

MUSIC (MSM315120)

EXTERNAL ASSESSMENT SPECIFICATIONS

External Assessment Specifications inform the development of external assessments. The primary audience for this document is the course Setting Examiner and Exam Critics. It may also be of use to teachers and students.

This document does not repeat essential information found in other documents and must be read in the context of the course document, available on the [TASC Courses](#) webpage.

The external assessment for this course consists of a written exam.

WRITTEN EXAM STRUCTURE

The written exam is TWO hours.

Students will have an additional 15-minute preparation time during which students can take notes on the note paper provided and highlight any key words in the exam booklet during the allocated time. Students will not be permitted to start their exam until advised by the Exam Supervisor.

The written exam includes TWO sections.

The criteria to be externally assessed are:

Criterion 5 listen to music and identify use of music elements

Criterion 6 read and write music statements and identify use of music elements.

Specific Materials and Equipment Approved for Use by Students

There is no external Information Sheet for this course.

ASSESSMENT

All criteria are assessed numerically.

A set of solutions or a marking tool will be developed by the Setting Examiner, provided to markers at the marking meeting that follows the external written exam; and will be available from TASC in the following year.

The external assessment must include questions that, separately or together, give opportunities to demonstrate the standards from rating C to rating A.

Final results will be awarded as a rating of A, B, C, t or z in the above criteria. These ratings are used in determining the final award according to the algorithm in the course document.

Numerical Mark Allocation

Exam papers are designed so that the number of marks allocated to a section, part or question corresponds to the recommended time allocation for it. This is so that a student knows when answering a 10-mark question that the question has been designed for students to spend approximately 10 minutes reading, thinking and then answering the question. Students may find that they spend less or more time on certain questions throughout the exam.

SECTION A

Structure

- This section will take students approximately 45 minutes to respond to and be allocated 45 marks.
- Students will respond to between SEVEN AND ELEVEN questions that refer to the Aural recording.
- This section will address course content from Unit 4 – Music Literacy: theory and knowledge and aural skills.

Assessed Criteria

- Criterion 5: listen to music and identify use of music elements (all Elements).

Nature of Questions

- Questions will refer to the aural recording.

Nature of Responses

- Responses will be assessed using numeric ratings.
- Responses to this section will be short answer and open-ended.

SECTION B

Structure

- This section will take students approximately 75 minutes to respond to and be allocated 75 marks.
- Students will respond to between FIVE to SEVEN questions.
- This section will address course content from Unit 4 – Music Literacy: theory and knowledge and aural skills.

Assessed Criteria

- Criterion 6: read and write music statements and identify use of music elements. (all Elements).

Nature of Questions

- At least one question in this section will require students to compose written music.

Nature of Responses

- Responses will be assessed using numeric ratings.
- Responses to this section will be short answer and open-ended.

ATTACHMENT 1 – WRITTEN EXAM QUESTION TYPES

CATEGORY	QUESTION TYPES AND DEFINITIONS	EXEMPLARS
The context of the question	<p>Short Answer</p> <p>These questions require rehearsed skills in pitch, time and design in familiar contexts.</p>	(Reference: previous exam papers)
	<p>Pitch</p> <ul style="list-style-type: none"> • aural identification and notation • identifying and writing chords • transposition • harmonising a simple melody with appropriate chord symbols • clefs • recognition of and meaning of signs, symbols, terminology and abbreviations. 	
	<p>Time</p> <ul style="list-style-type: none"> • aural identification and notation • understanding time signatures • use of appropriate note and rest groupings • adding bar lines to an unbarred segment/phrase • composing an appropriate rhythm to given poetry/lyrics • use of appropriate rhythmic devices recognition of and meanings of signs, symbols, terminology and abbreviations. 	
	<p>Design</p> <ul style="list-style-type: none"> • identification of compositional techniques • voice leading and cadence identification • aural and/or written identification of form/structure • recognition of and meanings of signs, symbols, terminology and abbreviations score analysis. 	
	<p>Music Concepts and Terminology</p> <ul style="list-style-type: none"> • uses a range of concepts and music terminology 	





THEORY AND AURAL SKILLS – MUSIC LITERACY COMPONENTS













This document clarifies the course content for music literacy. It details the theoretical concepts, and corresponding music notation, to be covered when teaching Music (MSM315120). The document should be read and used in conjunction with the course document.





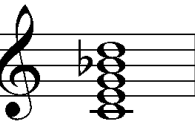
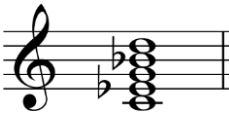
































The concepts, and their notation, are a minimum of what should be taught for student work that is to be assessed by Criterion 5 and 6. To further extend students, and to pursue areas of particular interest, teachers are strongly encouraged to introduce additional ideas and refer to other material.

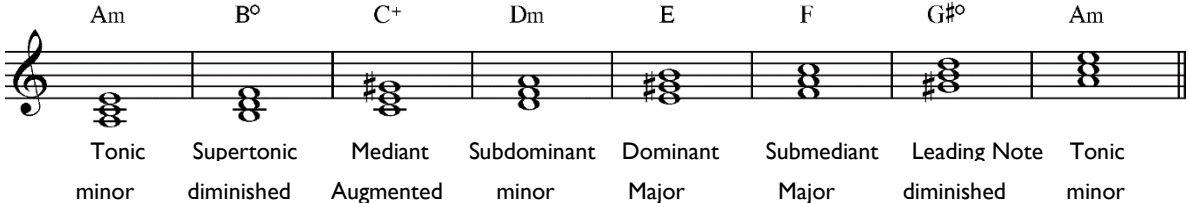
Teachers and students should note that it is not sufficient to merely know the meaning of each of the symbols that appear below. The symbols should also be used correctly in accordance with current notation conventions. For detailed lists of conventions, refer to the sources cited in the reference list at the conclusion of this document.

To assist teachers, occasionally criterion-specific information is provided regarding particular concepts.














