

2024 ASSESSMENT REPORT

MSM315120 MUSIC

Written Component: Criterion 5 & 6

General Comments

In 2024 there were few very low results in either criteria, but also few in the A range, especially for criterion 5. Quite a few candidates answered their paper in biro and, whilst there was no penalty applied for doing this, it disadvantaged the candidates as they couldn't alter their responses.

There were less instances of candidates providing multiple answers for the same question and losing marks because the response was no longer totally correct. Interestingly, where candidates had done this, their first response was the correct one.

Section A

Question 1

This was answered well by many candidates. Candidates who did not do well on this question didn't appear to know the meaning of some of the terms.

Question 2

This was generally answered well.

Question 3

Cadences posed some challenges this year although there were no obvious trends.

Question 4

This was generally answered well.

Question 5

This was generally answered well.

Question 6

Rhythmic dictation continues to provide significant challenges for many candidates. Candidates who scored poorly largely seemed confused by the compound metre and did not seem familiar with the common rhythmic elements used in the provided time signature.

Question 7

This was generally answered well.

Question 8

Melodic dictation was problematic amongst a large proportion of candidates. Many did not recognise the tonality and most missed the raised 6th and 7th as expected in the melodic form of the minor scale. Candidates who scored higher marks listened for tonality, directionality, scalar figures, arpeggios, relationship of melody to harmony, and tonic when completing the melodic.

Question 9

Most candidates did not recognise the chord progression. Candidates who got this correct were able to recognise the use of minor chords. Candidates are encouraged to listen for root note movement and tonality of chords in the excerpts in comparison to what is written in the chord notation.

Section B

Question 10

Strong responses were able to maintain the sense of phrase and line, using emphasis on strong syllables and enhance the integrity of the poetry. Candidates are encouraged to consider the relationship between the flow of words and how this translates to a rhythm by following the accents of syllables carefully. Whilst a mark is allocated for time signature, it is the appropriate choice of time signature that is crucial, so there must be some evidence of the use of this time signature (i.e., completed notation) for this mark to be awarded.

Question 11

Most candidates were able to get the correct notes and inversion, but there were many errors with accidentals.

Question 12

Strong responses were able to group 7/8 consistently across both bars (as either 3+2+2 or 2+2+3) and remembered to put in their time signatures.

Question 13

- a) Mostly known, although some candidates provided two answers.
- b) There was an improvement in this question with very few candidates confusing time signature with metre.
- c) Candidates seemed to know all their terms or none of them.
- d) Many candidates did not take into account the effect of accidentals/key signature on intervals. Many did not label the diminished octave correctly.
- e) Candidates who provided accurate answers took careful attention to all the notes which were marked for identification and the key signature/accidentals.
- f) There was an improvement in the identifying of compositional devices but still some problems encountered. These included naming structural or expressive devices, not marking on the score as per instructions, inaccurate descriptions and inaccurate labelling on the score.
- g) Mostly known although some candidates are confusing da capo with dal segno.

- h) Candidates who answered this question well were familiar with the transpositions of the trumpet, sax, and bass guitar (octave transposition required) and recognised that the oboe is non-transposing. Whilst the question doesn't state that clef need to be used, it is not possible to indicate pitch on a staff without using a clef, so this is integral to answering a pitch question.

Question 14

Candidates who answered this question well demonstrated clear outlining of tonality and harmony, their melody flowed, they used and labelled compositional devices accurately, they paid attention to phrasing, and they demonstrated a strong connection to the stimulus material.

Section A

Marker use

- Answer **all** questions in this section.
- This section is worth 43 marks. 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.

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:

- Ostinato
- Pizzicato
- Modulation
- Monophony
- Polyrythm
- Riff
- Ornamentation
- Drone

Question 1 continues

Question 1 continued

Marker use

Music example 1 **DRONE**

Music example 2 **MODULATION**

Music example 3 **OSTINATO**

Music example 4 **ORNAMENTATION**

Music example 5 **MONOPHONY**

Music example 6 **PIZZICATO**

Music example 7 **POLYRHYTHM** (ORNAMENTATION was accepted by markers as an alternative response)

Music example 8 **RIFF**

MARKING: 1 MARK PER CORRECT ANSWER

**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 $\frac{2}{2}$

Excerpt 3: Possible time signature – $\frac{9}{8}$

Excerpt 4: Possible time signature – $\frac{5}{4}$ or $\frac{5}{8}$

MARKING: 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 **IMPERFECT**cadence.

