 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 three (3) times with a gap of approximately 20 seconds between each hearing.

After the third hearing, you will have 20 seconds before the start of Question 8.

There is a two-bar count-in.

The image shows three musical staves in 4/4 time, each with a box for marking the correct melody. The first and third staves have empty boxes, while the middle staff has a checkmark. The melody consists of four bars: a two-bar count-in, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second bar contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third bar contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth bar contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Figure 4: Melodies next to three (3) boxes to identify answer to Question 7.

2 marks for correct answer

Total
Q7
/2

Question 8

Marker use

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. **1/2 mark per correct note**

Figure 5: Musical score for completion to answer Question 8.

Total
Q8
/ 9

Question 9

Marker use

You will hear a nine-bar excerpt for piano.

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 (3) times with a gap of approximately 10 seconds between each hearing.

There is a two-bar count-in. 2 marks for correct answer

Gm Cm⁷ F B^b(sus⁴) B^b B^b/A

Gm⁷ Dm/F E^bmaj⁷ Cm⁷ A^{#7} D⁷(#9)



Gm Dm/F E^bmaj⁷ E^o D⁷(^b9sus⁴) D⁷

Gm Cm Fm B^b B^b/A

Gm Dm/F E^b Cm A D



Gm Dm/F E^b E D D

Gm Dm⁷ F A^b(sus⁴) A^b B^b/A

Gm⁷ Dm/F Fmaj⁷ Cm⁷ A^{#7} D⁷



Gm Dm/F Fmaj⁷ E^bmaj⁷ D⁷(^b9sus⁴) D⁷maj⁷

Total
Q9
/2

Figure 6: Staves next to three (3) boxes to identify answer to Question 9.

Section B

Marker use

- Answer all questions in this section.
- This section is worth 73 marks and the suggested working time for this section is approximately 75 minutes.
- This section assesses Criterion 6.

Question 10

Compose a rhythm to the poem below. SAMPLE Answer Provided

- Mark in the time signature.
- 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: If the day gets somewhat dreary
And at night I feel a little weary
All I have to do is wear my shoes
And sway to the old rhythm and blues
Rhythm and blues.

2 marks per line for musical response which addresses the inherent rhythmic flow and phrasing of the words.
Deduction for incorrect/missing time signature.
Deduction for incorrect or absent hyphens.

Handwritten musical notation for five lines of a poem. The notation is written in orange ink on a five-line staff. The time signature is 4/4. The words are written below the notes, with hyphens and extension lines used to indicate rhythm. The words are: "If the day gets somewhat dreary", "And at night I feel a little weary.", "All I have to do is wear my shoes and", "sway to the old rhythm and blues", and "Rhythm and blues."

Figure 7: Five (5) lines for composing a rhythm to answer Question 10.

Total
Q10
/10

Question 11

Write the following chords using accidentals as required.

Marker use

A^bmaj7 1st inversion 


/1.5

D^o root position 

/1.5

F[#]m 2nd inversion 

/1.5

Bm^{7(b5)} 1st inversion 

/1.5

Figure 8: Four (4) staves for annotation to answer Question 11.

1 mark per correct chord (no half marks)
1/2 mark for correct inversion

Total
Q11
/6

Question 13

Marker use

Refer to the score *The Fairly OddParents* by Jones & Hartman when answering this question.

- a) Name the key of the piece: D minor /1
- b) Describe the time signature: 4 crotchet beats per bar /1
- c) Explain the meaning of each marked Performance Instruction enclosed within a box in the score.
- Performance Instruction 1 (Bar 1): Play at the tempo of 184 crotchet beats per minute. /1
- Performance Instruction 2 (Bar 27): Gradually getting faster. /1
- Performance Instruction 3 (Bar 30): Slide from the top note to the bottom note. /1
- d) Name each interval enclosed within a box in the score. no half marks - quality and number need to be correct.
- Interval 1 (Bar 3): Aug 4 (or tritone) /1
- Interval 2 (Bar 10): Perf 8ve /1
- Interval 3 (Bar 13): Min 3 /1
- Interval 4 (Bar 20): Dim 5 (or tritone) /1
- e) Name each chord enclosed within a box in the score and give its position/inversion.
- Chord 1 (Bar 12): Dmin Position/Inversion: 2nd inv /1.5
- Chord 2 (Bar 17): A maj Position/Inversion: root position /1.5
C#dim? /1st inv
- Chord 3 (Bar 21): or Emb Position/Inversion: root position /1.5
- Chord 4 (Bar 22): Dmin Position/Inversion: 2nd inv. /1.5