PITCH	
Clefs	<div style="display: flex; justify-content: space-around; align-items: center; text-align: center;"> <div style="margin: 10px;">  Treble Clef </div> <div style="margin: 10px;">  Bass Clef </div> <div style="margin: 10px;">  Percussion Clef </div> <div style="margin: 10px;">  Alto Clef </div> </div> <p><i>When reading and writing notation in the above clefs, students will also be expected to use / interpret ledger lines, and adhere to conventions regarding stem directions.</i></p> <p><i>Note that the number of lines in the staff(s) used with the percussion clef may vary depending on the percussion instrument used.</i></p> <p><i>In the aural section of the exam students will be asked to notate pitch by ear using only the treble and bass clefs. They may be asked to notate rhythm using the percussion clef. The alto clef will only be used when reading or re-writing notation.</i></p>
Scales	<ul style="list-style-type: none"> • Major • Natural minor • Harmonic minor • Melodic minor • Chromatic • Major pentatonic • Blues scale • Whole tone <p>Notated examples of the scales may be found at the end of this document.</p> <p><i>Candidates will be expected to work within the tonalities listed above.</i></p>



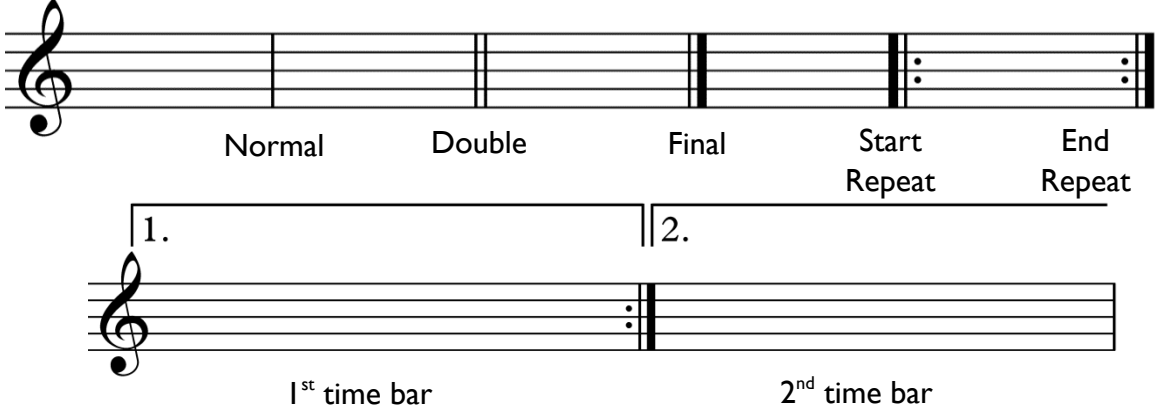



<p>Scale Degree Names</p>	 <p style="text-align: right;">Leading Note/Tone</p> <p style="text-align: center;">Tonic Supertonic Mediant Subdominant Dominant Submediant (Leading Tone) Tonic</p>
<p>Intervals</p>	<p>All major, minor, perfect, augmented and diminished intervals, used either harmonically and/or melodically. These include compound intervals up to and including the 9th.</p> <p><i>Students will not be required to identify specific intervals in the aural component of the exam. Nonetheless, the ability to recognise intervals by ear is helpful when notating and recognising melody.</i></p>
<p>Key Signatures</p>	<p style="text-align: center;">Sharps</p>  <p style="text-align: center;">C Maj G Maj D Maj A Maj E Maj B Maj F# Maj C# Maj A min E min B min F# min C# min G# min D# min A# min</p>  <p style="text-align: center;">C Maj F Maj Bb Maj Eb Maj Ab Maj Db Maj Gb Maj Cb Maj A min D min G min C min F min Bb min Eb min Ab min</p>
<p>Accidentals</p>	<p style="text-align: center;">      </p> <p style="text-align: center;">Flat Double Flat Sharp Double Sharp Natural</p>
<p>Triads</p>	    <p style="text-align: center;">Major Minor diminished Augmented (C) (C min) (C dim) (C Aug)</p> <p><i>The four basic triad types listed here are in C Major but could appear in any key.</i></p>