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

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

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

MARKING: 1 MARK PER CORRECT ANSWER

**Total
Q3
/4**

Question 5

Marker use

You will hear an excerpt from *Work Song* by Nat Adderley.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **saxophone 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.

SWING FEEL

SWING FEEL

SWING FEEL

MARKING: 2 MARKS FOR CORRECT ANSWER

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

Total
Q5
/2

Question 6

Marker use

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.



MARKING: 2 MARKS PER BAR

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

Total
Q6
/ 8

▲ Question 7

Marker use

You will hear a seven-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** times with a gap of approximately **20 seconds** between each hearing.

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

There is a two-bar in.



Musical notation for the first example melody. It is a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of seven bars. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter). The final bar contains a whole rest. To the right of the staff is an empty square box.



Musical notation for the second example melody. It is a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of seven bars. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter). The final bar contains a whole rest. To the right of the staff is an empty square box.



Musical notation for the third example melody. It is a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of seven bars. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter). The final bar contains a whole rest. To the right of the staff is a square box containing a checkmark.

430

MARKING: 2 MARKS FOR CORRECT ANSWER

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

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.

The musical score is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system has four measures, and the second system has four measures. The right-hand piano line has several notes missing, indicated by yellow boxes. The left-hand piano line is fully notated.

MARKING: 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 an excerpt from *All the Things* by Jerome Kerr.

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.

The image shows three sets of musical staves, each with two staves and a checkbox to the right. The first set has a checked box. The second and third sets have empty boxes.

Staff 1 (checked):
Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 G7 Cmaj7 C6

Staff 2 (empty):
Cm7 Fm7 Bb7 Ebmaj7 Abmaj7 D7 Gmaj7

Staff 3 (empty):
Fm7 Bb7 Ebm7 Abmaj7 Dbmaj7 Gm7 Cmaj7 Cm7

Staff 4 (empty):
C7 Fm7 Bb7 Ebmaj7 Abmaj7 Dm7 Gmaj7

Staff 5 (empty):
Fm7 Bbm7 Db7 Abmaj7 Dbmaj7 G7 Bbmaj7 Bb6

Staff 6 (empty):
Cm7 Fm7 Ab7 Ebmaj7 Abmaj7 D7 Fmaj7

MARKING: 2 MARKS FOR CORRECT ANSWER

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

Total
Q9
/2

Section B

Marker use

- Answer **all** questions in this section.
- This part is worth 74 marks. 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.

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: Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

MARKING:

2 MARKS PER LINE OF POEM (TOTAL 8 MARKS) TO REFLECT CHOICE OF RHYTHMIC FLOW AND PHRASING OF WORDS

2 MARKS FOR APPROPRIATE CHOICE OF TIME SIGNATURE AND CORRECT PLACEMENT OF LYRICS BELOW THE NOTES WITH CORRECTLY USED HYPHENS.

Question 10 Continues

Question 10 continued

POSSIBLE RESPONSE

Marker use

6
8

Long, long af-ter-ward, in an oak. I

found an ar-row, still un-broke;

And the song, from be-gin-ning to end, I

found a-gain in the heart of a friend.

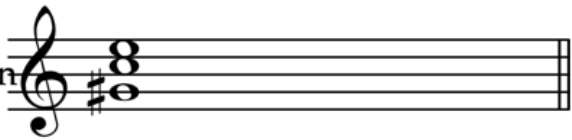
Figure 7: Six (6) lines for composing a rhythm to answer Question 10.