1 mark for correct chord 1/2 mark for correct inversion

Question 13 continues

Question 13 continued

Marker use

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.

i. Device 1 name:

1 mark for correct device identified

Device description:

1 mark for correct description

1 mark for correct label on score

/3

.....
Devices:

ii. Device 2 name:

• Syncopation

• Chromaticism

• Ornamantation

Device description:

• Tempo Change

• Augmentation

• Inversion

/3

iii. Device 3 name:

Device description:

/3


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

i. *sfz* Sudden strong accent


/1

ii. *a tempo.* To return to the former tempo

/1

iii.  To accent the note

/1

iv.  To play the note short and detached

/1

Figure 10: Four (4) terms and/or signs to be explained to answer Question 13 g).

One mark per correct response

Question 13 continues

Question 13 continued

Marker use

h) In the blank score provided:

i. Using the first two (2) crotchet beats of bar 1, arrange and transpose the piano score for an ensemble consisting of, in descending score order:

- Flute
- Bb clarinet
- Eb alto saxophone
- Trombone.

Ensure all required performance indicators are transferred.

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

iii. Ensure all vertical alignment is maintained.

/8

/4

/1

Figure 11: Blank musical score for completion to answer Question 13 h).

2 marks per instrument (1/2 mark per note)
 1 mark per correct key signature
 1 mark for vertical alignment
 1/2 mark deduction if performance indicators not transferred.

Total
 Q13
 /41

Question 14

Marker use

On the next page there is an incomplete melody.

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. 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.

SAMPLE Answer Provided

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

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.

Marks allocated for the musical and coherent extension of the given melody by at least 4 bars, including the musical use of two compositional devices.

Marks deducted for the incorrect or absence of labeling of compositional devices on the score.

Question 14 continues

Question 14 continued

Marker use

The image shows a musical score for an extension of Question 14. It consists of seven staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. A circled section of the melody in the first staff is annotated with 'inversion of bar 1 beats 1-2' in the second staff. The second staff continues the melody with a bracketed section labeled 'sequence'. The third staff continues the handwritten melody. The fourth staff is empty. The fifth staff is a bass clef with the same key signature and time signature, showing a bass line. The sixth and seventh staves are empty.

Figure 12: Melody line (treble or bass clef version) for extension to answer Question 14.

Total
Q14
/10

The Fairly OddParents

♩ = 184

Jones & Hartman
arr. David Dinh

Performance Instruction 1

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system (measures 1-3) includes handwritten annotations: 'Chromaticism' under the bass line and 'Syncopation' over the treble line. The second system (measures 4-6) features 'sfz' dynamics. The third system (measures 7-10) has 'ornamentation' written above and 'inversion of RH' written below. The fourth system (measures 11-14) includes 'Chord 1' and 'Interval 3' annotations. The fifth system (measures 15-18) includes 'Chord 2' and 'f' dynamics. The score is marked with 'Interval 1' and 'Interval 2' at the end of the first and third systems respectively. Performance instructions include 'f', 'p', 'ff', and 'sfz'.

Interval 4

19

3

3

3

Chord 3

22

Chord 4

3

26

Augmentation of RH part

Tempo Change

mp

cresc.

accel.

Performance Instruction 2

30

Performance Instruction 3

(cresc.)

f

a tempo

34

mp

Figure 13: Musical score for The Fairly OddParents by Jones & Hartman, arranged by David Dinh.