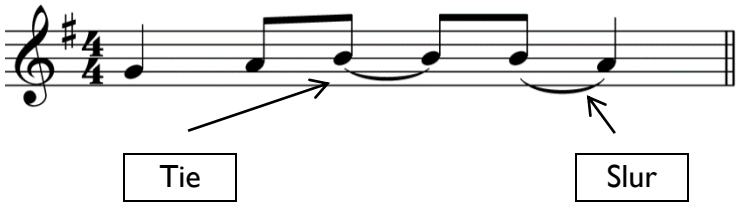

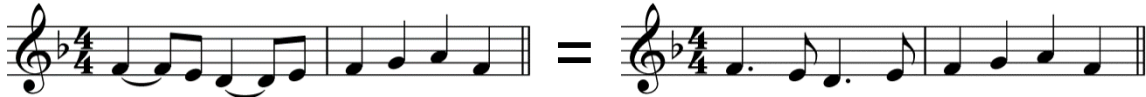
<p>Chord Extensions</p>	 <p>Major 7th (e.g., CM⁷)</p>	 <p>Dominant 7th (e.g., C⁷)</p>	 <p>Minor 7th (e.g., Cm⁷)</p>																																					
 <p>Major 9th (e.g., CM⁹)</p>	 <p>Dominant 9th (e.g., C⁹)</p>	 <p>Minor 9th (e.g., Cm⁹)</p>	<p><i>Note that when voicing an extended chord some notes may be omitted, particularly the fifth of the chord. Chords should be identified by their theoretical function.</i></p> <p><i>The chord types listed here are in C Major but could appear in any key.</i></p>																																					
<p>Chord Inversions</p>	 <p>Root Position C or I or C</p>	 <p>1st Inversion C/E or Ib or C6</p>	 <p>2nd Inversion C/G or Ic or C₄</p>	 <p>3rd Inversion C7/Bb or Id or C₂</p> <p><i>The inversions listed here are in C Major but could appear in any key.</i></p>																																				
<p>Chord Alterations</p>	 <p>Suspended 4th (e.g., Csus⁴)</p>	 <p>diminished 7th (e.g., Cdim⁷ or C^{o7})</p>	 <p>Half diminished (e.g., Cm^{7(b5)} or C^ø)</p>	 <p>Major 6th (e.g., CM⁶)</p> <p><i>The alterations and extensions listed here are in C major but may appear in any key.</i></p>																																				
<p>Triads – Degrees of the Major Scale</p>	<table border="0" style="width: 100%; text-align: center;"> <tr> <td>C</td> <td>Dm</td> <td>Em</td> <td>F</td> <td>G</td> <td>Am</td> <td>B^o</td> <td>C</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Tonic</td> <td>Supertonic</td> <td>Mediant</td> <td>Subdominant</td> <td>Dominant</td> <td>Submediant</td> <td>Leading Note</td> <td>Tonic</td> </tr> <tr> <td>Major</td> <td>minor</td> <td>minor</td> <td>Major</td> <td>Major</td> <td>minor</td> <td>diminished</td> <td>Major</td> </tr> </table>								C	Dm	Em	F	G	Am	B ^o	C									Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading Note	Tonic	Major	minor	minor	Major	Major	minor	diminished	Major
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<p>Triads – Degrees of the Minor Scale</p>																																									
<p>Chord Symbols</p>	<ul style="list-style-type: none"> • Capital Letter name (e.g., C) = Major chord • min (also – and lower case m) = minor chord • + (also Aug) = Augmented chord • O (also dim) = diminished chord • 7 = minor seventh (interval from the root of chord) • 6 = Major or minor triad with an added Major 6th interval • Maj7 (also Δ) = Major seventh (interval from the root of chord) • o7 = diminished seventh chord • \emptyset = half diminished chord or min7b5 • Sus4 = suspended chord 																																								
<p>Simple Harmonisation</p>	<p>Harmonise a simple melody using the chords outlined above, whilst adhering to principles of voice leading as appropriate.</p> <p><i>The melody may be harmonised by placing chord names above the melody and / or by voicing the progression in piano-style arrangement.</i></p>																																								
<p>Cadences</p>	<p>Perfect, Plagal, Imperfect and Interrupted cadences. Other conventional names for cadences, such as authentic, half or deceptive, will not be used in the paper but will be accepted as suitable responses.</p> <p><i>In the exam the four cadences may need to be recognised aurally and may need to be identified in a written score.</i></p>																																								
<p>Transposition</p>	<p>Students will be expected to transpose by interval and by instrument.</p> <p>The instruments include:</p> <table border="0" data-bbox="384 1525 1422 2007"> <thead> <tr> <th><i>Woodwind</i></th> <th><i>Brass</i></th> <th><i>String</i></th> <th><i>Percussion</i></th> <th><i>Voice</i></th> </tr> </thead> <tbody> <tr> <td>Oboe</td> <td>Bb Trumpet</td> <td>Violin</td> <td>Piano</td> <td>Soprano</td> </tr> <tr> <td>Piccolo</td> <td>Trombone</td> <td>Viola</td> <td></td> <td>Alto</td> </tr> <tr> <td>Flute</td> <td>French Horn in F</td> <td>Cello</td> <td></td> <td>Tenor</td> </tr> <tr> <td>Bb Clarinet</td> <td></td> <td>Double Bass</td> <td></td> <td>Bass</td> </tr> <tr> <td>Bassoon</td> <td></td> <td>Bass Guitar</td> <td></td> <td></td> </tr> <tr> <td>Eb Alto Saxophone</td> <td></td> <td>Guitar</td> <td></td> <td></td> </tr> <tr> <td>Bb Tenor Saxophone</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>	<i>Woodwind</i>	<i>Brass</i>	<i>String</i>	<i>Percussion</i>	<i>Voice</i>	Oboe	Bb Trumpet	Violin	Piano	Soprano	Piccolo	Trombone	Viola		Alto	Flute	French Horn in F	Cello		Tenor	Bb Clarinet		Double Bass		Bass	Bassoon		Bass Guitar			Eb Alto Saxophone		Guitar			Bb Tenor Saxophone				
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TIME / RHYTHM

Meter	<p>Simple Meters</p> <p>Simple duple Simple triple Simple quadruple</p>	<p>Compound Meters</p> <p>Compound duple Compound triple Compound quadruple</p>
	<p>Meters may also be irregular / asymmetric.</p> <p><i>Note the two-part identification of meter for the regular meters: 'simple' + 'duple'.</i></p> <p><i>Students may be required to identify a meter aurally or from written notation, and to identify meters with particular time signatures.</i></p>	
Time Signatures - Simple		
	<p><i>Time signatures will occur in both the aural and written sections of the exam.</i></p>	
Time Signatures - Compound		
	<p><i>Time signatures will occur in both the aural and written sections of the exam.</i></p>	
Time Signatures - Irregular / Asymmetric		
	<p><i>Time signatures will occur in both the aural and written sections of the exam.</i></p>	
Rhythmic Notation	<p>Semibreve/Whole note: </p> <p>Minim/Half note: </p> <p>Crotchet/Quarter note: </p> <p>Quaver/Eighth note:  note:</p> <p>Semiquaver/Sixteenth note:  note:</p>	<p>Semibreve/Whole rest:  rest:</p> <p>Minim/Half rest: </p> <p>Crotchet/Quarter rest: </p> <p>Quaver/Eighth rest:  rest:</p> <p>Semiquaver/Sixteenth rest:  rest:</p>