Total
Q10
/10

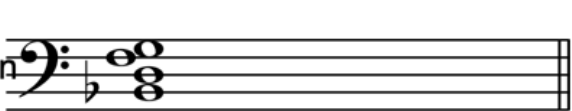
Question 11

Marker use

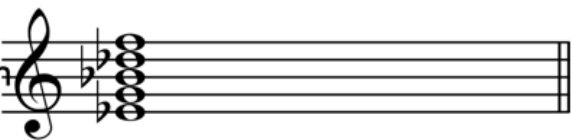
Write the following chords using **accidentals** as required.

C⁺ 2nd inversion  /1.5

The musical staff shows a treble clef with a key signature of one sharp (F#). The chord consists of three notes: G4 (second line), B4 (third space), and C5 (first ledger line above the staff).

Gm⁷ 1st inversion  /1.5

The musical staff shows a bass clef with a key signature of one flat (Bb). The chord consists of three notes: Bb2 (second space), D3 (first line), and G3 (first space).

E^b9 root position  /1.5

The musical staff shows a treble clef with a key signature of three flats (Bbb). The chord consists of five notes: Eb3 (second space), G3 (first space), Bb3 (second line), D4 (third space), and Eb4 (third space).

Gmaj7 2nd inversion  /1.5

The musical staff shows a bass clef with a key signature of one sharp (F#). The chord consists of three notes: G2 (first space), B2 (second space), and D3 (first line).

MARKING: 1 1/2 MARKS FOR CORRECT ANSWER

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

Total
Q11
/6

Question 12

Marker use

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

(or ♩ ♩) (or ♩ ♩)

/2

or 7/8 ♩ ♩ ♩ | ♩ ♩ ♩ ||

or 7/8 ♩ ♩ ♩ | ♩ ♩ ♩ ||

/2

(or ♩ ♩ ♩)

/2

MARKING: 2 MARKS PER BAR

UP TO ONE MARK DEDUCTED IF NO TIME SIGNATURES IN THE RESPONSE.

SOME ALTERNATIVE ANSWERS SUPPLIED. 7/8 MUST BE CONSISTENT ACROSS BOTH BARS AS 2+2+3 OR 3+2+2.

Figure 9: Three (3) phrases for rewriting to answer Question 12.

Question 13

Marker use

Refer to the score *Three for Jazz* when answering this question.

a) Name the starting key of the piece: **C major**

/1

b) Describe the initial (starting) 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 5): **Tempo = 108 crotchet beats per minute**

/1

Performance Instruction 2 (Bar 18): **Immediately slower/held back**

/1

Performance Instruction 3 (Bar 19): **a little more movement**

/1

Performance Instruction 4 (Bar 24): **arpeggiate the chord ascending from the lowest to highest note**

/1

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

Interval 1 (Bar 11): **min 6th**

/1

Interval 2 (Bar 12): **min 3rd**

/1

Interval 3 (Bar 26): **dim 8ve**

/1

Interval 4 (Bar 37): **min 2nd**

/1

MARKING: As per marks indicated for correct answers

**Sub
total
Q13**

Question 13 continues

/10

Question 13 continued

Marker use

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

Chord 1 (Bar 3): **Cmaj7** Position/Inversion: **Root position** / 1.5

Chord 2 (Bar 21): **Amin** Position/Inversion: **2nd inversion** / 1.5

Chord 3 (Bar 28): **Emaj** Position/Inversion: **1st inversion** / 1.5

Chord 4 (Bar 33): **Gmaj** Position/Inversion: **2nd inversion** / 1.5

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

i. Device 1 name:

Device description:

/ 3

ii. Device 2 name:

Device description:

/ 3

iii. Device 3: name:

Device description:

/ 3

Options include: Metre Change, Ornamentation, Syncopation, Call & Response, Augmentation, Modulation, Tempo Change, Chromaticism, Sequence

MARKING GUIDE: 1 mark name of device, 1 mark for device description and 1 mark for correct identification on score

Sub total Q13

/ 15

Question 13 continues

Question 13 continued

Marker use

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



- i. *gva* **play an octave higher**
..... /1
- ii.  **Gradually increase in volume**
..... /1
- iii.  **Pause on the note**
..... /1
- iv. *DC.al Coda* **Repeat from beginning and go to the coda**
..... /1

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

MARKING: As per marks indicated for correct answers

Sub
total
Q13
/4

Question 13 continues

Question 13 continued

Marker use

h) In the blank score provided:

- i. Using bar 10, transpose Flute 1 and 2 parts for a Bb Trumpet and Eb alto saxophone, the right-hand piano for an Oboe, and the left-hand piano for a Bass Guitar, so they are all playing the exact pitch range as the original score.