Assessment Report – Practical

It was great to see students were, overall, well prepared for their performances. In most schools a teacher or tutor from the school remained in the exam room while candidates performed and was able to assist with tuning and page turning. Schools are reminded that the panel discussion following each performance is confidential and the panel needs to be left undisturbed during this time. This privacy should extend to having windows in doors covered so that people waiting outside the exam room cannot watch the panel through this assessment phase.

At most schools, candidates performed in their regular classroom environment. This helped to settle the candidates and most seemed to cope with the stress of the exam room quite well. Performing in a classroom also has the advantage of a drier acoustic than many halls, making hearing easier for both performers and markers.

All schools provided appropriate desk space so there was room for each of the three marker's computer as well as documentation. Ensuring there are at least two power boards available for the panel to use facilitates the smooth commencement of exams. Uploads to TRACS had challenges and the schools who were most organised with their sheet music files still found this fairly easy. There were a few schools who forgot to use the TASC proformas and, whilst there was an improvement from 2022, some scores still had upside down and sideways pages which made it difficult to use effectively.

There was an improvement with schools being ready to start exams on time; however, in some schools there were students who were unsure of the start time of their performance. Performance times are all listed on the candidate pink slips and should be checked several times as rushing in late for an exam is stressful and doesn't usually lead to the best performance the candidate is capable of.

It is crucial that performance times are not approximated and a reminder that the performance time does not include breaks where the candidate is not playing. Several recitals ran well under the time noted on the proforma, which in some cases was under the required time limit of 10 minutes. In addition to this, repeats should be omitted where the integrity of the music is not compromised. There were several instances of ABAB works presented this year with no alteration in the repeats of either section. Interestingly candidates would often demonstrate more technical control, expression and musicality in the first play through which indicated that these repeats did not favour the candidate's performance.

Some candidates selected repertoire that was above the required technical standard for the course. However, candidates who chose repertoire that was above their technical capabilities were not advantaged in assessment. So long as a program meets the minimum level technical requirement, candidates should perform repertoire within their grasp and they need to carefully consider their choice of repertoire to have optimal technical accuracy and fluency. Conversely, there were some candidates who played at a higher level and did so extremely well, delivering fluent, nuanced performances.

Intonation remained a significant issue in many exams and affected a considerable number of results. Whilst help was provided and candidates could tune before starting, many did not perform at that same pitch and more couldn't sustain their intonation across the pitch and dynamic range of their instrument.

Some contemporary vocalists/instrumentalists indicated they were performing pieces accurately to the score then, in performance, interpreted substantial elements of the pitch or rhythm. Proformas need to accurately indicate to the panel where the candidate will be playing as written. The panel need to be aware where the candidate is intending to freely interpret the score so they do not penalise the candidate for performance inaccuracies.

Teachers and candidates are reminded that they need to perform a range of styles in order to meet the requirements of criterion 8. The minimum is three contrasting styles. This puts candidates who only present 1 or 2 pieces at considerable disadvantage in assessment as they haven't met the requirements of the criterion. Although Criteria 8 includes this emphasis on the candidate presenting a stylistically varied program of works, students need to carefully consider the genre within which their skills are best suited. For example, it is still possible to present a vocal program of musical theatre works that demonstrates a wide range of styles, without the candidate moving outside the scope of their voice type. If more clarification is required, please refer to page 24 of the external assessment guidelines.

While stylistic variation is an important aspect of this criterion, candidates who achieved high results for Criterion 8 also demonstrated an ability to perform with musical sensitivity. While this includes dynamic and expressive techniques it also includes an awareness of volume and the sound of the instrument or voice in the physical performance space. Students are encouraged to consider and reflect intentionally on how they can connect emotionally with their repertoire and convey this emotion through an expressive musical performance.

Assessment Report – Composition

Teachers and students are reminded that candidate name, teacher/tutor name or school name should not appear anywhere in the submission. Each piece and context statement should be identified with candidate TASC ID only.