	<p>Demisemiquaver/Thirty-second note </p> <p><i>The demisemiquaver is for written identification only. It will not be used in the aural section.</i></p>	<p>Demisemiquaver/Thirty-second rest </p> <p><i>The demisemiquaver rest is for written identification only. It will not be used in the aural section.</i></p>
<p>Bar lines</p>	<p>Students will be required to notate rhythms using the above durations. This may include setting couplets or verse to rhythm.</p>  <p>Normal Double Final Start Repeat End Repeat</p> <p>1. 2.</p> <p>1st time bar 2nd time bar</p>	
<p>Dotted Notes</p>	<p>A dot after a note increases the rhythmic value of the note by half.</p> <p></p> <p><i>In the written exam dots may be applied to: semibreves; minims; crotchets; quavers; semiquavers; and equivalent rests.</i></p>	
<p>Triplets</p>	<p>Triplets are a type of tuplet, one where three notes appear in the time of two. They are usually notated with the figure '3' placed within a slur or a bracket. Sometimes, just the figure '3' is used. Triplets can be added to any rhythmic value.</p>  <p>Students may be required to identify triplets aurally and in written form.</p>	
<p>Duplets</p>	<p>Duplets are also a type of tuplet, one where two notes in the time of three. Duplets are usually notated with the figure '2' placed within a slur or a bracket. Sometimes, just the figure '2' is used. Duplets can be added to any rhythmic value.</p> 	

	<p>Students may be required to identify duplets aurally and in written form.</p>
<p>Ties</p>	<p>A tie joins two notes of equal pitch. This is not to be confused with a slur, which joins two notes of different pitch.</p>  <p>Ties may be used across bars.</p>  <p><i>In the written section of the students may be required to identify, interpret and / or write notation, using ties.</i></p> <p><i>In the aural section of the exam, students may be required to notate by ear rhythms that may include ties. It is acknowledged that there can be several acceptable ways of notating a rhythm other than using ties.</i></p> 
<p>Couplets / Verse to Rhythm</p>	<p>Notating couplets or short verses in simple and compound time.</p> <p>When notating text, attention should be given to the placement of hyphens for breaking words into syllables, phrasing and where appropriate, the use of underscores to extend the length of a note. Rhythmic notation may commence with or without an anacrusis.</p>

Note Groupings

Individual rhythmic durations are grouped in ways that reflect the underlying meter, as suggested by the time signature, and make the notation easy to read.

Examples:

- Subdivisions are written / beamed so that they clearly demonstrate each beat.

<ul style="list-style-type: none"> • <i>Is correct</i> 	<ul style="list-style-type: none"> • <i>Is not correct</i>

- Likewise, rests need to complete the current beat before being followed with additional rests or notes.

<ul style="list-style-type: none"> • <i>Is correct</i> 	<ul style="list-style-type: none"> • <i>Is not correct</i>

- Beats two and three are not 'joined' using a note or rest. Instead ties are used.

<ul style="list-style-type: none"> • <i>Are correct</i> 	<ul style="list-style-type: none"> • <i>Are not correct</i>

- When using rests, the longest possible rest is used providing the above conventions are adhered to. The result is the use of fewer rests.

<ul style="list-style-type: none"> • <i>Is correct</i> 	<ul style="list-style-type: none"> • <i>Is not correct</i>

FORM & STRUCTURE

(Criteria 5 & 6)

Binary Form	Schematised as A-B. A piece in 2 parts where the first section (A) differs to the second section (B)
Ternary Form	Schematised as A-B-A. A piece where the first (A) and third (A) sections are the same with a contrasting middle section (B)
Rondo Form	Most commonly schematised as A-B-A-C-A. A piece where a reoccurring 'A' section alternates with contrasting 'B' and 'C' sections
Theme and Variation	A structure where material is restated with alterations
12-Bar Blues	A piece consisting of 12 bars following a set chord progression. The chord progression in Roman numerals is: I-I-I-I, IV-IV-I-I, V7-IV-I-I. Each Roman numeral represents one bar.
Popular song form	Schematised as A-A-B-A. Occurs over 32 bars with 8 bars per section in the popular style.

TEXTURES



(Criteria 5 & 6)

Polyphony	Music with two or more independent melodic parts sounded together. Phrasing will generally overlap between parts.
Monophony	A single melodic line without accompaniment
Homophony	A single melodic line with accompaniment. Parts will be generally phrased together.

EXPRESSIVE DEVICES


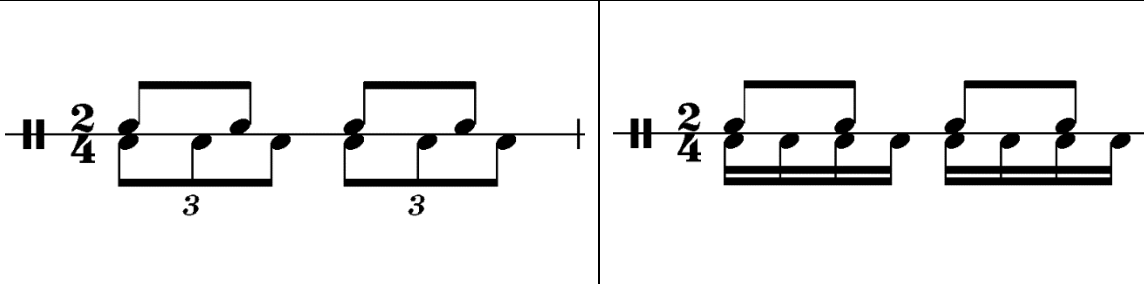
(Criteria 5 & 6)

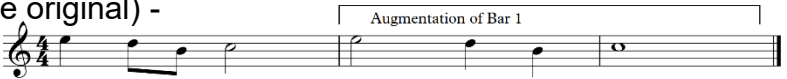


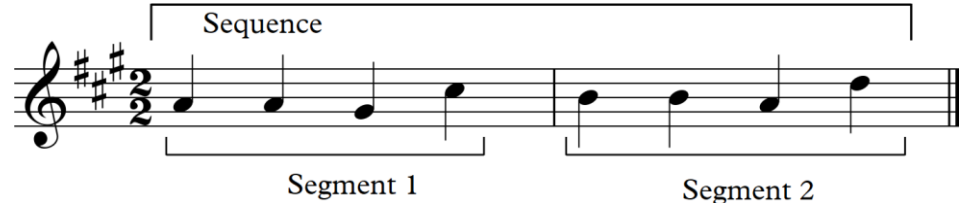
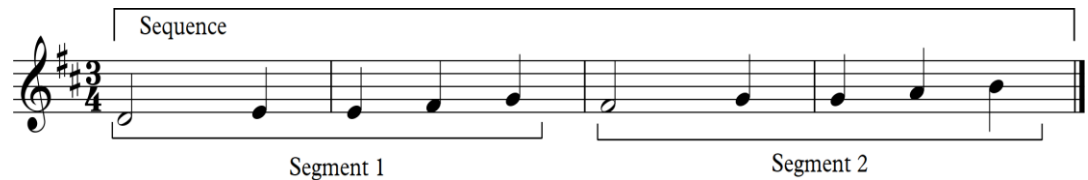