/8

Ensure all required performance indicators are transferred.

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

/4

- iii. Ensure all vertical alignment is maintained

/1

MARKING: As per marks indicated for correct answers

Sub.
total
Q13

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

/13

Total
Q13

/42

Question 14

Marker use

On page 21 there is an incomplete melody in **Eb major**.

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**.

In completing the melody, 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.

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:

- Reflection of tonality and harmony (2 marks)
- Flow of melody (2 marks)
- Use of devices (2 marks) (deduction if not labelled ½ mark per device)
- Phrasing (2 marks)
- Connection to stimulus material (2 marks)

Question 14 continues

SAMPLE RESONSES – NB, candidates should only label two compositional devices in their response. The following example demonstrates four to provide correct use of a wider range of devices.

The figure displays two musical staves, one in treble clef and one in bass clef, both in 4/4 time and B-flat major. Each staff shows a four-measure melody line. The first measure of each staff contains a syncopated melody. The second measure is a sequence of the first. The third measure is a retrograde of the second measure's beats. The fourth measure is an inversion of the third measure's beats. Annotations with arrows and brackets identify these devices: 'syncopation' points to the first measure; 'sequence' brackets the first two measures; 'retrograde of beats 3 & 4 bar 3' brackets the third measure; and 'inversion of beats 3 & 4 bar 4' brackets the fourth measure.

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

Total
Q14
/ 10

THREE for JAZZ

Don Gurr
(arranged Brian West)

The musical score is divided into three systems, each with Flute 1, Flute 2, and Piano parts. The first system (measures 1-4) starts with a tempo of $\text{♩} = 100$ in 4/4 time. At measure 4, a box labeled "Performance Instruction 1" indicates a tempo change to $\text{♩} = 108$. The second system (measures 5-12) continues in 3/4 time. The third system (measures 13-16) includes a modulation and ends with a "To Coda" instruction. Handwritten red annotations include "Tempo Change", "Metre change", "Chord 1", "chromaticism", "ornamentation", "syncopation", "Sequence", "Interval 1", "Interval 2", and "Modulation". Performance markings include *mp*, *mf*, and *ritenuto*.

Performance Instruction 3

poco piu mosso

20 24 8va *call*

Fl. *mf*

Fl. *mf*

Pno. *poco piu mosso* *mf* Chord 2 Performance Instruction 4 Interval 3

28 32 *and response* *rallentando* D.C.al Coda

Fl. *rallentando*

Fl. *rallentando*

Pno. Chord 3 Chord 4 *rallentando* D.C.al Coda

36 CODA 40 44 *augmentation of bar 39 - Flute* *rallentando*

Fl. *rallentando*

Fl. *rallentando*

Pno. CODA *rallentando* Interval 4 Interval 3

Practical Component: Criterion 7 & 8

It was great to see that most candidates were well prepared on the day of their exam with pink slip and music ready to go. It is important that schools continue to work to facilitate this for their students and have the performance room setup. It is unfortunate that the panel ran late on several occasions because gear or staff were not prepared. It is important that staff in schools understand that the assessment room must be vacated between exams by everyone except the panel, and as sound-proof as possible, so the examiners can discuss performances confidentially. This includes accompanying musicians. As requested in previous reports, there should not be staff or candidates outside the assessment room watching the panel through the assessment process and covering windows in doors of the exam room is requested. A member of the panel always exits the room when they are ready for the next candidate so setting up a few chairs down the corridor or in a nearby room advantages the next candidate as they can relax rather than standing nervously outside the exam room. The panel can work more efficiently when they are not concerned that they are being observed.