The context statements are an important part of the folio. It is notable that three out of five elements in the rubric for criterion 9 relate directly to the context statements (AKA, statements of intent). They clarify the composer's intentions, illuminate the creative and learning processes involved, and can make subtle musical ideas and techniques obvious. This year's context statements ranged from minimal (and not helpful) to sufficient.

Discussions addressed instrumentation, harmony and stylistic issues. More discussion of compositional devices, form and texture would be helpful – both for the examiner to better understand the composers' intentions and for the composer to better understand their own process and choices.

While influences or style were cited, in some cases it was difficult to discern how those sources influenced the piece. Specific elements from that style and how they were applied in the work should be described, possibly with specific bar references.

Discussions about working with performers and discrepancies between score and recording are very important – this was clear in some statements and absent or unclear in others.

Throughout the submitted folios ideas would benefit from further development. In some works an idea was presented and repeated, often developed only by changes in scoring. It was then followed by a contrasting idea, and another contrasting idea, with none of them revisited. The relationships between the ideas were not explored. This is what compositional devices can enhance: giving the listener other ways to hear the main idea.

Transitions and endings overall were functional, but more attention to these would strengthen the pieces. Endings especially need to be set up so the listener is ready for them. Even with very short pieces, consider how to signal that something different is about to happen (e.g. an ending), possibly by extending or disrupting the expected phrase length or harmonic resolution, or by using other musical elements to increase or decrease energy.

Some composers have problems with the implied harmonic language of their melodies, counterpoint and accompaniment. Take time to identify the most likely chords. Pay attention to voice-leading: harmonic explorations that introduced pitches outside the established home tonality often returned immediately to that home tonality, rather than using the momentum created by the new note – an opportunity missed to take the piece further.

Notation, overall, was quite good. Most composers included comprehensive dynamics and phrasing. Articulation and phrasing are areas that some candidates need to continue to improve. Notation of accidentals needs more thought – the computer won't care, but players will. Make them the same in both hands of the piano, and (usually) between all lines of the concert pitch score. They should correspond to the harmony of that moment unless writing them differently makes a more familiar scale pattern for a player's melodic line.

Electronic (DAW) pieces should use the resources of the 'tool', in particular, spatialisation effects (panning, reverb) and volume shaping, if not other effects. The electronic pieces submitted this year included only traditional notation, or none. A timeline or annotated screenshot of the DAW window provides a good way to connect the context statement discussion to specific time points in the piece and would be helpful.

Folios included a good range of instrumental combinations, from solos, small ensembles, to full orchestra. Small forces are more practical than large ensembles such as orchestra, particularly if a live orchestral performance is not feasible. DAW-generated orchestral works are acceptable, but are a demanding format to work in.

Assessment Report – Improvisation

Context statements were lacking in information and were often under the word count suggested for Music 3 as stated in the improvisation guidelines. A number of candidates did not place much consideration on this aspect of their submission which had a significant negative impact on their C9 results. A reminder that 3 out of 5 elements from the standards for criterion 9 relate specifically to the context statements. Candidates are advised to speak to their inspiration(s), process of musical and improvisational development, as well as their intent. When discussing improvisational devices and harmonic use, candidates should use specific terminology to validate their statement of intent.

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.

Similarly, students who named up specifics in their context statements were able to articulate how the scales/modes/pitch-sets related to the harmony of their selected repertoire and could demonstrate these ideas in interview. This exhibited a greater control over their improvisational approach. Other strong improvisation candidates were able to showcase their interactivity with musical interplay between ensemble members to create mood and tone.

Repetition of rhythm, texture and harmony was problematic in some performances. The use of only one scale with very little textural or rhythmic variance to build upon the phrase was not sufficient to demonstrate a strong improvisational understanding. This was particularly problematic when the same scales and ideas were used over the entire program which impacted on both C9 and C10. It is recommended that repertoire is carefully selected to showcase a variety of styles and harmony.

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. There were several instances of 'under time' improvisations as the make-up of the recital program this year, which needs to be carefully considered for these candidates.