Crescendo	Gradually becoming louder
Diminuendo/ Decrescendo	Gradually becoming softer
Sforzando <i>sfz</i>	Suddenly or strongly accented
Staccato	Short and detached
Pizzicato	Where a stringed instrument is to be plucked

Arco	Where a stringed instrument is to be played with the bow (used after pizzicato)
Tremolo	a. The rapid repetition of a single note produced by the bow on a stringed instrument; b. The rapid reiteration of two notes of different pitch larger than a 2 nd producing a trembling effect
Rallentando (rall.)	Gradually becoming slower
Ritardando (ritard.)	Gradually becoming slower
Ritenuto (rit.)	Held back (i.e. Immediately slower)
Legato	Smoothly or well connected
Crescendo (cresc.) 	Gradually becoming louder
Diminuendo (dim.) 	Gradually becoming softer


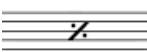
COMPOSITIONAL DEVICES (Criteria 5 & 6)

Call and Response	It consists of two distinct phrases, where the second phrase is heard as a response to the first phrase (call)
Ostinato	A short melodic phrase repeated throughout a piece of music
Rhythmic Ostinato	A short, constantly repeated rhythmic pattern
Ground Bass	Ground Bass is a kind of ostinato used particularly in music of the Baroque era. It is a bassline that is continually repeated throughout a composition
Riff	Riff is a kind of ostinato used particularly in jazz and rock music. It is a short repeated rhythmic and/or melodic phrase


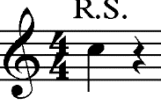

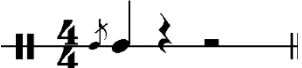
Syncopation	<p>A temporary displacement of a regular metrical accent where the accent shifts from a strong to a weak beat</p> 
Polytonality	The use of more than one key simultaneously
Whole Tone Tonality	A piece using the whole tone scale
Modulation	A key change within a piece
Improvisation	Music that is created “on-the-spot”, without preparation
Chromaticism	The use of accidental notes outside the prevailing diatonic key
Imitation	The restatement in succession of identical musical material in two or more parts
Drone	A drone is a continuous unchanged note or set of notes that do not contribute to the harmonic movement of the piece.
Pedal Point	A pedal point is a sustained (often bass) note that supports the harmonic movement of the music by creating tension and resolution. Pedal notes can vary in length
Ornamentation	Where the melody is embellished (or decorated) with ornaments; such as trills, mordents, turns, grace notes, glissandi, slides, pitch bends, drop notes, scoops, flams
Meter change	Where the meter (time signature) changes within the piece
Polyrhythm	<p>The simultaneous combination of contrasting rhythms, where the notes of one rhythm are not divisible by the notes of the other. Therefore ‘two against three’ is a polyrhythm but ‘two against four’ is not – see two simple meter examples below:</p> 
	<ul style="list-style-type: none"> <li style="display: inline-block; width: 45%; text-align: center;">• Is a polyrhythm <li style="display: inline-block; width: 45%; text-align: center;">• Is not a polyrhythm

<p>Irregular Time Signature</p>	<p>A time signature that does not conform to either a duple, triple or quadruple meter. Examples include time signatures representing five or seven beats in the bar.</p> <p>Irregular time signatures / meters are often perceived as having alternating sub-groups of two, three and sometimes four beats, each beginning with its own down beat. The result is a strong beat occurring at irregular intervals, hence the description 'irregular meter'</p>
<p>Tempo Change</p>	<p>An ongoing change in the speed of the beat, often occurring at the commencement of a new section of music. Often a tempo change is initiated by a gradual accelerando or rallentando which is an integral part of the structure of the piece</p>
<p>Augmentation</p>	<p>The restatement of a theme where the notes are of a longer duration (generally double the beat value of the original) -</p> 
<p>Diminution</p>	<p>The restatement of a theme where the notes are of a shorter duration (generally half the beat value of the original) -</p> 
<p>Inversion</p>	<p>When the intervals of an original musical motif are reversed (turned upside-down)</p> 
<p>Sequence</p>	<p>The immediate restatement of a motif at a higher or lower pitch in the same voice. It is still a sequence if the restatement of the motif is greater than a tone</p> <p>Example 1:</p>  <p>Example 2:</p> 
<p>Retrograde</p>	<p>Where a musical theme (or motif) is played backwards</p> 






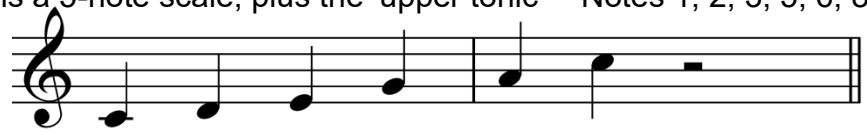

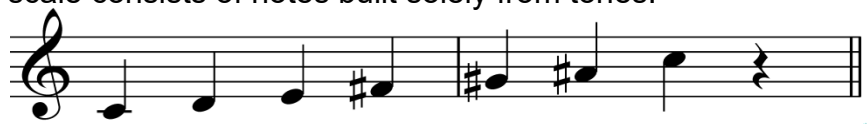
ADDITIONAL MUSIC TERMS (Criterion 6 only)