Most schools were set up and prepared so that exams could start on time. Practical tips which help your students to feel more at ease include ensuring there are sufficient leads of the correct length available, turning off snares which aren't being used so they don't randomly start rattling through a performance, checking students have their pink slip before entering the exam room (you should be able to get a copy from your school office if they have forgotten it), and ensuring that instruments are ready and warmed up prior to the exam start time. It is also beneficial for candidates to have run their program in its entirety in the same space, using the same equipment were possible. This is particularly pertinent to candidates who are using notable backline and/or backing tracks so that levels can be checked.

There is a word of caution surrounding timing of practical exams. A considerable number of exams were incorrectly timed according to the proforma. Some of these seem to have guessed timings, some of which were wildly inaccurate. Whilst this isn't a problem in itself, there were several exams which came within seconds of getting a penalty for being too short. Teachers and candidates are reminded of the need to check timings on multiple occasions including just before submission of the pro forma. A handy hint for teachers is to use a stopwatch when their students do their final internal performance, making sure that the stopwatch is only running when the student is actually playing.

Contemporary candidates and their teachers also need to pay attention to precision in checking the column to indicate when the candidate will be performing accurately to the score. Whilst this skill does need to be shown in part of the program, contemporary candidates should not tick that they're playing more pieces accurately to the score than they are. If it suits them better, they may choose sections from a couple of pieces rather than one complete piece. For example, they might choose one verse and or chorus from a couple of songs or a couple of heads from jazz standards.

Most music selected for exams was of an appropriate standard. Whilst it is great to see candidates performing an original as part of their program, it is important to ensure that this work is of standard for performance programs. A significant challenge candidates faced was playing with dynamic control and phrasing. Vocalists who have chosen to self-accompany, need to ensure that the accompaniment doesn't distract them from their singing. The panel is focused on the vocal performance and the candidate should be too. Problems such as turning away from the microphone to look at the guitar fretboard means loss of tone/volume as the voice goes off axis. Although the majority of candidates had a well selected variety of music as per the external

assessment specifications guide, it is important that the program has a balance of works for assessment against Criterion 8. E.g. it is advisable that candidates do not chose a piece that amounts to the majority of their whole program.

Thank you to candidates and teachers for the care taken in providing sheet music and proformas as one file with sheet music in the correct order. This was a big improvement on previous years and was of assistance in the smooth running of the exam process. Additionally, thank you to schools who took the time to set up the required space and power boards as requested for the marking panels. This was much more consistent this year.

Composition Component: Criterion 9 & 10

All folios had variety, though usually due to set tasks (as noted in context statements). It is good that candidates are expanding and developing by means of those tasks. All appeared to be extended beyond what was (likely) the minimum requirements of those tasks.

Score preparation was good overall.

There were idiomatic gaps which would benefit from attention. For example, vocal writing often did not indicate melismas correctly, piano pedalling and note duration often did not agree, and wind instrument writing included very little articulation in some compositions.

Folios suggested that several candidates have rather limited musical vocabulary and experience. It is difficult to create complex or advanced music when one does not have performance experience at that level. That can be partially/significantly offset through engagement with deep listening and analysis experiences.

Endings and transitions overall were designed effectively, and this was a significant improvement on folios over the past few years.

There was often ambiguity regarding the actual performance forces. Some tracks were very well produced, which is great, and it would be good to have more context statement discussion on how that happened. Did the performers play together live? Was it multitracked? How much was programmed or virtual instruments?

Unscored contributions to compositions should be described. For example, if bass and drums are included in a song in which only the voice and guitar are scored, there should be some acknowledgement of those additional parts and how they were created.

Noting in the context statement whether the performers are peers or professionals is helpful as is acknowledging if there are discrepancies between score and audio. It is understood that peer performances, in particular, may have such discrepancies due to constraints of time for learning and rehearsing compositions. These should be noted and explained so the marker is clear what the intent of the composer was.

Candidates are reminded that the context statements should provide some insight into influences on their work and development as a composer. This does not need to be long and detailed but can provide the marker with valuable insights into the intentions of the candidate. Overall, context statements which are short and sharp (dot points are encouraged) providing insight and demonstrating understanding along with analytical thinking support the assessment process strongly.

Improvisation Component: Criterion 9 and 10

No candidates chose to be assessed under improvisation in 2024; therefore, there is no report for this area.