Terms	Definitions	Terms	Definitions
Adagio	Slowly	Allegretto	Moderately lively
Allegro	Lively and fast	Andante	At an easy walking pace
Moderato	At a moderate speed	Poco	A little
Presto	Very fast	Poco a poco	Little by little
Vivace	Lively and spirited	Molto	Very
Meno mosso	Less movement (slower)	Dal segno	From the sign (𝄋)
Piu mosso	More movement (quicker)	Da capo al fine	From the beginning to the word fine
Tempo primo	Return to original tempo	Fine	End
A tempo	Return to former tempo	Fermata 	To hold the note or rest beyond its normal value.
Rubato	'Tempo rubato' literally means 'robbed time'. The music is therefore performed with some freedom in time	8va (ottava)	Notes should be played an octave higher than written
Forte (f)	Loud	8vb (ottava bassa)	Notes should be played an octave lower than written
Mezzo forte (mf)	Moderately loud	Tenuto (-)	To be held for the full time value
Fortissimo (ff)	Very loud	Marcato accent (>)	Marked accent full value
Piano (p)	Soft	Martellato accent (^)	Strong (often) detached accent
Mezzo piano	Moderately soft	Bar repeat 	Repeat the notes of the previous bar.
Pianissimo (pp)	Very Soft		
Mezzo piano	Moderately soft	Fortepiano	Played loud then immediately soft.

ADDITIONAL MUSIC TERMS (Continued)

<p><i>f-p</i></p>	<p>Dynamics played loudly the first time and played softly on the repeat.</p>		<p>Hammer-on – to bring the fretting-hand down on the guitar’s fingerboard behind a fret causing the note to sound</p>
<p>Rim click</p> 	<p>The sound produced by hitting the rim with the stick across the face of the drum head resting on the skin</p>	<p>Hammer on/ pull off</p>	<p>Pull-off - pulling the finger off the string causing the note to sound</p>
<p>Rim shot</p> 	<p>The sound produced by hitting the rim and the head of a drum simultaneously with a drum stick</p>		<p>In conventional notation the two techniques are expressed with slurs. In tablature, they are expressed using the letters ‘H’ and ‘P’ respectively</p>
<p>Metronome marking</p> <p>♩=120</p>	<p>In this instance the tempo would equate to 120 crotchet beats per minute</p> <p>This sometimes appears as ‘M.M. = 120’</p>	<p>Ripple chord/Arpeggio (Rolled chord)</p> 	<p>Where the notes of the chord are played separately, in rapid ascending or descending order depending on the symbol used.</p>
<p>Flam</p> 	<p>A drumbeat consisting of two strokes the first of which is a very rapid grace note</p>		

LIST OF SCALES

Major	<p>Tone = T; Semitone = S</p>  <p style="text-align: center;">T T S T T T S</p>
Natural minor	<p>The natural minor scale does not contain a raised 7th note.</p>  <p style="text-align: center;">T S T T S T T</p>
Harmonic minor	<p>In a harmonic minor scale, the 7th note is always raised.</p>  <p style="text-align: center;">T S T T S T $\frac{1}{2}$ S</p>
Melodic minor	<p>In a melodic minor scale, notes 6 and 7 are raised ascending and lowered descending.</p>  <p style="text-align: center;">T S T T T T S T T S T T S T</p>
Chromatic	 <p>Includes every note within the octave. Sharps are added ascending and flats descending.</p>
Major Pentatonic	<p>A pentatonic is a 5-note scale, plus the 'upper tonic' – Notes 1, 2, 3, 5, 6, 8.</p> 
Blues	<p>The blues formula consists of notes 1, b3, 4, b5, 5, b7, 8.</p> 
Whole Tone	<p>A whole tone scale consists of notes built solely from tones.</p> 

PERFORMANCE STRUCTURE

A 10-to-15-minute practical performance.

Choice either the Performance option or the Composition (folio or improvisation) option.

The criteria to be externally assessed are:

Performance option:

Criterion 7: perform a program of works with accuracy and fluency

Criterion 8: perform a stylistically varied program of works with music sensitivity.

Composition option:

Criterion 9: create coherent compositions or improvisations in a variety of styles

Criterion 10: apply music elements in the creation of compositions or improvisations.

ASSESSMENT

All criteria are assessed using extended ratings of A+, A, A-, B+, B, B-, C+, C, C-, t+, t, t- or z. Note that a C- is a low C, in that it just meets the standards for a C but is not a t.

Final results will be awarded as a rating of A, B, C, t or z in the above criteria. These ratings are used in determining the final award according to the algorithm in the course document.

PERFORMANCE GUIDELINES

These guidelines provide information about the Performance option. You must prepare a program of music and perform it before an audience.

This document does not repeat essential information found in other documents and must be read in the context of the course document.

The course Assessment Report addresses issues, strengths and weaknesses about the assessment of the previous year's folios and should be read in conjunction with the guideline.

ADVICE TO TEACHERS

The final copy of the Performance program must be submitted by the student to their teacher for external assessment.

The Performance program is to be submitted as one PDF document in the following order:

- Performance Pro-forma
- Sheet music in performance order (accompaniment part not required)

The Performance program is to be submitted to TASC via TRACS. Due dates for submission are available on the TASC website.

ADVICE TO STUDENTS

TIME

You are allocated 15 minutes for your performance. Your actual playing time (not your accompanist's) must not be less than 10 minutes. You must check the duration of your program on more than one occasion.

NOTE: If your performance is below the time requirements, you may be asked to present more material.

If your performance is less than 10 minutes in duration but more than 9 minutes, then you will be penalised by one rating on criterion 8. If your performance is less than 9 minutes in duration, you will be awarded a 't' rating on criterion 8.

PERFORMANCE PROGRAM

In your performance program a minimum of two thirds of the total performance time must be performed as per the written music with the exception of *contemporary instrumentalists, world instrument performers and vocalists* who must play at least two minutes of their program as per the written score to demonstrate rhythmic and pitch accuracy.

If less than two minutes of your program is performed as per the written score, you will be penalised by one rating on criterion 7.

You must list the details of the complete program on the **Performance Pro-forma** included in this document. Your program order **must** match the performance.

Contemporary instrumentalists and vocalists must mark on the **Performance Pro-forma** which bars from their selected repertoire will be performed as per the written score. Bar numbers should be written on the pro-forma and clearly labelled on the accompanying score(s).

Where improvisation is included as part of your program you need to indicate this on your Performance Pro-forma and ensure that the improvisation component does not exceed three minutes of the total performance time.

Where a piece contains variations to the score, you need to indicate this on your **Performance Pro-forma** and provide a reference sheet for the examiners (e.g. chord chart, lyric sheet, tablature or a context statement).

CONTENT

Your program must include music from a range of at least three (3) contrasting styles. These styles may be from the same genre. You are encouraged to avoid extended works which exceed candidate playing time of 5 minutes in duration as it leaves little time for stylistic contrast. Likewise, it is unwise to include multiple works by the same composer or from composers whose work is similar in style.

You must provide appropriate accompaniment for works that are normally presented accompanied.

You must not include repeats unless the structural integrity of the music is seriously compromised. If using backing tracks, you must edit your accompaniment track to cut out unnecessary repeats. (Where you include repeats, or ornamentation, a different interpretation of the section would be advisable if stylistically appropriate.)

Drummers must perform one fully charted snare drum or tom solo to show technical facility, rhythmic accuracy, phrasing and dynamics/expression.

Bass guitar players must perform one fully charted bass solo to show technique, technical facility, rhythmic accuracy, phrasing and dynamics/expression. All bass players must have a minimum of one piece that has rhythmic accompaniment.

Candidates should attempt to play below 95 decibels. If 85dB is exceeded, appropriate hearing protection must be provided for the examiners. If you are in doubt of the noise level, supply hearing protection for the examiners.

Whilst you can play more than one instrument all pieces must be to the required standard.

When assessing your performance, markers will consider:

- range of styles
- degree of difficulty
- material appropriate to the instrument/voice
- rhythmic complexity
- range of keys
- intonation
- rhythm
- dynamics
- phrasing
- posture
- tonal quality
- techniques of sound production relevant to the instrument/voice
- interpretation
- fluency
- number and length of pieces
- use of accompaniment
- building on previous experience
- articulation
- timing
- balance
- accuracy
- preparation
- awareness of idiom and style
- sensitivity and control in dynamics and music expression

MUSIC (MSM315120) PERFORMANCE PRO-FORMA

Complete and attach to the program you are submitting for external assessment in this unit.

TASC ID:

Chosen Instruments / Voice:

PROGRAM OF WORKS

(Please list in performance order)

Title	Composer	Candidate Playing Time	Improvised Component Time (if applicable)	Indicate the bar numbers here where playing as per score <i>(contemporary students only)</i>
Total Time:			Total Improvised Time:	

CHECKLIST

- Candidate playing time is at least 10 minutes
- Clear copies of the music in performance
- Any special equipment provisions have been requested and organised prior to exam
- Improvisation does not exceed 3 minutes
- 7 minutes is accompanied by musical scores
- Contemporary candidates clearly mark on the appropriate scores which bars, totaling at least 2 minutes of candidate playing time are to be assessed for accuracy.

COMPOSITION AND IMPROVISATION GUIDELINES

This document gives students, teachers and markers detailed information about the composition/improvisation options.

This document does not repeat essential information found in other documents and must be read in the context of the course document, available on the [TASC Courses](#) webpage.

The *TASC Frequently Asked Questions – Externally assessed folios* document on the [TASC Folio Assessment](#) webpage, provides general information for all students and teachers about externally assessed folios.

Information about academic integrity requirements is available on the [TASC Academic Integrity](#) webpage.

The course Assessment Report addresses issues, strengths and weaknesses about the assessment of the previous year's folios and should be read in conjunction with the guideline.

The final folio must be submitted by the student to their teacher for external assessment. Teachers must set internal due dates for submission to the teacher.

The teacher cannot extend this published final “due to TASC date” on the [TASC Folio Assessment](#) webpage.

ADVICE TO TEACHERS

COMPOSITION (FOLIO)

The final copy of the Composition folio must be submitted in the following order:

- Composition/Improvisation Program Proforma
- Documentation for each piece in this order: cover sheet - context statement (including original score if presenting an arrangement) – score.

Submission via TRACS – a ZIP file no larger than 500 megabytes in total size. Teachers must complete the TRACS submission requirements outlined on the [TRACS Resources webpage](#).

COMPOSITION (IMPROVISED PERFORMANCE)

Improvisation students will be issued with a scheduled performance time alongside the performance students.

The final copy of the Performance program must be submitted by the student to their teacher for external assessment.

The Improvisation program must be submitted as on PDF document in the following order:

- Composition/Improvisation Program Proforma
- Documentation for each piece in this order: cover sheet - context statement – stimulus material (e.g., jazz head, picture)

The Improvisation program is to be submitted to TASC via TRACS. Due dates for submission are on the TASC website.

COMPOSITION (FOLIO)

SELECTION OF ORIGINAL MUSIC COMPOSITIONS

You are required to prepare of a selection of original music and supporting documentation.

It will be presented through:

- a folio of works (two thirds of the folio must be notated), a context statement for each work, and a sound recording for each work.

You will do this by composing and/or arranging a selection of music.

- You must present all works as a recording and at least two thirds of them notated. Performance time must run for a minimum of 10 to a maximum of 15 minutes.
- You must submit 2 (two) scores, one in concert pitch and one fully transposed. Parts are not required for submission.
- The concert pitch score must show the notes of pitches in the correct register.
- When submitting an arrangement as part of a folio, the original score/recording must also be submitted so that a comparison can be made.

CONTENT

You must present a folio of music that includes usage of a variety of instruments and ensembles. At least three different musical styles (which may be within the same genre) need to be represented within the composition folio. A selection of smaller, contrasting works is recommended (usually between 4-5).

It is most strongly recommended that you use live musicians (rather than a computer) whenever possible and musically appropriate.

It is essential that you source musicians who can actually play your compositions.

To operate MIDI sequencer software and sound cards to produce a quality, 'convincing' performance requires a high level of skill. The recording of a live performance is more realistic and forces the composer to write and present instrumental parts in an appropriate manner. It also gives the composer the chance to interact with musicians rather than work exclusively with a computer.

Suggestions for your works are:

- piece for solo instrument
- piece for solo instrument with accompaniment
- miniatures (perhaps following a theme)
- a song (lyrics and music)
- mood piece for a drama/theatre performance
- music to support/accompany a poetry reading
- an instrumental duet/trio/quartet
- an arrangement of a popular or traditional melody
- piece for percussion instruments
- piece using electronic media
- piece for an event or competition
- piece constructed using a DAW

Students are reminded that the following elements relate to composition:

- horizontal and vertical arrangement of pitch
- different tonal systems
- elementary structural devices
- phrase structure
- dynamic contrast
- purpose
- originality
- mixes of both tuned and non-tuned sound sources
- accurate notation
- use of appropriate technology
- use of interpretative markings
- attention to harmonic structure
- melodic and rhythmic coherency
- expression and dynamics
- stylistic integrity
- development of theme or idea
- coherence
- instrumental suitability
- structure
- principles of orchestration and arrangement
- effectiveness
- transposition

SCORE CONSIDERATIONS

Your scores must be marked with performance instructions. Ensure scores include basic skills of harmony and counterpoint, melody writing and a concept of the harmonic implications of a melody.

You will need to notate all work (as appropriate to genre), follow conventional music calligraphy rules, and be neat and legible. It is recommended that you use a computer notation program for your final presentation to the examiners in your folio.

Use tempo markings, dynamic markings, expression marks, articulation marks, etc. Look at a range of commercially printed music for comparison.

Use compositional devices such as repetition, sequence, ostinato, inversion, augmentation, diminution, imitation, motive, range, flow, shape, use of form (repetition schemes), drone, melodic decoration, contrast/variety in conjunction with unity/repetition, etc. as appropriate.

Appropriate transposition, use of clefs, workable instrumental range and technical considerations must be in evidence.

NOTATION ALTERNATIVES

Graphic notation (with interpretation key provided) is acceptable as a means of notating music. Reasons for opting for graphic notation should be discussed in the statement of intent. Similarly, tablature (used in conjunction with conventional music notation) may be used in presenting compositions for instruments such as lute, guitar, and bass guitar. Music composed using a DAW might not have a score, but screen shots which demonstrate the use of elements may be useful in supporting the statement of intent.

AUDIO RECORDINGS

You must submit recordings of your selection of music. Make sure the recording is the same as the notated score. Unavoidable discrepancies due to performer error should be discussed in the statement of intent. The recordings are an integral component of the folio and must not be seen as the least important aspect of the folio. Your recordings must be the product of the submitted score. You **MUST** check that your recordings work.

STATEMENT OF INTENT

Composition students must provide a statement of intent of approximately 150 to 300 words to support each piece of music. It may be written in essay format or dot point format.

Your statement will include developmental information, outlining the composition process, influences, and progress through the rehearsal and recording stages. It is important to explain the intent and source of inspiration along with points of interest and challenges of the composition process. Discussing how elements have been used and their effect is important in clarifying the compositional process to the marker. You must ensure that terms are used correctly when discussing music elements.

COMPOSITION (IMPROVISED PERFORMANCE)

Improvisation students will perform live in the same schedule as the other practical exams.

TIME

The total performance time is 10 to 15 minutes. A minimum of 8 minutes of the program needs to be improvised by the student. The remainder can be comprised of heads or other stimulus performed by the student. Both the improvisations and the overall performance will be timed.

NOTE: If your performance is underneath the time requirements, you may be asked to present more material.

ADVICE TO STUDENTS

You may be asked to repeat the performance of one, or a section, of your pieces but with a new interpretation. This will allow you to demonstrate your capacity to improvise rather than present prepared material.

Be prepared to discuss and demonstrate elements of your context statement in response to questions from the examining panel. The panel may ask you to discuss your statement of intent, and to demonstrate the intentions and related techniques apart from the performance.

Questioning may occur either before or after the performance of a particular piece of music, or at the end of the exam. This will allow examiners to seek additional information about your intentions.

CONTENT

Improvisation is not limited to any particular genre (e.g. jazz, classical). Combinations of genre are possible. Overall at least three different musical styles (which may be within the same genre) need to be represented within the improvisation program.

Students are reminded that the following elements relate to improvisation:

- horizontal and vertical arrangement of pitch
- different tonal systems
- elementary structural devices
- phrase structure
- dynamic contrast
- fluency
- confidence
- mixes of both tuned and non-tuned sound sources
- attention to harmonic structure
- melodic and rhythmic coherency
- expression and dynamics
- stylistic integrity
- development of theme or idea
- originality
- technical competence
- responsiveness to other performers and accompaniment

Where a student performs with an ensemble, they are encouraged to consider not just their improvisations but also the arrangements of the pieces. For example, a piece could have more of an overall shape than simply being the performance of a head, followed by an improvisation and then the return of the head with the accompanying musicians playing the same material throughout. With this in mind performers are encouraged to plan the arrangements of the pieces in consultation with their accompanying musicians, perhaps allowing opportunity for trading solos, altering the roles of the accompanying parts and making effective use of dynamics.

STATEMENT OF INTENT

Improvisation students must provide a statement of intent for each piece which is in dot point form and is not longer than 200 words.

Your statement will include developmental information, outlining the improvisation process, influences, and progress through the rehearsal process. It is important to explain the intent and source of inspiration and influences along with points of interest and challenges of the process in developing the improvisation skills. Discussing how elements are planned to be used and their effect is important in clarifying the improvisation process to the marker. You must ensure that terms are used correctly when discussing music elements.

The statement of intent should include the stimulus material used for the improvisation.

Complete and attach one of these sheets to each piece you are submitting for external assessment in this unit.

TASC ID:

Name of Piece:

Length of Piece:

THIS PIECE INVOLVES:

Compositional

Arrangement

Improvisation (include a melody/chord chart/any other stimulus used).

INSTRUMENTATION:

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STATEMENT OF INTENT: (Please attach a separate sheet)

TEACHER COMMENT (if required)

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ACKNOWLEDGEMENT (if required)

(assistance received outside of normal classroom teaching practices and guidance)

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